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Index to Reviews, Comments, and Stories of Films

Appended is a list of subjects covered by our reviews and comments and the synopses furnished by the manufacturers released for the three months ending June 30, 1916. This list of releases with dates is as accurate as it is possible to make it with the information that we have received from the companies whose productions are included. Should any of our readers detect errors, we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the review, comment, or synopsis can be found. "R" stands for review; "C" for comment; and "S" for synopsis. Where reference letter is omitted to either review or comment it signifies that none was published, and the omission of reference letter "S" indicates that synopsis was not furnished by the manufacturer. Of the later releases where any or all reference letters are omitted it may be said that the missing information, or part of it, will probably be published in the next volume.

General Film Company

A

Accusing Voice, The (5 parts)—May 13 (Vitagraph) S-1384; C-1536.
Alaskan Mouse Hound, The—June 13 (Kalem).
Alias Jimmie Barton (2 parts)—March 28 (Biograph) S-135; C-646; R-98.
All for a Girl—April 20 (Vim) S-852; C-988.
Almost a Heroine—March 31 (Kalem) S-315; C-462; R-262.
Along the Border—April (Selig) S-215; C-647; R-290.
Ancient Blood, The (3 parts)—June 23 (Knickerbocker Star Feature) S-2290.
Anvils and Actors—March 31 (Vim) S-135; C-462.
Artful Dodger, The—May 17 (Kalem) S-1932; C-1712; R-1534.
Ashes (3 parts)—June 17 (Vitagraph—Broadway Star Feature) S-2095.
At Bachelor's Roost—March 22 (Kalem) S-134; C-284.
Avenger, The (2 parts)—June 13 (Lubin) S-2289; R-2254.

B

Baby Doll—May 25 (Vim) S-1742.
Baby Grand, A—May 26 (Kalem) S-1933; C-1904.
Bachelor's Alliance, The—June 14 (Kalem).
Badgered—April 29 (Selig) S-850; C-1181.
Battler, The—May 26 (Vitagraph) S-1565; C-2061.
Battle Royal, The—April 13 (Vim) S-494; C-823.
Beauty Hunters, The—April 15 (Selig) S-495; C-823.
Beggar and His Child,—June 20 (Kalem).
Beggar King, The (2 parts)—May 16 (Lubin) S-1386; C-1712.
Behind the Footlights—March 24 (Vim) S-Vol. 27, Pg. 2066; C-284.
Beverly of Graustark (3 parts)—May 17 (Biograph) S-1385; C-1712.
Billie's Double—April 1 (Lubin) S-137; C-462.
Blade o' Grass (3 parts)—April 25 (Edison) S-1021; C-1181.

Blind Princess and the Poet, The—April 24 (Biograph—Reissue No. 47) S-851; C-1181.
Boarding House Ham, A—May 20 (Selig) S-1385; C-1712.
Bogus Ghost, The—May 24 (Kalem) S-1933; C-1904.
Brave Ones, The—May 4 (Vim); S-1021; C-1355.
Bridge of Danger, The (No. 79 of the "Hazards of Helen" Railroad Series)—May 13 (Kalem) S-1742; C-1536.
Broken Fetters (3 parts)—May 12 (Knickerbocker Star Feature) S-1387; R-1352.
Broken Promise, The (3 parts)—April 28 (Knickerbocker Star Feature) S-1021; C-1181.
Buckshot Feud, The—May 1 (Lubin) S-1022; C-1355.
Bunch of Flivvers—May 20 (Kalem) C-2061; R-1901.

C

Caliph of the New Bagdad, A (3 parts)—April 22 (Vitagraph-Broadway Star Feature) S-677; C-988.
Candle, The (2 parts)—May 2 (Lubin); S-1022; C-1355.
Canimated Nooz Pictorial No. 7—March 22 (Essanay) S-Vol. 27, Pg. 2062; C-284.
Canimated Nooz Pictorial No. 8—April 5 (Essanay) S-498; C-646.
Canimated Nooz Pictorial No. 9—April 19 (Essanay) S-678; C-988.
Canimated Nooz Pictorial No. 10—May 24 (Essanay) S-1743; C-2061.
Canimated Nooz Pictorial, No. 11, and A Scenic Subject—June 14 (Essanay) S-2094.
Capture of Red Stanley, The (No. 81 of the "Hazards of Helen" Railroad Series)—May 27 (Kalem) S-1933; C-2061.
Carew and Son (3 parts)—June 3 (Vitagraph—Broadway Star Feature) S-2094.
Cecropia Moth, and Tom the Tamer and Kid Kelly—May 24 (Edison) C-1904.
Celeste (2 parts)—April 25 (Biograph) S-851; C-1181; R-638.
Celeste of the Ambulance Corps (3 parts)—May 9 (Edison) S-1214; C-1536; R-Vol. 27; Pg. 256.
Charge of the Light Brigade—June 14 (Edison).
Child of Fortune, A (3 parts)—May 19 (Knickerbocker Star Feature) S-1387; C-1712.
Clew, The (No. 10 of the "Strange Case of Mary Page"—2 parts)—March 27 (Essanay) S-Vol. 27; Pg. 2062; C-462.
Code of the Hills, The (3 parts)—June 1 (Lubin) S-1742; C-2061; R-2054.
Condemnation, The (2 parts)—May 23 (Essanay) S-1743; C-1904.
Connecting Bath, The—July (Vim) R-2255.
Corsican Sisters, The (No. 2 of "The Social Pirates"—2 parts)—April 3 (Kalem) S-315; C-646; R-Vol. 27, Pg. 2027.
Cost of High Living, The—May 22 (Vitagraph) S-1565; C-1904.
Counting Out the Count—April 26 (Kalem) S-1213; C-1181.
Coward's Code, The (3 parts)—May 23 (Edison) S-1744.
Cowpuncher's Peril, The—June 17 (Selig) S-2096.
Crash, The (2 parts)—March 21 (Lubin) S-Vol. 27; Pg. 2062; C-284.
Crooked Trails—June 3 (Selig) S-1743; C-2061.
Cry for Help—April 17 (Biograph—Reissue No. 46) S-676; C-988.
Curfew at Simpton Center—June 23 (Vitagraph) S-2288.

D

Danger Line, The (3 parts)—April 29 (Essanay) S-851; C-1181.
Dare Devil Bill—March 18 (Lubin) S-Vol. 27; Pg. 1882; C-105.
Dawning Hope, The (No. 13 of "The Strange Case of Mary Page"—2 parts)—April 17 (Essanay) S-851.
Detective's Peril, The (No. 72 of the "Hazards of Helen" Railroad Series)—March 25 (Kalem) S-134; C-284.
Devil, the Servant and the Man, The (3 parts)—April 3 (Selig) S-315; R-97.
Disappearance of Helen Mintern, The (No. 12 of "The Social Pirates—2 parts)—June 12 (Kalem).
Dixie Winner, The (2 parts)—March 28 (Essanay) S-135; C-462.
Dollar Down, A—June 9 (Vim) C-2261.
Double-Barreled Courtship, A—April 21 (Kalem) S-1020.
Double Cross, The (2 parts)—May 16 (Essanay) S-1388; C-1712.
Double Double Cross, The—May 8 (Vitagraph) S-1384; R-1536.
Dumb Heiress, The—May 5 (Kalem) S-1565; C-1355.
During the Round-Up—May 8 (Biograph) S-1212; C-1536; R-457.

E

Elder Brother, The (2 parts)—April 18 (Essanay) S-677; C-98.
Elephant's Gratitude, An—May 6 (Selig) S-1213.

F

Fable of "The Good Fairy With the Lorgnette and Why She Got It Good"—May 10 (Essanay) S-1212.
Fable of "The Preacher Who Flew His Kite, but Not Because He Wished to Do So"—May 3 (Essanay) S-1020; C-1355.
Fable of "The Willing Collegian Who Wanted to Get a Foothold"—May 31 (Essanay) S-1744; C-2061.
Fable of "The Undecided Brunette"—June 21 (Essanay) S-2288.
Fair Exchange, A—May 19 (Vim) S-1387; C-1712.
Fangs of the Tattler, The (No. 11 of the "Social Pirates"—2 parts)—June 5 (Kalem) R-1901; C-2261.
Fashion and Fury—April 12 (Kalem) S-851; C-823.
Fatal Bean, The—April 3 (Lubin) S-314; C-646.
Father's Night Off—May 6 (Lubin) S-1023; C-1355.
Fickle Fiddler's Finish—April 7 (Kalem) S-494; C-646.
Final Payment, The (2 parts)—May 30 (Lubin) S-1742; C-2061.
Fit for Burning (3 parts)—May 3 (Biograph) S-1020; C-1355.
Five Thousand Dollar Elopement, A—May 27 (Selig) S-1566; C-2061.
Flirting Bride, The (3 parts)—May 26 (Knickerbocker Star Feature) S-1744; C-1904; R-1709.
Flock of Skeletons, A—March 17 (Kalem) S-Vol. 27, Pg. 2063; C-105.
Fool's Gold (3 parts)—June 10 (Essanay) S-2094.
For Better or For Worse—June 23 (Vim).
For Sweet Charity—March 21 (Kalem) S-134; C-284; R-Vol. 27, Pg. 1850.
Freddy Aids Matrimony—March 17 (Vitagraph) S-Vol. 27, Pg. 1883; C-105.
Freddy Foils the Floaters—March 31 (Vitagraph) S-135; C-646.
Freddy, the Fixer—April 7 (Vitagraph) S-497; C-647.
Freddy Versus Hamlet—March 24 (Kalem) Vol. 27, Pg. 2063; C-46.
Frilby Frilled—May 29 (Lubin) S-1742; C-2061.
Frocks and Frills—April 17 (Lubin) S-676; C-988.
From Altar to Halter—April 4 (Kalem) S-494; C-646.

G

Germs and Microbes—April 24 (Lubin) S-1022; C-1181.
Girl Across the Way—June 5 (Biograph—Reissue No. 53) S-1933; R-1180; C-2261.
Girl at the Curtain (2 parts)—June 20 (Essanay) S-2288.
Going West to Make Good—June 10 (Selig) S-1933; C-2261.
Golden Supper, The—March 27 (Biograph—Reissue No. 43) S-135.
Governor's Special, The (No. 76 of the "Hazards of Helen" Railroad Series)—April 22 (Kalem) S-1020.
Greater Wrong, The (3 parts)—April 13 (Lubin) S-495; C-823; R-644.
Grip of Gold, A (2 parts)—March 14 (Biograph) S-Vol. 27, Pg. 1882; C-105; R-Vol. 27, Pg. 1659.
Gulf Between, The (3 parts)—March 16 (Lubin) S-182; C-105; R-100.

H

Ham Agrees With Sherman—March 14 (Kalem) S-Vol. 27; Pg. 2063; C-105.
Ham and Preparedness—April 18 (Kalem) S-1020; C-98.
Ham and the Hermit's Daughter—March 28 (Kalem) S-315; C-462.
Ham and the Masked Marvel—May 2 (Kalem) S-1565; C-1355; R-1179.
Ham's Busy Day—May 23 (Kalem) S-1933; C-1904.
Ham's Waterloo—April 25 (Kalem) S-1213; C-1181.
Hard Way, The (3 parts)—May 15 (Selig) S-1385; C-1712.
Hare and the Tortoise, The (3 parts)—May 29 (Selig) S-1743; C-2061.
Harold, the Nurse Girl—June 16 (Vitagraph) S-2095.
Haunted and Hounded (3 parts)—April 14 (Knickerbocker Star Feature) S-496; C-823.
"Hazards of Helen" Railroad Series No. 71, "The Girl Who Dared"—March 18 (Kalem) S-Vol. 27, Pg. 2063; C-105.
"Hazards of Helen" Railroad Series No. 72, "The Detective's Peril"—March 25 (Kalem) S-134; C-284.
"Hazards of Helen" Railroad Series No. 73, "The Trapping of 'Peeler' White"—April 1 (Kalem) S-315; C-46.
"Hazards of Helen" Railroad Series No. 74, "The Record Run"—April 8 (Kalem) S-494; C-646; R-282.
"Hazards of Helen" Railroad Series No. 75, "The Race for a Siding"—April 15 (Kalem) S-851; C-823.
"Hazards of Helen" Railroad Series (No. 76, "The Governor's Special"—April 22 (Kalem) S-1020.
"Hazards of Helen" Railroad Series No. 77, "The Trail of Danger"—April 29 (Kalem) S-1213; C-1181; R-821.
"Hazards of Helen" Railroad Series No. 78, "The Human Telegram"—May 6 (Kalem) S-1565; C-1355.
"Hazards of Helen" Railroad Series No. 79, "The Bridge of Danger"—May 13 (Kalem) S-1742; C-1536.
"Hazards of Helen" Railroad Series No. 80, "One Chance in a Hundred"—May 20 (Kalem) S-1932; C-1712.
"Hazards of Helen" Railroad Series No. 81 "The Capture of Red Stanley"—May 27 (Kalem) S-1933; C-2061.
Hazards of Helen Railroad Series, No. 82, "The Spiked Switch"—June 3 (Kalem) S-2288; C-2061.
Hazards of Helen Railroad Series, No. 83, "The Treasure Train"—June 10 (Kalem).
Hazards of Helen Railroad Series, No. 84 "A Race Through the Air"—June 17 (Kalem).
Hazards of Helen Railroad Series, No. 85 "The Mysterious Cipher"—June 24 (Kalem).
Heart's Tribute, The (3 parts)—April 20 (Lubin) S-677; C-988; R-985.
Helen of the Chorus (3 parts)—May 30 (Edison) S-1744; C-2061.
Her Dream of Life—April 1 (Selig) S-134; C-646.
Her Great Invention—June 23 (Kalem).
Her Loving Relations—June 12 (Vitagraph) S-2095.
Her Naked Soul (3 parts)—April 22 (Essanay) S-678; C-988.
Her Partner—April 3 (Vitagraph) S-497; C-646.
Hicks in Nightmareland—May 31 (Edison) C-2061.
Hired and Fired—April 21 (Vim) S-852.
His Lucky Day—April 21 (Vitagraph) S-677; C-988.
Home Breakers, The (3 parts)—March 31 (Knickerbocker Star Feature) S-135; C-646.
Home-Made Pies—May 5 (Vim) S-1021.
House With the Closed Shutters—May 29 (Biograph—Reissue No. 52) R-457.
Hoyden, The—April 10 (Vitagraph) S-497; C-823.
Hubby Puts One Over—June 17 (Lubin) S-2289.
Human Telegram, The (No. 78 of the "Hazards of Helen" Railroad Series)—May 6 (Kalem) S-1565; C-1355.
Hungry Hearts—June 15 (Vim).
Husks (3 parts)—March 25 (Vitagraph—Broadway Star Feature) S-Vol. 27, Pg. 2063; C-462.

I

In Cinderella's Shoes—June 7 (Kalem) C-2261.
Innocent Vampire, An—May 19 (Kalem) S-1932; C-1712; R-1354.
In the Moon's Ray (2 parts)—May 2 (Essanay) S-1020; C-1355.
In the Ring—April 7 (Vim) S-316; C-647.
In the Service of the State (No. 13 of the "Social Pirates"—2 parts)—June 19 (Kalem) R-2259.
Irish Rebel, The—May 16 (Kalem) S-1932; C-1712.

J

Jackstraws (3 parts)—May 18 (Lubin) S-1386; C-1712; R-1534.
Jane's Husbands—May 1 (Vitagraph) 1384.
Jenkins' Jinx—May 13 (Lubin) S-1386; C-1536.
Jester, The (3 parts)—May 13 (Essanay) S-1212; C-1536.
Joyce's Strategy (2 parts)—March 14 (Essanay) S-Vol. 27, Pg. 1884; C-105.
Juggling Justice—June 9 (Kalem) C-2261.

L

Land Lubbers, The—June 2 (Vim) S-1934; C-2061.
Larrimore Case, The (3 parts)—April 19 (Biograph) S-851; C-988.
Last Adventure, The (3 parts)—April 15 (Essanay) S-498; C-823.
Liberty Belles (3 parts)—June 14 (Biograph) S-2095; R-1351.
Life and Training in the U. S. N.—April 17 (Vitagraph) S-677; C-988.
Lightbearer, The (3 parts)—April 8 (Essanay) S-498; C-646.
Little Monte Carlo, The (No. 1 of the "Social Pirates"—2 parts)—March 27 (Kalem) S-315; C-462; R-Vol. 27, Pg. 2027.
Little Samaritan, The (2 parts)—April 25 (Essanay) S-851; C-1181; R-819.
Littlest Magdalene, The (3 parts)—May 16 (Edison) S-1387; C-1712; R-1710.
Lonelies, The—June 2 (Vitagraph) C-2061.
Lotus Woman (5 parts)—June 28 (Kalem) R-2055.
Love and Bullets—April 29 (Lubin) S-1022; C-1181.
Love Is Law (3 parts)—June 22 (Lubin) S-2289.
Love One Another—March 25 (Lubin) S-136; C-284.
Lucky Mistake, A—April 28 (Kalem) S-1213; C-1181; R-821.
Lucky Tumble, A, and Scenes in Iceland—May 15 (Vitagraph) S-1565; C-1712.
Lunch Room Legacy, A—May 12 (Kalem); S-1742; C-1536; R-1179.

M

Madelaine Morel (3 parts)—March 29 (Biograph) S-135; C-646; R-Vol 27 Pg. 2022.
Mamma's Boy—April 6 (Vim) S-315; C-647.
Man Hunt, The (3 parts)—April 29 (Vitagraph) S-850; C-1181.
Man in the Street (3 parts)—June 13 (Edison).
Man Who Called After Dark, The (2 parts)—April 11 (Biograph) S-495; C-823; B-276.
Man Within, The (3 parts)—May 1 (Selig) S-1213; C-1355.
Master Swindlers, The (No. 6 of "The Social Pirates"—2 parts)—May 1 (Kalem) S-1565; C-1355; R-987.
Matchmakers, The (3 parts)—May 2 (Edison); S-1021; C-1355.
Men and Women (3 parts)—July 12 (Biograph) R-2253.
Merry Mary (2 parts)—May 9 (Biograph) S-1212; C-1536.
Midnight at the Old Mill—June 6 (Kalem) C-2261.
Millionaire Billie—April 22 (Lubin) S-677; C-988.
Millionaire Plunger, The (No. 5 of "The Social Pirates"—2 parts)—April 24 (Kalem) S-1212; C-1181; R-821.
Millionaires by Mistake—April 11 (Kalem); S-851.
Millionaire's Son, The (3 parts)—April 7 (Knickerbocker Star Feature) S-314; C-647; R-282.
Milistones (2 parts)—April 11 (Essanay) S-498; C-823.
Mismates (3 parts)—March 17 (Knickerbocker Star Feature) S-Vol. 28 Pg. 1884; C-284.
Miss Adventure (3 parts)—May 20 (Vitagraph-Broadway Star Feature) S-1565; C-1713.
Missing Millionaire, The (No. 9 of "The Social Pirates"—2 parts)—May 22 (Kalem) S-1933; C-1904; R-1534.
Miss Warren's Brother—March 18 (Vitagraph-Broadway Star Feature) C-105.
Mistake, The—May 22 (Biograph—Reissue No. 51) S-1564; R-457.
Misunderstood Boy, A—June 19 (Biograph—Reissue No. 56) R-1530; S-2290.
Mix-up in Black, A—May 10 (Edison) S-1214; C-1536.
More Money than Manners—May 19 (Vitagraph) S-1565; C-1712.
Mr. Housekeeper—April 15 (Lubin) S-495; C-823.
Music Swindlers, The, No. 14 of the "Social Pirates"—2 parts)—June 26 (Kalem).
Mysterious Cipher, The (No. 85 of the "Hazards of Helen" Railroad Series)—June 24 (Kalem).
Myrtle, The Manicurist (3 parts)—April 8 (Vitagraph-Broadway Star Feature) S-497; C-646.

N

Nerve and Gasoline—March 16 (Vim) S-Vol. 27 Pg. 1883; C-105.
Never Again—June 22 (Vim).
New Janitor, The—March 20 (Lubin) S-Vol. 27 Pg. 1010; C-284.
New York, Past and Present—June 5 (Vitagraph) S-2094; C-2261.
None So Blind (3 parts)—May 4 (Lubin) S-1023; C-1355; R-1179.
No Place Like Jail—June 26 (Lubin).
Not What the Doctor Ordered—May 10 (Kalem) S-1742; C-1536; R-1179.
Number 13 Westbound (3 parts)—March 20 Selig) S-Vol. 27 Pg. 2063; C-284.

O

Oath of Hate, The (3 parts)—May 5 (Knickerbocker Star Feature) S-1021; C-1355; R-1352.
Oh, You Uncle!—May 27 (Lubin) S-1564.
Old Man's Folly, The (3 parts)—June 16 (Knickerbocker Star Feature) S-2290.
Once a Thief (3 parts)—May 6 (Essanay) S-1020.
One Chance in a Hundred (No. 80 of "The Hazards of Helen" Railroad Series)—May 20 (Kalem) S-1932; C-1712.
One of the Pack (2 parts)—April 18 (Lubin) S-676; C-989; R-822.
Orphan Joyce (2 parts)—June 6 (Essanay) S-2094; C-2261.
Otto, the Artist—May 15 (Lubin) S-1386; C-1712.
Otto, the Bell-Boy—April 10 (Lubin) S-495; C-823.
Otto, the Hero—May 22 (Lubin) S-1564; C-1904.
Otto, the Reporter—June 5 (Lubin) S-1932.
Otto, the Soldier—March 27 (Lubin) S-136; C-462.
Otto's Legacy—June 19 (Lubin) S-2289.
Otto, the Cobbler—June 12 (Lubin) S-2094.
Our People (3 parts)—June 3 (Esanay) S-1744; C-2261.
Out Ag'in in Ag'in—May 12 (Vitagraph) S-1384; C-1536.
Out of the Flotsam (2 parts)—June 27 (Lubin).
Out of the Quagmire (3 parts)—April 1 (Vitagraph-Broadway Star Feature) S-496; C-646.
Out of the Ruins (3 parts)—June 20 (Edison).

P

Parasite, The (No. 3 of "The Social Pirates"—2 parts)—April 10 (Kalem) S-851; C-823; R-459.
Paths that Crossed (3 parts)—April 5 (Biograph) S-314; C-646; R-276.
Pay Dirt (5 parts)—June 18 (Knickerbocker Star Feature) S-2290.
Perfidy of Mary, The—May 15 (Biograph—Reissue No. 50) S-1385; R-456.
Perjury, The (No. 8 of "The Strange Case of Mary Page"—2 parts)—March 13; Essanay) S-1701; C-105.
Persistency—June 24 (Lubin) S-2289.
Pickles and Diamonds—June 3 (Lubin) S-1743; C-2061.
Pied Piper of Hamelin—June 21 (Edison).
Playthings of the Gods (3 parts)—April 27 (Lubin) S-1022; C-1181; R-1178.
Pretenders, The—May 12 (Vim) S-1387; C-1536.
Primal Instinct, The (3 parts)—May 27 (Vitagraph-Broadway Star Feature) S-1566; C-2061.
Prisoners of Conscience (3 parts)—May 25 (Lubin) S-1564; C-1904; R-1710.
Promise Land, The (3 parts)—June 17 (Essanay) S-2094.
Putting it Over (2 parts)—June 13 (Essanay) S-2094.
Putting the Pep in Slowtown—March 13 (Vitagraph S-Vol. 27 Pg. 1883; C-105.

R

Race for a Siding, The (No. 75 of "The Hazards of Helen" Railroad Series)—April 15 (Kalem) S-851; C-823.
Race Through the Air, A (No. 84 of the "Hazards of Helen" Railroad Series—June 17 (Kalem).
Raid, The (No. 12 of "The Strange Case of Mary Page"—2 parts)—April 3 (Essanay) S-677; C-646.
Raid, The—June 16 (Vim).
Real Dr. Kay, The—May 3 (Edison) S-1022.
Record Run, The (No. 74 of the "Hazards of Helen" Railroad Series)—April 8 (Kalem) S-494; C-646; R-282.
Recrimination, The (No. 14 of "The Strange Case of Mary Page"—2 parts)—April 24 (Kalem) S-851; C-1181.
Reformers, The—June 20 (Biograph—Reissue No. 50) R-1530; S-2290.
Regeneration of Jim Halsey (3 parts)—March 13 (Selig) S-Vol. 27. Pg. 1884; C-105.
Rejuvenation of Aunt Mary, The (3 parts)—March 15 (Biograph) S-Vol. 27 Pg. 1882; C-105; R-Vol. 27 Pg. 1846.
Reprisal, The (3 parts)—June 19 (Selig) S-2290.
Resurrection of Hollis, The (3 parts)—May 6 (Vitagraph-Broadway Star Feature) S-1384; C-1355.
Return of James Jerome, The (2 parts)—April 4 (Lubin) S-314; C-646.
Return of John Boston (3 parts)—June 29 (Lubin).
Return to Youth and Trouble, A (2 parts)—May 9 (Essanay) S-1212; C-1536.
Rich Idler, The—May 29 (Vitagraph) S-1566; C-2061.
Rivals, The—April 28 (Vim) S-852; C-1181.
Robbing the Fishes—May 17 (Edison) S-1388.
Rogue's Nemesis, A (No. 7 of the "Social Pirates"—2 parts)—May 8 (Kalem) S-1742; C-1536; R-1179.
Romance and Riot—April 14 (Kalem) S-851; C-823; R-645.
Romeo of the Coal Wagon—May 3 (Kalem) S-1565; C-1355.
Rookie, The—April 24 (Vitagraph) S-850; C-1181.
Rose of Italy (3 parts)—May 20 (Essanay) S-1388; C-1712.

S

Sacrifice, The (3 parts)—June 26 (Selig).
Sauce for the Gander (No. 8 of "The Social Pirates"—2 parts)—May 15 (Kalem) S-1932; C-1712; R-1354.
Scapegrace, The (3 parts)—June 8 (Lubin) S-1932; C-2261.
Scarlet Chastity, The (3 parts)—April 6 (Lubin) S-495; C-647.
Scenes in Iceland and a Lucky Tumble—May 15 (Vitagraph) S-1556.
Schemers, The (3 parts)—May 27 (Essanay) S-1743; C-2061.
Schemers, The—June 1 (Vim) S-1934; C-2061.
Sea Dogs, The—June 8 (Vim) S-2095; C-2261.
Selig-Tribune No. 19, 1916—March 6 (Selig) S-134; C-Vol. 27 Pg. 2030.
Selig-Tribune No. 20, 1916—March 9 (Selig) S-134; C-Vol. 27 Pg. 2030.
Selig-Tribune No. 21, 1916—March 13 (Selig) S-314; C-105.
Selig-Tribune No. 22, 1916—March 16 (Selig) S-315.
Selig-Tribune No. 23, 1916—March 20 (Selig) S-494; C-284.
Selig-Tribune No. 24, 1916—March 23 (Selig) S-494; C-284.
Selig-Tribune No. 25, 1916—March 27 (Selig) S-676; C-462.
Selig-Tribune No. 26, 1916—March 30 (Selig) S-676; C-462.
Selig-Tribune No. 27, 1916—April 3 (Selig) S-850; C-646.
Selig-Tribune No. 28, 1916—April 6 (Selig) S-850; C-647.
Selig-Tribune No. 29, 1916—April 10 (Selig) S-1213; C-823.
Selig-Tribune No. 30, 1916—April 13 (Selig) S-1213; C-823.
Selig-Tribune No. 31, 1916—April 17 (Selig) S-1213; C-988.
Selig-Tribune No. 32, 1916—April 20 (Selig) S-1213; C-988.
Selig-Tribune No. 33, 1916—April 24 (Selig) S-1384; C-1181.
Selig-Tribune No. 34, 1916—April 27 (Selig) S-1384; C-1181.
Selig-Tribune No. 35, 1916—May 1 (Selig) S-1566; C-1355.
Selig-Tribune No. 36, 1916—May 4 (Selig) S-1566; C-1355.
Selig-Tribune No. 37, 1916—May 8 (Selig) S-1743; C-1536.
Selig-Tribune No. 38, 1916—May 11 (Selig) S-1743; C-1536.
Selig-Tribune No. 39, 1916—May 15 (Selig) S-1933; C-1712.
Selig-Tribune No. 40, 1916—May 18 (Selig) S-1933; C-1712.
Selig-Tribune No. 41, 1916—May 22 (Selig) C-1904.
Selig-Tribune No. 42, 1916—May 25 (Selig) C-1904.
Selig-Tribune, No. 43, 1916—May 29 (Selig) S-2289; C-2061.
Selig-Tribune, No. 44, 1916—June 1 (Selig) S-2290; C-2061.
Selig-Tribune, No. 45, 1916—June 5 (Selig) C-2261.
Selig-Tribune, No. 46, 1916—June 8 (Selig) C-2261.
Selig-Tribune, No. 47, 1916—June 12 (Selig).
Selig1Tribune, No. 48, 1916—June 16 (Selig).
Selig-Tribune, No. 49, 1916—June 19 (Selig).
Selig-Tribune, No. 50, 1916—June 23 (Selig).
Selig-Tribune, No. 51, 1916—June 26 (Selig).
Selig-Tribune, No. 52, 1916—June 30 (Selig).
Setting the Fashion—June 30 (Kalem).
Sheriff's Duty, The—May 13 (Selig) S-1214; C-1536.
She Won a Prize—June 9 (Vitagraph) S-2094.
Sin's Penalty (3 parts)—April 15 (Vitagraph-Broadway Star Feature) S-497; C-823.
Sister to Cain, A (3 parts)—March 23 (Lubin) S-2062; C-284; R-279.
Sis, the Detective—June 2 (Kalem) C-2061; R-1709.
Skirts and Cinders—May 8 (Lubin) S-1385; C-1536.
Sleuths, The—April 14 (Vim) S-494; C-823.
Slums, The (No. 12 of "The Strange Case of Mary Page"—2 parts)—April 10 (Essanay). S-677; C-823.
Smokey Adventure, A—May 31 (Kalem) C-2061.
Social Deception, A (3 parts)—March 27 (Selig) S-134; C-462.
Social Pirates, The (No. 1, "The Little Monte Carlo"—2 parts)—March 27 (Kalem) S-315; C-462; R-Vol. 27 Pg. 2026.
Social Pirates, The (No. 2, "The Corsican Sisters"—2 parts)—April 3 (Kalem) S-315; C-646; R-Vol. 27 Pg. 2027.
Social Pirates, The (No. 3, "The Parasite"—2 parts)—April 10 (Kalem) S-851; C-823; R-459.
Social Pirates, The (No. 4, "A War of Wits"—2 parts)—April 17 (Kalem) S-1020; C-988; R-645.
Social Pirates, The (No. 5, "The Millionaire Plunger"—2 parts)—April 24 (Kalem) S-1212; C-1181.
Social Pirates, The (No. 6, "The Master Swindlers"—2 parts)—May 1 (Kalem) S-1565; C-1355; R-987.
Social Pirates (No. 7, "A Rogue's Nemesis"—2 parts)—May 8 (Kalem) S-1742; C-1536.
Social Pirates (No. 8, "Sauce for the Gander"—2 parts)—May 15 (Kalem) S-1932; R-1354.
Social Pirates (No. 9, "The Missing Millionaire"—2 parts)—May 22 (Kalem) S-1933; C-1904; R-1554.
Social Pirates (No. 10, "Unmasking a Rascal"—2 parts)—May 29 (Kalem) C-2061; R-1709; S-2288.
Social Pirates (No. 11, "Fangs of the Tattler"—2 parts)—June 5 (Kalem) R-1901.
Social Pirates, No. 12, "The Disappearance of Helen Mintern" (2 parts) — June 12 (Kalem).
Social Pirates, No. 13, "In the Service of the State" (2 parts)—June 19 (Kalem) R-2259.
Social Pirates, No. 14, "The Music Swindlers" (2 parts)—June 26 (Kalem).
Some Chicken—May 5 (Vitagraph) S-1384; C-1355.
Song in the Dark, The (2 parts)—May 30 (Essanay—Reissue) S-1743; C-2061.
Sons of the Sea (3 parts)—June 15 (Lubin) S-2289.
Southerners, The (3 parts)—June 27 (Edison).
Spellbound (5 parts)—May 17 (Knickerbocker Star Feature) S-1744; C-1712; R-1176.
Spider's Web, The (3 parts)—April 1 (Essanay) S-136; C-646.
Spiked Switch, The (No. 82 of the "Hazards of Helen" Railroad Series)—June 3 (Kalem) S-2288; C-2061.
Spirit Awakened, The—June 12 (Biograph—Reissue, No. 55) S-2095.
Spring Chicken, A (3 parts)—April 26 (Biograph) S-851; C-1181; R-638.

Spring Cleaning—July (Vim) R-2255.
Squared Account, A—March 20 (Vitagraph) S-Vol. 27 Pg. 2063; C-284.
Squaw's Love, The—July 10 (Biograph) R-2253.
Stained Pearl, The (3 parts)—June 9 (Knickerbocker Star Feature) S-2096; C-2261.
Stampede, The (3 parts)—April 12 (Biograph) S-496.
Stenographer's Strategy—June 16 (Kalem) R-2259.
Strange Case of Mary Page, The (No. 8, "The Perjury"—2 parts)—March 13 (Essanay) S-Vol. 27 Pg. 1701; C-105.
Strange Case of Mary Page, The (No. 9, "The Accusing Eye"—2 parts)—March 20 (Essanay) S-Vol. 27 Pg. 2062; C-284.
Strange Case of Mary Page, The (No. 10, "The Clew"—2 parts)—March 27 (Essanay) S-2062; C-462.
Strange Case of Mary Page, The (No. 15) (2 Raid"—2 parts)—April 3 (Essanay) S-677; C-646.
Strange Case of Mary Page, The (No. 12, "The Slums"—2 parts)—April 10 (Essanay) S-677; C-823.
Strange Case of Mary Page, The (No. 13, "Dawning Hope"—2 parts)—April 17 (Essanay) S-851; C-988.
Strange Case of Mary Page, The (No. 14, "Recrimination"—2 parts)—April 24 (Essanay) S-851; C-1181.
Strange Case of Mary Page, The (No. 15) (2 parts)—May 1 (Essanay) C-1355.
Stranger in New York, A (3 parts)—May 8 (Selig) S-1214; C-1536.
Strange Case, A (3 parts)—June 10 (Vitagraph—Broadway Star Feature) S-2095.
Stung!—June 19 (Vitagraph) S-2288.
Susie, the Sleuth—April 14 (Vitagraph) S-497; C-823.
Swords and Hearts—May 1 (Biograph—Reissue No. 48) S-1020; R-457.

T

Taking a Chance—June 24 (Selig) S-2290.
Tank Town Troupe, The—May 9 (Kalem) S-1742; C-1536.
Temperance Town, A (3 parts)—June 5 (Selig) S-1933; C-2261.
Tender-hearted Boy, The—April 10 (Biograph) S-495; C-823.
Terry's Tea Party—April 28 (Vitagraph) S-850; C-1181.
Test of Chivalry, The (3 parts)—May 22 (Selig) S-1566; C-1904.
That Lovely Widow—June 21 (Kalem).
Their Dream House—July (Vim) R-2255.
Their Taking Ways—April 19 (Kalem) S-1020; C-988.
Their Vacation—March 30 (Vim) S-135; C-462.
Thirty Days—May 18 (Vim) S-1387; C-1712.
Three Friends—April 3 (Biograph—Reissue No. 44) S-314; C-646.
Three Johns—March 27 (Vitagraph) S-134; C-462.
Three Wise Men, The (3 parts)—April 17 (Selig) S-676; C-988.
Toll of the Jungle—March 18 (Selig) S-Vol. 27 Pg. 1884; C-105.
Tom the Tamer and Kid Kelly, and the Cecropia Moth—May 24 (Edison) C-1904.
Too Many Chefs—April 22 (Selig) S-676; C-988.
Trailing Tailor, The—March 29 (Kalem) S-315; C-462.
Trail of Danger, The (No. 77 of the "Hazards of Helen" Railroad Series)—April 29 (Kalem) S-1213; C-1181; R-821.
Traitor to Art, A (3 parts)—June 24 (Essanay).
Trapping of Peeler White, The (No. 73 of the "Hazards of Helen" Railroad Series)—April 1 (Kalem) S-315; C-462.
Trapping the Bachelor—April 5 (Kalem) S-494; C-646.
Treasure Train, The (No. 83 of the "Hazards of Helen" Railroad Series—June 10 (Kalem) C-2261.
Trilby's Love Disaster—March 25 (Selig) S-2063; C-284.
Two Orphans, The (3 parts)—June 12 (Selig) S-2096.
Two Smiths and a Haff—June 10 (Lubin) S-1932; C-2261.

U

Under Royal Patronage (3 parts)—April 4 (Essanay) S-498; C-646.
Unknown (3 parts)—March 18 (Essanay) S-Vol. 27 Pg. 1884; C-105.
Unmasking a Rascal (No. 10 of the "Social Pirates"—2 parts)—May 29 (Kalem) C-2061; R-1709; S-2288.
Unwelcome Guest—June 26 (Biograph) R-1705.

V

Vernon Howe Bailey's Sketch Book of Boston—April 12 (Essanay) S-498; C-823.
Vernon Howe Bailey's Sketch Book of Paris—March 29 (Essanay) S-136; C-462.
Vernon Howe Bailey's Sketch Book of Philadelphia—March 15 (Essanay) S-Vol. 27 Pg. 1844; C-105.
Vernon Howe Bailey's Sketch Book of Rome—April 26 (Essanay) S-851; C-1181.
Vernon Howe Bailey's Sketch Book of San Francisco and a Scenic Subject on the same reel—May 17 (Essanay) S-1388; C-1712.
Vernon Howe Bailey's Sketch Book of Berlin and a Scenic—June 7 (Essanay) S-2094; C-2261.
Villians and Violins—May 26 (Vim) S-1933.
Voice in the Night, The (3 parts)—March 30 (Lubin) S-136; C-462; R-456.

W

War of Wits, A (No. 4 of the "Social Pirates"—2 parts)—April 17 (Kalem) S-1020; C-988; R-645.
Water Cure, The—May 11 (Vim) S-1387; C-1536.
What's Sauce for the Goose—April 27 (Vim) S-852; C-1181.
Wheat and the Chaff, The (3 parts)—May 11 (Lubin) S-1386; C-1536; R-1353.
When Might is Right (3 parts)—April 21 (Knickerbocker Star Feature) S-851.
When Opportunity Knocked—June 28 (Kalem).
When Things Go Wrong—March 24 (Kalem) S-134; C-284; R-97.
Who's Looney Now? (2 parts)—May 23 (Biograph) S-1564.
Will a Woman Tell—July (Vim) R-2255.
Winning Number—May 20 (Lubin) S-1387.
Wise Waiter, A—April 8 (Lubin) S-495; C-647.
Witch of the Mountains, The (3 parts)—March 24 (Knickerbocker Star Feature) S-2066; C-284.
Wives of the Rich (3 parts)—April 10 (Selig) S-494; C-823.
Woman Against Woman (3 parts)—May 31 (Biograph) R-980.
Woman in Black (5 parts)—May 31 (Biograph) C-2061; R-1533.
Woman Who Did Not Care, The (3 parts)—April 24 (Selig) S-850; C-1181.
Would You Forgive Her? (3 parts)—June 24 (Vitagraph—Broadway Star Feature) S-2288.

Y

Yaqui Cur, The (2 parts)—June 6 (Biograph) S-1933; R-1180; C-2261.

Universal Film Mfg. Co.

A

Adventures of Peg o' the Ring (No. 1, "The Leopard's Mark"—2 parts)—May 1 (Universal Special Feature) S-1217; C-1183; R-637.
Adventures of Peg o' the Ring (No. 2, "A Strange Inheritance"—2 parts)—May 8 (Universal Special Feature) S-1568.
Adventures of Peg o' the Ring (No. 3, "In the Lion's Den"—2 parts)—May 15 (Universal Special Feature) S-1569; C-1538.
Adventures of Peg o' the Ring (No. 4, "The Circus Mongrels"—2 parts)—May 22 (Universal Special Feature) S-1569; C-1714.
Adventures of Peg o' the Ring (No. 5, "The House of Mystery"—2 parts)—May 29 (Universal Special Feature) S-1748.
Adventures of Peg o' the Ring (No. 6, "The Cry for Help"—2 parts)—June 5 (Universal Special Feature) S-1939.
Adventures of Peg o' the Ring, No. 7, "The Wreck" (2 parts)—June 12 (Universal) Special Feature).
Adventures of Peg o' the Ring, No. 8 "Outwitted" (2 parts)—June 19 (Universal Special Feature).
Adventures of Peg o' the Ring, No. 9, "The Leap" (2 parts)—June 26 (Universal Special Feature).
Alias Jane Jones (2 parts)—June 8 (Laemmle) S-1937; C-2063.
All Over a Stocking—May 29 (Nestor) S-1747; C-1714.
Almost a Widow—June 16 (Nestor) S-2097; C-2062.
Amphibian Oddities—March 22 (Powers) S-322.
Angel Unawares, An—June 13 (Imp) C-2062.
Animated Weekly No. 12—March 22 (Universal) S-320.
Animated Weekly No. 13—March 29 (Universal) S-322.
Animated Weekly No. 14—April 5 (Universal) S-500.
Animated Weekly No. 15—April 12 (Universal) S-681.
Animated Weekly No. 16—April 19 (Universal) S-1030; C-989.
Animated Weekly No. 17—April 26 (Universal) 1032; C-1183.
Animated Weekly No. 18—May 3 (Universal) S-1215.
Animated Weekly No. 19—May 10 (Universal) S-1567.
Animated Weekly No. 20—May 17 (Universal) S-1567.
Animated Weekly No. 21—May 24 (Universal) S-1745.
Animated Weekly, No. 22—May 21 (Universal) S-2099.
Animated Weekly, No. 23—June 7 (Universal) S-2099.
Animated Weekly, No. 24—June 14 (Universal) S-2291.
Animated Weekly, No. 25—June 21 (Universal).
Animated Weekly, No. 26—June 28 (Universal).
As in a Dream (3 parts)—June 4 (Rex) S-1939; C-1905.
Attic Princess, The—May 31 (Big U) S-1748; C-1714.
Autumn (5 parts)—March 27 (Red Feather Photoplay) S-324; C-106; R-Vol. 27 Pg. 1848.

B

Bankruptcy of Boggs and Schultz, The—May 3 (L-KO) S-1023; C-1357.
Behind the Secret Panel (3 parts)—June 22 (Imp) S-2291.
Beloved Liar, The (3 parts)—May 4 (Big U) S-1027; C990.
Best Man's Bride, The (2 parts)—April 18 (Gold Seal) S-679; C-648.
Betrayed by Camera—June 1 (Powers) S-1745; C-1905.
Betty's Hobo—June 15 (Big U) S-2098.
Between Midnight—March 30 (Powers) S-138.
Bill's Narrow Escape (2 parts)—April 26 (L-KO) 852.
Bill's Wife—April 9 (Laemmle) S-317; C-464.
Billy's War Brides—April 25 (Imp) S-853; C-824.
Billy's Waterloo—June 7 (L-KO) S-1934.
Blind Man's Bluff (2 parts)—June 30 (Imp).
Brigadier Gerard (5 parts)—April 10 (Red Feather Photoplay) S-503; C-464; R-102.
Brink, The—April 12 (Laemmle) S-502; C-464.
Browns See the Fair, The—June 26 (Nestor).
Brother Jim—June 1 (Big U) S-1748.
Brush Industry, The—April 6 (Powers) S-502.
Busted Honeymoon, A—May 24 (L-KO) S-1745.

C

Cad, A—June 3 (Rex) S-1749.
Cage Man, The (2 parts)—June 10 (Bison) S-1935; C-1905.
Capital Prize, The (2 parts)—May 12 (Imp) S-1214; C-1183.
Caught on a Skyscraper (2 parts)—April 2 (L-KO) S-138; C-285.
Celluloid Hero, The—May 22 (Nestor) C-1538.
Chicken-Hearted Jim—April 27 (Rex) S-853.
Children's Paradise, The, and Sammy Johnsin, Magician—June 29 (Powers).
Circus Mongrels, The (No. 4 of "The Adventures of Peg o' the Ring") (2 parts)—May 22 (Universal Special Feature) S-1569; C-1714.
Claudia—May 21 (Imp) S-1567; C-1538.
Code of His Ancestors, The—June 9 (Rex) S-1939; C-1905.
College Boomerang, A—June 18 (Imp) S-2290; C-2262.
Committee on Credentials (3 parts)—June (Universal) R-2060.
Corporal Billy's Comeback (2 parts)—May 25 (Big U) S-1567; C-1714.
"Cry for Help, The" (No. 6 of "The Adventures of Peg o' the Ring"—2 parts)—June 5 (Universal Special Feature) S-1939; C-2263.

D

Dance of Love, The—April 6 (Powers) S-502.
Darcy of the Northwest Mounted (3 parts)—May 16 (Gold Seal) S-1390; C-1357.
Dark Suspicion, A—June 3 (Joker) S-1746; C-1714.
Desperado, The—March 22 (Laemmle) S-Vol. 27, page 2072; C-106.
Devil's Image (2 parts)—June 16 (Imp) S-2096; C-2063.
Dirty Work in a Beanery—June 25 (L-KO) S-2294.
Disastrous Dardanelles Expedition, The—March 5 (Laemmle) S-140.
Dr. Neighbor (5 parts)—May 1 (Red Feather Photoplay) S-1023; C-990; R-643.
Doctor of the Afternoon Arm, The (2 parts)—April 14 (Imp) S-499; C-464.
Double Fire Deception, A—May 30 (Imp) S-1746; C-1714.
Double's Troubles, The (2 parts)—April 16 (L-KO) S-501; C-648.
Drugged Waters (5 parts)—March 20 (Red Feather Photoplay) S-137; C-Vol. 27, pg. 2032; R-Vol. 27, pg. 1662.
Dumb Girl of Portici, The (7 parts)—April (Universal State Rights) S-1391; C-1357; R-641.

E

Eddie's Night Out—April 21 (Nestor) S-678; C-648.
Eleanor's Catch—May 2 (Rex) S-1568.
Eyes of Fear, The (2 parts)—April 6 (Laemmle) S-317; C-286.

F

Fall of Deacon Stillwater—June 24 (Joker) S-2294; C-2263.
False Gems, The—June 11 (Laemmle) S-1938.
False Part, The (2 parts)—June 20 (Gold Seal) S-2294.
Family Affair, A—April 29 (Powers) S-852.
Fight for Love, A (2 parts)—May 13 (Bison) S-1216; C-1183.
Final Conquest, The (No. 20 and last of "Graft"—2 parts)—April 24 (Universal Special Feature) S-1216; C-1183.
Finer Metal, The (2 parts)—June 18 (Rex) S-2098; C-2263.
Fool, The (2 parts)—June 25 (Rex).
Fool's Gold, A (3 parts)—March 30 (Laemmle) S-140.
For the Love of Mike and Rosie (3 parts)—April 5 (L-KO) S-326; C-286.
Friend, But a Star Boarder, A—March 26 (L-KO) S-2067; C-106.
Fur-Trimmed Coat, The—May 30 (Laemmle) S-1746; C-1714.

G

Gaby's Gasoline Glide (2 parts)—May 17 (L-KO) S-1389.
Gambler, The—April 20 (Laemmle) C-648.
Gambolling on the Green—May 28 (L-KO) S-1745.

Gasoline Habit, The—March 28 (Imp) S-139; C-106.
Gentle Volunteer, A (3 parts)—May 28 (Rex) S-1749.
Ghost of the Jungle (2 parts)—June 24 (Bison) S-2293; C-2263.
Girl Who Feared Daylight, The (2 parts)—May 3 (Victor) S-1030; C-990.
Go-Between, The—May 10 (Imp) S-1214; C-1183.
God and the Baby—June 28 (Big U).
Golden Boot, The—June 16 (Victor) S-2098; C-2063.
Good Night Nurse—June 2 (Nestor) S-1747; C-1714.
Graft No. 16, "The Pirates of Finance" (2 parts)—March 27 (Universal Special Feature) S-137; C-107.
Graft No. 17, "Queen of the Prophets" (2 parts)—April 3 (Universal Special Feature) S-316; C-286.
Graft No. 18, "The Hidden City of Crime" (2 parts)—April 10 (Universal Special Feature) S-681; C-464.
Graft No. 19, "The Photo Badger" (2 parts)—April 17 (Universal Special Feature) S-855; C-648.
Graft No. 20, "The Final Conquest" (Last number—2 parts)—April 24 (Universal Special Feature) S-1216; C-1183.
Great Smash The (3 parts)—May 10 (L-KO) S-1216; C-1183.
Grip of Crime, The—June 20 (Big U) S-2292; C-2262.
Grouches and Smiles—May 18 (Laemmle) C-1357.

H

Half a Rogue (5 parts)—May 22 (Red Feather Photoplay) S-1568; C-1538; R-1352.
Harmony in a Flat—May 26 (Rex) S-1749; C-1538.
Haunted Bell, The (2 parts)—April 21 (Imp) S-679; C-648.
He Almost Eloped—March 31 (Nestor) S-137; C-107.
Health Road, The—May 23 (Imp) S-1745; C-1538.
Heart Wrecker, The—June 23 (Imp) S-2291.
Heartaches (2 parts)—May 19 (Laemmle) S-1389; C-1357.
Held for Damages—April 11 (Imp) S-499; C-464.
Her Bitter Cup (5 parts)—April 17 (Red Feather Photoplay) S-855; C-648.
Her Celluloid Hero—May 22 (Nestor) S-1570.
Her Great Part—May 14 (Laemmle) S-1215.
Her Hero Maid—May 1 (Nestor) S-1026; C-989.
Her Husband's Honor (2 parts)—May 11 (Laemmle) S-1215.
Her Husband's Wife—May 26 (Nestor) C-1538.
Her Sister's Sin—April 2 (Rex) S-139.
Her Soul's Song (2 parts)—June 15 (Laemmle) S-2097; C-2063.
Her Wonderful Secret—June 13 (Imp) S-2096
He's a Devil—May 15 (Nestor) S-1388; C-1357.
Hidden City of Crime, The (No. 18 of "Graft"—2 parts)—April 10 (Universal Special Feature) S-681; C-464.
His Highness, the Janitor—April 8 (Joker) S-326; C-286.
His Little Story—June 6 (Imp) S-1939; C-1905.
His Neighbor's Wife—April 17 (Nestor) S-678; C-648.
His Picture—June 20 (Imp) S-2290; C-2263.
His Wooden Leg—April 24 (Nestor) S-854; C-824.
His World of Darkness (3 parts)—April 23 (Rex) S-680.
House of Mystery, The (No. 5 of "The Adventures of Peg o' the Ring"—2 parts)—May 29 (Universal Special Feature) S-1748; C-1905.
How Stars Are Made (2 parts)—June 14 (L-KO) S-2098.
How Times Do Change—April 3 (Nestor) S-320; C-286.
Hubby Puts One Over—April 15 (Joker) S-500; C-464.
Hulda, the Silent (2 parts)—May 20 (Bison) S-1390.
Human Cactus (2 parts)—June 29 (Laemmle).
Hungry Happy's Dream—April 8 (Victor) S-324; C-464.
Huntress of Men, The (5 parts)—May 8 (Red Feather Photoplay) S-1217 C-1183; R-986.

I

In the Heart of the Shell—March 3 (Rex) S-139; C-Vol. 27, pg. 1495.
"In the Lion's Den" (No. 3 of "The Adventures of Peg o' the Ring"—2 parts)—May 15 (Universal Special Feature) S-1569; C-1538.
Iron Hand, The (5 parts)—May 29 (Red Feather Photoplay) C-1714; R-1533; S-2292.
It Can't Be True—June 1 (Powers) S-1934.
It Happened in Honolulu (5 parts)—June 26 (Red Feather Photoplay) R-2259.

J

Jackals of a Great City (2 parts)—June 27 (Gold Seal).
Jailbird's Last Flight—June 21 (L-KO) S-2294; C-2263.
Janitor's Busy Day, The—March 27 (Nestor) S-137; C-106.
Jilm Slocum No. 46393 (2 parts)—June 2 (Imp) S-1938; C-2063.
Jitney Driver's Romance, The—April 29 (Joker) S-854; C-825.
Journal of Lord John, The (No. 5, "The League of the Future"—3 parts)—April 4 (Gold Seal) S-316.
Just Kitty—May 5 (Imp) S-1026; C-990.
Just Yet But Not Quite—April 22 (Joker) C-648.
Juvenile Dancer Supreme & Mr. Fuller Pep—He Dabbles in the Pond—May 25 (Powers) S-1569.

L

Lady Raffles Returns (2 parts)—March 28 (Gold Seal) S-140.
Lathered Truth, The (2 parts)—April 12 (Victor) S-501; C-464.
League of the Future, The (No. 5 of "Journal of Lord John"—3 parts)—April 4 (Gold Seal) S-316.
Leap, The (2 parts)—May 6 (Bison) S-1027.
Leap Year Tangle, A—April 7 (Nestor) S-320; C-286.
"Leap, The" (No. 9 of "The Adventures of Peg o' the Ring"—2 parts)—June 26 (Universal Special Feature).
Lem's College Career (2 parts)—May 5 (Nestor) S-1026; C-990.
Leopard's Mark, The (No. 1 of "Peg o' the Ring"—2 parts)—May 1 (Universal Special Feature) S-1217; C-1183; R-637.
Limousine Mystery, The (2 parts)—May 24 (Victor) S-1746; C-1538.
Little Billy's School Days—April 23 (L-KO) C-824.
Little Fraud, The—April 5 (Victor) S-322; C-286.
Little Journeys in Scenic Japan—June 15 (Powers).
Lonesome House—April 26 (Big U) S-855; C-825.
Love and Brass Buttons—May 26 (Nestor) S-1570.
Love Laughs At Dyspepsia—April 18 (Imp) S-679; C-648.
Love Quarantined—June 17 (Joker) S-2098; C-2063.
Love Triumphant (2 parts)—May 21 (Rex) S-1749; C-1538.

M

Madcap, The (5 parts)—June 5 (Red Feather Photoplay) S-1936; C-1905; R-1711.
Man from Nowhere (5 parts)—June 19 (Red Feather Photoplay) S-2292; R-2059; C-2263.
Mark of a Gentleman, The (2 parts)—May 9 (Gold Seal) S-1216.
Marriage of Arthur, The (2 parts)—May 7 (Laemmle) S-1026; C-1357.
Meeting for a Cheating, A—April 19 (L-KO) S-680.
Melody of Love, The (3 parts)—June 13 (Gold Seal) S-2097; C-2063.
Mignonette (2 parts)—April 9 (Imp) S-320; C-464.
Miss Blossom (2 parts)—April 27 (Laemmle) S-854; C-825.
Missing Locket, The—Feb. 11 (Rex) S-Vol. 27, pg. 1185; C-106.
Model Husband, A (2 parts)—March 29 (Victor) S-140; C-107.
Mr. Buddy Briggs, Burglar—May 7 (L-KO) S-1023; C-1183.
Mr. Fuller Pep—He Dabbles in the Pond & Juvenile Dancer Supreme—May 25 (Powers) S-1569; C-1538.
Muggins—June 30 (Victor).

N

Nadine of Nowhere—May 19 (Big U) S-1567.
Never Again, Eddie—June 5 (Nestor) S-1934; C-1905.
Never Lie to Your Wife—May 12 (Nestor) S-1215; C-1183.
Newlyweds Mix-Up, The—April 28 (Nestor) S-854; C-825.
Night Riders, The (2 parts)—April 1 (Bison) S-139.
Nome, Alaska—May 18 (Powers) C-1356.

O

Object—Matrimony (2 parts)—June 7 (Victor) S-1936; C-2063.
Oh! What a Whopper (2 parts)—April 20 (Big U) S-678.
Other Half, The (2 parts)—April 25 (Gold Seal) S-852; C-825.
"Outwitted" (No. 8 of the "Adventures of Peg o' the Ring"—2 parts)—June 19 (Universal Special Feature.

P

Passing of Hell's Crown, The (2 parts)—April 22 (Bison) S-679; C-648.
Peggy and the Law—June 27 (Imp).
Perfect Match, A—May 6 (Joker) S-1027; C-990.
Phony Teeth and False Friends—June 11 (L-KO) S-1935; C-2063.
"Photo Badger, The" (No. 19 of "Graft"—2 parts)—April 17 (Universal Special Feature) S-855; C-648.
Pirates of Finance (No. 16 of "Graft"—2 parts)—March 27 (Universal Special Feature) S-137; C-107.
Pirates of the Air (2 parts)—June 28 (L-KO).
Poet's Progress, The (2 parts)—April 7 (Imp) S-317; C-464.
Pott's Bungles Again—May 8 (Nestor) S-1215; C-1183.
Purple Maze, The (2 parts)—May 2 (Gold Seal) S-1027; C-900.
Putting Her Foot in It—April 10 (Nestor) S-502; C-464.

Q

"Queen of the Prophets," No. 17 of "Graft" (2 parts)—April 3 (Universal Special Feature) S-316; C-286.

R

Raffle for a Husband, A—May 20 (Joker) S-1389; C-1357.
Railroad Bandit, A (2 parts)—June 17 (Bison) S-2099; C-2063.
Rival Pilots, The (2 parts)—April 15 (Bison) S-500; C-464.
Rogue With a Heart, The—June 25 (Laemmle) S-2291.
Romance at Random—June 18 (Laemmle) S-2097.
Rosary, The—June 23 (Rex) S-2294.
Rose Colored Scarf, The (2 parts)—June 6 (Gold Seal) S-1935; C-2063.
Royal Love (3 parts)—April 19 (Victor) C-648.

S

Sammy Johnsin, Magician, and The Children's Paradise—June 29 (Powers).
Scaling the Jungfrau—May 7 (Rex) S-1030.
Scarlet Mark, The (2 parts)—June 21 (Victor) S-2293; C-2263.
Scorched Wings (3 parts)—March 31 (Imp) S-498; C-107.
Scorpion's Sting, The (3 parts)—June 9 (Victor) S-1937; C-1905.
Sea Lily, The—June 8 (Big U) S-1934; C-1905.
Serpent in the House, A—April 1 (Powers) S-138; C-107.
7,000 Policemen Parade and A Toyland Robbery—May 18 (Powers) S-1745.
Sham Reality, The—April 16 (Rex) S-501.
Sheriff of Pine Mountain, The (2 parts)—June 11 (Rex) S-1939; C-2263.
Silent Man of Timber Gulch, The (2 parts)—May 30 (Gold Seal) S-1747.
Silent Voice, The—April 7 (Rex) C-286.
Some Honeymoon—April 14 (Nestor) S-502; C-464.
Soul for Sale, A—May 14 (Rex) C-1357.
Stage Villain, A—May 27 (Joker) S-1570; C-1538.
Stars and Stripes in Mexico (Special Release)—April 27 (Powers) S-1215.
Still Voice, The—April 7 (Rex) S-326.
Stolen Melody, The—April 15 (Powers) S-681.
Storming the Trenches—May 27 (Powers) S-1569.
Strange Confession, A—April 21 (Victor) S-680
Strange Inheritance, A (No. 2 of Peg o' the Ring"—2 parts)—May 8 (Universal Special Feature) S-1568; C-1357.
Such Is Life in China—April 27 (Powers) C-825.
Such Is Life in China (Hy Mayer Travelogue)—June 29 (Powers).

T

Tale of a Telegram, The—April 1 (Joker) S-138.
Tammy's Tiger (2 parts)—June 3 (Bison) S-1747; C-1714.
Their Anniversary—April 30 (Rex) S-1217; C-989.
Their Social Smash—May 20 (Powers) S-1389.
Their Awful Predicament—June 12 (Nestor) S-2097; C-2063.
There Is No Place Like Home—March 25 (Rex) S-139; C-107.
Thief of the Desert, The—May 5 (Laemmle) S-1026.
Three Wishes—May 17 (Victor) S-1568.
Through Flames to Love (3 parts)—April 30 (Imp) S-854.
Thrown to the Lions (5 parts)—April 24 (Red Feather Photoplay) S-856; C-825; R-460.
"To Arms" (No. 11 of Uncle Sam at Work)—March 4 (Powers) S-322.
Torrent of Vengeance, The (2 parts)—April 29 (Bison) S-855; C-825.
Tough Luck on a Rough Sea (2 parts)—May 31 (L-KO) 1745.
Town That Tried to Come Back, The—April 7 (Imp) S-317.
Toyland Robbery, A, and 7,000 Policemen Parade—May 18 (Powers) S-1744.
Toy Soldier, The—June 27 (Rex).
Twice at Once—June 29 (Big U).
Twixt Love and the Iceman—June 9 (Nestor) S-1934; C-2063.
Two Men of Sandy Bar (5 parts)—April 3 (Red Feather Photoplay) S-324; C-285; V—Vol. 27, Pg. 2029.
Two Mothers (2 parts)—June 1 (Laemmle) S-1747.

U

Uncle Sam at Work (No. 11 "To Arms")—March 4 (Powers) S-322.
Unconventional Girl, The (2 parts)—May 26 (Imp) S-1745.
Unexpected, The—April 25 (Rex) S-853; C-825.

V

Virginia—May 23 (Rex) S-1218; C-1183.
Voice of the Tempter, The (3 parts)—April 11 (Gold Seal) S-500.

W

Wanted, a Husband—June 19 (Nestor) S-2295; C-2262.
Wedding Guest, The (2 parts)—May 27 (Bison) S-1569; C-1538.
What Could the Poor Girl Do? (2 parts)—June 23 (Nestor) S-2295; C-2263.

What Love Can Do (5 parts)—June 12 (Red Feather Photoplay) S-2099; C-2063; R-1901.
When a Wife Worries—May 9 (Imp) S-1214; C-1183; R-991.
When Slim Picked the Peach—May 16 (Imp) S-1566; C-1714.
When Slim Was Home Cured—May 2 (Imp S-1023; C-989.
When the Wolf Howls—June 14 (Rex) S-2098; C-2063.
Why Mrs. Kentworth Lied (3 parts)—April 28 (Imp) S-853; C-825.
Wife at Bay, A (2 parts)—May 18 (Rex) S-1390.
Wife for Ransom, A—May 13 (Joker) S-1216; C-1183.
Wire Pullers, The—June 4 (Laemmle) S-1937.
Woman Who Followed Me, The (2 parts)—May 23 (Gold Seal) S-1568.
Won With a Make-up—May 4 (Imp) S-1023; C-989.
Wooing of Aunt Jemima, The—May 19 (Nestor) S-1388; C-1714.
"Wreck, The" (No. 7 of the "Adventures of Peg o' the Ring"—2 parts)—June 12 (Universal Special Feature) C-2263.

Y

Young Sleuths—June 22 (Powers) S-2295; C-2263.
Youth of Fortune, A (5 parts)—May 15 (Red Feather Photoplay) S-1391; C-1357; R-1190

Z

Zoo Arrivals from South America—April 16 (Rex) S-502.

Mutual Film Mfg Co.

A

Abandonment, The (5 parts)—June 15 (Mutual Masterpicture de Luxe—American No. 110).
Adjusting His Claim—May 24 (Beauty) S-1571.
Advertisementers—June 5 (Falstaff) S-1941; C-2062.
All for Nuttin'—May 7 (Beauty) S-1396; C-1182.
Almost Right—April 14 (Cub) S-506; C-647.
Answer, The (2 parts)—May 16 (Thanhouser) S-1393; C-1537.
April (5 parts)—April 10 (Mutual Masterpicture De Luxe—American No. 91) S-688.
Armadale (3 parts)—May 25 (Gaumont) S-1580; C-1713.
Art and Arthur—April 9 (Beauty) S-862; C-468.
Avenged by Lions (2 parts)—May 6 (Centaur) S-1038; C-1356.

B

Belle of the Village, The, and See America First No. 41, "Birmingham, Ala."—June 21 (Gaumont).
Billy Van Deusen's Ancestry—May 3 (Beauty) S-1219; C-1356.
Billy Van Deusen's Fiancee—May 17 (Beauty) S-1570; C-1537.
Billy Van Deusen's Muddle—April 5 (Beauty) S-332; C-463.
Billy Van Deusen's Eggs-Spensive Adventure—June 14 (Beauty) S-2296.
Billy Van Deusen's Operation—June 7 (Beauty) S-2100.
Blindness, The (2 parts)—May 19 (Mustang) S-1576; C-1713.
Bonds of Deception (3 parts)—April 6 (American) S-508; C-646; R-642.
Bookworm's Blessed Blunders, The—April 23 (Beauty) S-862; C-824.
Broken Genius, A (3 parts)—April 27 (American) S-1035; C-1182.
Brothers Equal (2 parts)—June 13 (Thanhouser) S-2297; C-2262.
Bruiser, The (5 parts)—March 23 (Mutual Masterpicture De Luxe—American No. 84) S-2082; C-285; R-281.
Bubbles and the Barber, The—March 25 (Beauty) S-2078; C-106.
Bugs and Bugles—April 26 (Beauty) S-1219; C-824.
Bumble's Job—April 2 (Beauty) S-332; C-285.
Bungling Bill, Detective—April 6 (Vogue) S-332.
Bungling Bill, Doctor—April 30 (Vogue) S-857; C-1182.
Bungling Bill's Dream—May 7 (Vogue) S-1222.
Bungling Bill' Peeping Ways—March 16 (Vogue) S-Vol. 27, pg. 2074; C-105.

C

Captain Kidd—May 8 (Falstaff) C-1182.
Carriage of Death, The (3 parts)—April 29 (Thanhouser) S-1032; C-989.
Chinatown Villains—May 21 (Vogue) S-1575; C-1537.
Clouds in Sunshine Valley (2 parts)—June 3 (Centaur) S-1751; C-2062.
Comet's Come-Back, The—May 31 (Beauty) S-1751; C-2062.
Conquering Hero, The—April 21 (Cub) S-861; C-989.
Conscience of John David, The (5 parts)—April 24 (Mutual Masterpicture De Luxe—Centaur No. 95) C-863; C-989.
Convicted for Murder (2 parts)—June 12 (American) S-2104.
Counterfeit Earl, The (2 parts)—April 24 (American) S-1034; C-1356.
Counterfeit Love—April 18 (Vogue) S-685; C-824; R-987.
Courtesan, The (5 parts)—May 18 (Mutual Masterpicture De Luxe—American) S-1566; C-1...6.
Criminal's Thumb, The (3 parts)—June 22 Gaumont) S-2297.
Cupid at Cohn's—March 22 (Beauty) S-Vol. 27 pg. 2078; C-106.
Curfew Corliss (3 parts)—March 17 (Mustang) S-1889; C-106.

D

Dad's Darling Daughters—April 24 (Falstaff) S-860; C-989.
Dashing Druggist's Dilemma, The—May 1 (Falstaff) S-1038; C-989.
Day's Work, The—June 25 (Beauty).
Delinquent Bridegrooms (2 parts)—June 18 (Vogue) S-2298; C-2262.
Demon of Fear (2 parts)—June 30 (Mustang).
Deteckters—May 15 (Falstaff) S-1392.
Devilish Business—March 26 (Vogue) C-285.
Disguisers—May 29 (Falstaff) S-1755; C-1713
Doughnuts—June 17 (Falstaff) S-2296; C-2262.
Driving the Last Spike (No. 15 and last of "The Girl and the Game"—2 parts)—April 3 (Signal) S-685; C-463.

E

Escapades of Estelle—May 10 (Gaumont) C-1356.
Escapades of Estelle—May 31 (Gaumont) C-1904.
Escapades of Estelle—June 7 (Gaumont) C-2062.

F

Far from the Madding Crowd (5 parts)—June 23 (Mutual Star Production—Turner, No 112).
Fate of the Dolphin, The (2 parts)—June 26 (American).
Fear (3 parts)—March 29 (Thanhouser) S-506; C-285.
Feathertop (5 parts)—April 17 (Mutual Masterpicture De Luxe—Gaumont No. 93) S-514; C-647; R-643.
Fifth Ace, The (2 parts)—March 22 (Thanhouser) S-145; C-106.
"Fight for a Fortune, A" (No. 13 of "The Girl and the Game"—2 parts)—March 20 (Signal) S-332; C-106.
Fireman, The (2 parts)—June 12 (Lone Star).
Flames of Vengeance (3 parts)—June 8 (Gaumont) S-1944; C-2062.
Flickering Light, A (2 parts)—April 14 (Mustang) S-862; C-824.
Floorwalker, The (2 parts)—May 15 (Lone Star) C-1537; R-1351.
For Uncle Sam's Navy (2 parts)—May 23 (Thanhouser) S-1755; C-1713.
Four Months—May 18 (American) S-1575; C-1537.
Freddie's Frigid Finish—May 13 (Falstaff) S-1223.

G

Gentle Conspiracy (2 parts)—June 19 (American).
Germatic Love—May 9 (Vogue) S-1394; C-1356.
Girl and the Game, The (No. 13 "A Fight for a Fortune"—2 parts)—March 20 (Signal) S-332; C-106.
Girl and the Game, The (No. 14 "Helen's Race Against Time"—2 parts)—March 27 (Signal) S-512; C-285.
Girl and the Game, The (No. 15 and last "Driving the Last Spike"—2 parts)—April 3 (Signal) S-685; C-463.
Girl from Chicago, The (2 parts)—April 18 (Thanhouser) S-857; C-824.
Gnat Gets Estelle's Goat and See America First, No. 38—May 31 (Gaumont) S-1944.
Greatest Show on Earth, The—April 5 (Gaumont) C-463.
Gulf Between, The (2 parts)—May 12 (Mustang) S-1394; C-1537.

H

Harmony and Discord—May 19 (Cub) S-1571; C-1713.
Haunted Manor, The (5 parts)—March 20 (Mutual Masterpicture De Luxe—Gaumont No. 83) S-Vol. 27, pg. 2080.
"Helen's Race Against Time" (No. 14 of "The Girl and the Game"—2 parts)—March 27 (Signal) S-512; C-285.
Her Father's Gold (5 parts)—May 11 (Mutual Masterpicture De Luxe—Thanhouser No. 100) S-1221; C-1356.
Hidden Law, The (5 parts)—March 25 (Mutual Masterpicture De Luxe—No. 85 Centaur) S-Vol. 27, pg. 2082; C-285.
Highlights and Shadows (2 parts)—May 20 (Centaur) S-1571; C-1713.
His Blowout—June 11 (Vogue) S-2101; C-2262.
His Masterpiece (2 parts)—April 17 (American) S-1034.
House on Hokum Hill—June 21 (Beauty).

I

Ima Knutt Gets a Bite—June 4 (Beauty) S-1941; C-1904.
Improbable Yarn of McQuirk, The—April 16 (Beauty) S-142; C-647.
Inner Struggle (5 parts)—June 12 (Mutual Masterpicture de Luxe. No. 109) S-2299.
In the Shuffle (3 parts)—March 28 (American) S-144; C-106.
Iron Mitt, The—June 25 (Vogue).
Isle of Love, The (5 parts)—May 15 (Mutual Masterpicture De Luxe—Gaumont No. 101) S-1398; C-1537; R-1352.
Isle That Never Was, The—April 25 (Vogue) S-857.

J

Jack (2 parts)—May 26 (Mustang) S-1749; R-1902.
Jealousy's First Wife (2 parts)—June 25 (American) S-2104.
Jerry and the Smugglers—March 21 (Cub) S-144; C-285.
Jerry's Big Lark—June 9 (Cub) S-1940 C-2262.
Jerry's Perfect Day—May 12 (Cub) S-1219; C-135.
Jerry and the Moonshiners—June 16 (Cub) S-2100.
Jerry's Big Haul—June 30 (Cub).
Jerry's Elopement—June 23 (Cub) S-2298.
John Brewster's Wife (2 parts)—June 6 (Thanhouser) S-1942; C-2062.
Johnny's Stepmother and the Cat—June 14 (Gaumont) C-2262.
Jungle Outcasts, The (2 parts)—May 13 (Centaur) S-1393; C-1537.

K

Kaffir's Gratitude, The (2 parts)—May 27 (Centaur) S-1571; C-1905.
Kartoon Komics and See America First, No. 40, "Yellowstone National Park"—June 14 (Gaumont).
Kiddie's Kaptain Kidd, The—May 8 (Falstaff) S-1223.
Knocking Out Knockout Kelly—April 9 (Vogue) S-510.

L

Leopard's Bride, The (5 parts)—April 15 (Mutual Masterpicture De Luxe—Centaur No. 92) S-514; C-824.
Lion Hearted Chief, The—March 30 (Vogue) S-332; C-463.
Lion Nemesis, The (2 parts)—June 10 (Centaur) S-1940; C-2262.
Love, Burglars, and a Bull Dog—June 13 (Vogue) S-2104.
Love Liar, The (5 parts)—March 27 (Mutual Masterpicture De Luxe—Centaur No. 86) S-150; C-285.
Lying Lips (5 parts)—May 4 (Mutual Masterpicture De Luxe—American No. 98) S-1220; C-1182.

M

Macbeth—July (Reliance) R-2258.
Man's Friend, A (2 parts)—June 2 (Mustang) S-2104; C-2062.
Man from Manhattan, The (5 parts)—May 29 (Mutual Masterpicture De Luxe—American No. 105) S-1751.
Man of Honor, A (2 parts)—April 25 (Thanhouser) S-860.
Man's Sin, A (3 parts)—April 20 (Thanhouser) S-857; C-824.
Man with the Hod, The—May 16 (Vogue) S-1574; C-1537.
Master Shakespeare, Strolling Player (5 parts)—April 20 (Mutual Masterpiece De Luxe—Thanhouser No. 94) S-863; C-824.
Medicine Bend (5 parts)—July 3 (Mutual Master Picture de Luxe—Signal) C-2262; R-2257.
Mix-Up at Rudolph's, A—May 14 (Vogue) S-1394; C-1356.
Mix-Up in Photos, A—April 16 (Vogue) S-685; C-824.
Modern Knight, A (2 parts)—June 23 (Mustang).
M. T. Dome's Awful Night—May 5 (Cub) S-1038; C-1356.
Mutual Weekly No. 63—March 16 (Mutual) S-Vol. 27, pg. 2074; C-105.
Mutual Weekly No. 64—March 23 (Mutual) S-145; C-284.
Mutual Weekly No. 65—March 30 (Mutual) S-330; C-462.
Mutual Weekly No. 66—April 5 (Mutual) S-508; C-647.
Mutual Weekly No. 67—April 12 (Mutual) S-685; C-824.
Mutual Weekly No. 68—April 19 (Mutual) S-863; C-989.
Mutual Weekly No. 69—April 26 (Mutual) S-1034; C-1182.
Mutual Weekly No. 70—May 3 (Mutual) S-1221; C-1356.
Mutual Weekly No. 71—May 10 (Mutual) S-1393; C-1537.
Mutual Weekly No. 72—May 17 (Mutual) S-1754; C-1713.
Mutual Weekly No. 73—May 24 (Mutual) S-1754; C-1904.
Mutual Weekly No. 74—May 31 (Mutual) S-1942; C-2062.
Mutual Weekly, No. 75—June 7 (Mutual) S-2101; C-2261.
Mutual Weekly, No. 76—June 14—Mutual) S-2299.
Mutual Weekly, No. 77—June 21 (Mutual).
Mutual Weekly, No. 78—June 28 (Mutual).
My Partner (5 parts)—March 20 (Mutual Masterpicture De Luxe—Gaumont No. 83) S-148; C-Vol. 27, pg. 2031; C-102.

N

Nailing On the Lid—June 4 (Vogue) S-1944; C-2062.
Nancy's Birthright (5 parts)—May 22 (Mutual Masterpicture De Luxe—Signal No. 103) S-1577.
National Nuts—May 28 (Vogue) S-1575; C-1904.

Net, The (5 parts)—April 1 (Mutual Masterpicture De Luxe—Thanhouser No. 88) S-512; C-463.
Nosey Ned—April 2 (Gaumont) C-463.
Nosey Ned—April 26 (Gaumont) C-989.
Nosey Ned—May 17 (Gaumont) C-1537.
Nosey Ned—May 24 (Gaumont) C-1713.
No title—May 14 (Beauty) S-1396; C-1356.
Number, Please?—April 19 (Beauty) S-862; C-824.
Nymph, The (2 parts)—May 30 (Thanhouser) S-1755; C-1905.

O

Oh! Oh! Oh! Henery!!! (2 parts)—April 4 (Thanhouser) S-330; C-285.
On a Still Hunt—April 2 (Vogue) C-463.
On the Rampage—March 24 (Cub) S-144; C-285.
Other People's Money (5 parts)—June 1 (Mutual Masterpicture De Luxe—Thanhouser No. 106) S-1940; C-1713.
Out for the Count—May 2 (Vogue) S-1221; C-1182.
Overcoat, The (5 parts)—May 8 (Mutual Masterpicture De Luxe—American No. 99) S-1577.
Overworked Oversea Overseer, The—April 15 (Falstaff) S-506; C-647.

P

Paul's Political Pull—March 28 (Falstaff) S-148; C-106.
Peanuts and Powder—April 12 (Beauty) S-510; C-647.
Pedigrees, Pups and Pussies—June 18 (Beauty) S-2296.
Pedro the Punk Poet—March 23 (Falstaff) S-Vol. 27, pg. 2074; C-106.
Pendulum of Chance (2 parts)—April 13 (American) S-684.
Peterson's Pitiful Plight—June 3 (Falstaff) S-1941; C-1904.
Pierre De Brissac, the Brazen (2 parts)—May 1 (American) S-1220 C-1182.
Pilgrim, The (2 parts)—June 9 (Mustang) S-2106; C-2262.
Plane Story, A—June 6 (Vogue) S-2101; C-2261.
Politickers—May 22 (Falstaff) S-1574; C-1537.
Pork Plotters, The—May 28 (Beauty) S-1571; C-1713.
Preparedness—May 26 (Cub) S-1574; C-1904.
Pretender, The (2 parts)—May 15 (American) S-1575; C-1537.
Professor's Peculiar Precautions, The—April 8 (Falstaff) S-328; C-463.
Profligate, The (3 parts)—May 11 (American) S-1395; C-1356.
Public Approval (3 parts)—April 13 (Laemmle) S-503.

Q

Quality of Faith (5 parts)—May 1 (Mutual Masterpicture De Luxe—Gaumont No. 97) S-1040; C-1182.

R

Ranger of Lonesome Gulch, The (3 parts)—March 24 (Mustang) S-142; C-285.
Real Estaters—June 12 (Falstaff) S-2295; C-2262.
Realization (3 parts)—April 22 (American) S-862; C-647.
Reclamation, The (5 parts)—May 25 (Mutual Masterpicture De Luxe—American No. 104) S-1576; C-1904.
Reel Life No. 1—May 7 (Gaumont) S-1223; C-1356; R-1349.
Reel Life No. 2—May 14 (Gaumont) S-1580; C-1537.
Reel Life No. 3—May 21 (Gaumont C-1713.
Reel Life No. 4—May 28 (Gaumont) C-1904.
Reel Life, No. 5—June 4 (Gaumont) C-2261.
Reel Life, No. 6—June 11 (Gaumont) C-2262.
Reel Life, No. 7—June 18 (Gaumont).
Reel Life No. 8—June 25 (Gaumont).
Release of Dan Forbes, The (2 parts)—May 29 (American) S-1750; C-1905.
Repaid (2 parts)—May 22 (American) S-1750.
Return, The (2 parts)—April 21 (Mustang) 1034.
Revelations (5 parts)—March 30 (Mutual Masterpicture De Luxe—American No. 87) S-330; C-463.
Rival Rogues—May 23 (Vogue) S-1575; C-1713.
Romance of the Hollow Tree, The (2 parts)—April 11 (Thanhouser) S-506; C-647.
Rube's Hotel Tangle—April 11 (Vogue) S-684.
Ruffhouse—June 20 (Vogue).
Ruining Randall's Reputation—April 3 (Falstaff) S-328; C-463.

S

Safe Loss, A—June 27 (Vogue).
Sailor's Smiling Spirit, The—April 17 (Falstaff) S-860; C-647.
Sammy's Semi-Suicide—May 27 (Falstaff) S-1574; C-1713.
Sapville's Stalwart Son—April 10 (Falstaff) S-506; C-647.
Sawdust Love—June 2 (Cub) S-1754; C-1904; R-1903.
Search Me—March 23 (Vogue) S-142.
Secret of the Submarine, The, No. 1 (2 parts)—May 22 (Mutual Special Feature—American) S-1220; C-1182; R-985.
Secret of the Submarine, The, No. 2 (2 parts)—May 29 (Mutual Special Feature—American) S-1220; C-1356.
Secret of the Submarine, The, No. 3 (2 parts)—June 5 (Mutual Special Feature—American) S-1394; C-1537.
Secret of the Submarine, The, No. 4 (2 parts)—June 12 (Mutual Special Feature) C-2262.
Secret of the Submarine, The, No. 5 (2 parts)—June 19 (Mutual Special Feature).
Secret of the Submarine, The, No. 6 (2 parts)—June 26 (Mutual Special Feature).
See America First No. 27, "San Francisco, Calif."—March 19 (Gaumont) S-861; C-106.
See America First No. 28, "Palm Beach, Fla."—March 28 (Gaumont) S-330; C-285.
See America First No. 29, "Charleston, S. C."—April 2 (Gaumont) S-861; C-463.
See America First No. 30, "The Wonder Spots of Del Monte"—April 5 (Gaumont) S-861; C-463.
See America First No. 31, 'Historic St. Augustine, Fla."—April 12 (Gaumont) S-861; C-647.
See America First No. 32—April 19 (Gaumont).
See America First No. 33, "Charleston, S. C.," and cartoon subject—April 26 (Gaumont) S-1223; C-989.
See America First No. 34, "Yosemite Valley" and cartoon subject—May 3 (Gaumont) S-1223; C-1182.
See America First No. 35, "Atlanta, Ga."—May 10 (Gaumont) S-1580; C-1356.
See America First No. 36, "Yosemite National Park"—May 17 (Gaumont) S-1750; C-1537.
See America First No. 37, "Savannah, Ga."—May 24 (Gaumont) S-1750; C-1713.
See America First No. 38—May 31 (Gaumont) S-1944; C-1904.
See America First, No. 39, "Montgomery, Ala.," and Kartoon Komics—June 7 (Gaumont) C-2062.
See America First, No. 40, "Yellowstone National Park," and Kartoon Komics—June 14 (Gaumont) C-2262.
See America First, No. 41, 'Birmingham, Ala.," and The Bell of the Village—June 21 (Gaumont).
See America First, No. 42, "Glacier National Park," and Kartoon Komics—June 28 (Gaumont).
Sheriff of Plumas (2 parts)—June 16 (Mustang) S-2298; C-2262.
Shy Thirty Cents—May 30 (Vogue) S-1754; C-1904.
Sign of the Spade, The (5 parts)—June 26 (Mutual Masterpicture de Luxe, No. 113—American).
Signs of Spring—March 26 (Gaumont) C-285.
Silent Selby (3 parts)—April 13 (Mustang) S-510; C-824; R-821.
Simple Simon's Schooling—April 22 (Falstaff) 860.
Siren of the Jungle, A (2 parts)—June 24 (Centaur) S-2298.
Skelly's Skeleton—May 10 (Beauty) S-1396; C-1356.
Skillful Sleigher's Strategy, The—May 6 (Falstaff) S-1038; C-1182.
Slipping It Over On Father—April 23 (Vogue) S-856; C-989.
Snow Shoveler's Sweetheart, The—March 30 (Falstaff) S-148; C-285.
Snow Stuff (3 parts)—March 24 (Mustang) S-2076; C-643.
Soul Mates (5 parts)—June 8 (Mutual Masterpicture De Luxe—No. 108 American) S-1396; C-2062; R-1531.
Spirit of '61, The (3 parts)—May 4 (Thanhouser) S-1222; C-1182.
Stain in the Blood, The (5 parts)—April 27 (Mutal Masterpicture De Luxe—Signal No. 96) S-866; C-989.
Star of India, The (2 parts)—June 17 (Centaur) S-2100.
Steven's Sweet Sisters—May 20 (Falstaff) S-1392; C-1537.

T

Tangled Skins (3 parts)—June 29 (American).
Thinim Stout!—June 11 (Beauty) S-2101; C-2262.
Touch on the Key, The (2 parts)—May 8 (American) S-1395; C-1356.
Traffic Cop, The (5 parts)—April 6 (Mutal Masterpiece De Luxe—Thanhouser No. 90) S-512; C-463; R-458.
Trail of the Thief, The (3 parts)—June 1 (American). S-1941; C-2062.
Traitor, The—April 28 (Cub) S-1035; C-989.
Troubled Waters—March 19 (Vogue) S-Vol. 27, pg. 2074; R-284.
Trunk an' Trouble, A—March 29 (Beauty) S-142; C-106.
Twenty Minutes in Magic—May 21 (Beauty) S-1570; C-1537.
Twin Trunk Mystery, The—March 17 (Cub) S-Vol. 27, pg. 2076; C-106.
Two Beds and No. Sleep—April 30 (Beauty) S-1219; C-989.
Two Bits (2 parts)—April 7 (Mustang) S-510; C-647.

U

Under Azure Skies (3 parts)—April 8 (Mustang) S-685; C-647.
Unlucky Luke (2 parts)—April 28 (Mustang) S-1218; C-1182; R-1175.

W

Wasted Years, The (5 parts)—June 19 (Mutual Masterpicture de Luxe—Centaur, No. 111) S-2299.
Watchful Waiting—April 12 (Gaumont) C-647.
Wayfarers, The (3 parts)—April 16 (American) S-684; C-463.
Ways of the World, The (2 parts)—April 3 (American) S-508.
Weakling, The (2 parts)—May 2 (Thanhouser) S-1032; C-1182.
When Adam Had 'Em—June 28 (Beauty).
When She Played Broadway (2 parts)—May 9 (Thanhouser) S-1222; C-1356.
Where Wives Win—June 10 (Falstaff) S-1942 C-2262.
Whispered Word, The (2 parts)—March 15 (Thanhouser) S-145; C-Vol. 27, pg. 2031.
Whispering Smith (5 parts)—June 5 (Mutual Masterpicture de Luxe—Signal, No. 107) S-2106; C-2062.
Widow of Dreams, The (3 parts)—June 15 (Thanhouser) C-2062; R-2058.
Willing Wendy to Willie—April 29 (Falstaff) S-861; C-989.
Winning Punch, The—April 7 (Cub) S-328; C-647.
With a Life at Stake (2 parts)—May 5 (Mustang) S-1218; C-1356.

Pathe Exchange, Inc.

A

Algeria, New and Old—April 15 (Pathe) S-690; C-989.
Around Mount Fugi (Picturesque Japan)—June 5 (Pathe) S-2108; C-2262.
Arrows of Hate (No. 9 of "The Iron Claw"—2 parts)—April 24 (Pathe S-1044; C-1183.
Ascent to Mt. Rainier, The (Picturesque America) and Beautiful Lake Chuzenji (Picturesque Japan)—May 8 (Pathe) S-1400; C-1537.
Awful Romance, An—June 12 (Mittenthal) S-2108.

B

Beautiful Lake Chuzenji (Picturesque Japan) and Ascent to Mt. Rainier (Picturesque America)—May 8 (Pathe) S-1400; C-1537.
Beyond Recall (No. 8 of "Who's Guilty?"—2 parts)—June 26 (Arrow) S-2300.
Big Jim Garrity (5 parts)—April 18 (Gold Rooster Players) S-690; C-648; R-645.
Boob Weekly, The—May 8 (Pathe) S-1398; C-1356; R-98.
"Branded as a Thief" (No. 13 of "The Red Circle"—2 parts)—March 11 (Balboa) S-Vol. 27, pg. 2084; C-106; R-99.

C

Coal Mines of Hongay, The—April 8 (Pathe) S-516; C-648.

D

"Double Resurrection, The" (No. 15 of the "Iron Claw"—2 parts)—June 5 (Feature) S-2108; C-2262.
Dross and Diamonds (2 parts)—April 29 (Arrow) C-1356.

F

Fatal Pie, The—June 5 (Pathe) S-2106; C-2262.
France's Canine Allies—June 12 (Pathe) S-2108.
From Kitchen Mechanic to Movie Star; or Achieving Success via the Noodle Route (Pathe—Cartoon), and Japan's Ancient Capital Nara—June 19 (Pathe) S-2300.

G

Girl That Didn't Matter, The (2 parts)—April 15 (Balboa) S-690; C-824; R-821.
Girl Who Won, The (2 parts)—April 8 (Balboa) S-690.
Girl with the Green Eyes, The (5 parts)—May 15 (Gold Rooster Play) S-1581; C-1538; R-1529.
Glimpses of San Francisco—April 22 (Pathe) S-868; C-1183.
Gorges of Colorado, The (Picturesque America)—June 12 (Pathe) S-2110.
Green-Eyed God, The (No. 18 of "The Iron Claw"—2 parts)—June 26 (Feature) S-2301.

H

Haunted Canvas, The (No. 12 of "The Iron Claw"—2 parts)—May 15 (Feature) S-1581; C-1713; R-1710.
Head Dresses of Holland—June 5 (Pathe) C-2262.
Hidden Face, The (No. 13 of "The Iron Claw"—2 parts)—May 22 (Feature) S-1756; C-1905.
Hoodoo Helper, The (No. 7 of "The Iron Claw"—2 parts)—April 10 (Feature) S-516; C-824.
How Birds Feed Their Young—April 29 (Pathecolor) S-1044; C-1182.
How Flowers Breathe—March 25 (Pathe) S-151.
How Small Sea Creatures Breed, and Siberia, the Vast Unknown, No. 6—May 1 (Pathe) S-1228.
How to Bring Up a Child, and Leap Year—May 22 (Pathe) S-1758; C-1905.

I

Idaho's Waterfalls—April 8 (Pathe) S-516; C-647.
Incorrigible Captive, The (No. 5 of "The Iron Claw"—2 parts)—S-151; C-463; R-459.
In Soft in a Studio—March 22 (Phunphilms) S-151; C-106.
In the French Soudan (Picturesque Africa)—March 25 (Pathe) S-151.
Iron Claw, The (No. 4 "The Name and the Game"—2 parts)—March 20 (Feature) S-151; C-463; R-159.
Iron Claw, The (No. 5 "The Incorrigible Captive"—2 parts)—March 27 (Feature) S-151; C-463; R-159.
Iron Claw, The (No. 6 "The Spotted Warning"—2 parts)—April 3 (Feature) S-516; C-648.
Iron Claw, The (No. 7 "The Hoodel Helper"—2 parts)—April 10 (Feature) S-516; C-824.
Iron Claw, The (No. 8 "The Stroke of Twelve"—2 parts)—April 17 (Feature) C-989.

Iron Claw, The (No. 9 "Arrows of Hate"—2 parts)—April 24 (Feature) S-1044; C-1183; R-1176.
Iron Claw, The (No. 10 "The Living Dead"—2 parts)—May 1 (Feature) S-1226; C-1357 R-1351.
Iron Claw, The (No. 11 "The Saving of Dan O'Mara"—2 parts)—May 8 (Feature) S-1398; C-1537.
Iron Claw, The (No. 12 "The Haunted Canvas" —2 parts)—May 15 (Feature) S-1581; C-1713; R-1710.
Iron Claw, The (No. 13 "The Hidden Face"—2 parts)—May 22 (Feature) S-1756; C-1905.
Iron Claw, The (No. 14 "The Plunge for Life"—2 parts)—May 29 (Feature) S-1758.
Iron Claw, The (No. 15 "The Double Resurrection" 2 parts)—June 5 (Feature) S-2108; C-2262.
Iron Claw, The (No. 16 "The Unmasking of Davy"—2 parts)—June 12 (Feature) S-2108.
"Iron Claw, The" (No. 17, "The Vanishing Faker"—2 parts)—June 19 (Feature) S-2300.
"Iron Claw, The" (No. 18, "The Green-Eyed God"—2 parts)—June 26 (Feature) S-2301.

J

Japan's Ancient Capital Nara (Pathe), and From Kitchen Mechanic to Movie Star; or Achieving Success Via the Noodle Route—June 19 (Pathe—Cartoon).
Judgment Day (No. 14 and last of "The Red Circle"—2 parts)—March 18 (Balboa) S-2086; C-285.

L

Lady Killers—April 19 (Phunphilms) S-867.
Leap Year & How to Bring Up a Child—May 22 (Pathe) S-1758; C-1905.
"Living Dead, The" (No. 10 of "The Iron Claw" —2 parts)—May (Pathe) S-1226; C-1357; R-1351.
Lonesome Luke, Circus King—March 29 (Phunphilms) S-334; C-463.
Luke and the Bomb Throwers—May 8 (Pathe) C-1537.
Luke Pipes the Pippins—March 15 (Pathe) S-2084; C-106.
Luke's Double—April 12 (Phunphilms) S-690; C-824.
Luke's Last Laugh—June 5 (Phunphilm) C-2262.
Luke's Late Lunchers—May 22 (Rolin) S-1758; C-1905.
Luke's Lost Lamb—June (Phunphilms) C-1713.
Luke's Fatal Flivver—June 19 (Rolin) S-2300.
Luke's Society Mix-Up—June 26 (Rolin) S-2300.

M

Matrimonial Martyr, A (5 parts)—June 12 (Gold Rooster) S-2110.

N

"Name and the Game, The" (No. 4 of "The Iron Claw"—2 parts)—March 20 (Feature) S-151; C-463; R-459.

O

On the Island of Luzon (Philippine Islands) & Siberia, the Vast Unknown, No. 7—May 15 (Pathe) S-1582; C-1905.
Our Lobster Supply and Perak the Protected—June 26 (Pathe) S-2301.

P

Pathe News No. 19, 1916—March 4 (Pathe) S-1894; C-106.
Pathe News No. 20, 1916—March 8 (Pathe) S-2084; C-106.
Pathe News No. 21, 1916—March 11 (Pathe) S-2084.
Pathe News No. 22, 1916—March 15 (Pathe) S-150; C-285.
Pathe News No. 23, 1916—March 18 (Pathe) S-150; C-463.
Pathe News No. 24, 1916—March 22 (Pathe) S-334; C-463.
Pathe News No. 25, 1916—March 25 (Pathe) S-514; C-647.
Pathe News No. 26, 1916—March 29 (Pathe) S-516; C-647.
Pathe News No. 27, 1916—April 1 (Pathe) S-516; C-824.
Pathe News No. 28, 1916—April 5 (Pathe) S-688; C-824.
Pathe News No. 29, 1916—April 8 (Pathe) S-690; C-989.
Pathe News No. 30, 1916—April 12 (Pathe) S-867; C-989.
Pathe News No. 31, 1916—April 16 (Pathe) S-867; C-1182.
Pathe News No. 32, 1916—April 19 (Pathe) S-1042; C-1182.
Pathe News No. 33, 1916—April 23 (Pathe) S-1042; C-1182.
Pathe News No. 34, 1916—April 26 (Pathe) S-1226; C-1356.
Pathe News No. 35, 1916—April 30 (Pathe) S-1226.
Pathe News No. 36, 1916—May 3 (Pathe) S-1398; C-1537.
Pathe News No. 37, 1916—May 7 (Pathe) S-1581.
Pathe News No. 38, 1916—May 10 (Pathe) S-1581; C-1713.
Pathe News No. 39, 1916—May 14 (Pathe) S-1581; C-1713.
Pathe News No. 40, 1916—May 17 (Pathe) S-1756.
Pathe News No. 41, 1916—May 21 (Pathe) S-1750; C-2262.
Pathe News No. 42, 1916—May 24 (Pathe) S-1944.
Pathe News No. 43, 1916—May 28 (Pathe) S-2106.
Pathe News, No. 44, 1916—May 31 (Pathe).
Pathe News, No. 45, 1916—June 4 (Pathe) S-2299.
Pathe News, No. 46, 1916—June 7 (Pathe) S-2300.
Pathe News, No. 47, 1916—June 11 (Pathe).
Pathe News, No. 48, 1916—June 14 (Pathe).
Pathe News, No. 49, 1619—June 18 (Pathe).
Pathe News, No. 50, 1916—June 21 (Pathe).
Pathe News, No. 51, 1916—June 25 (Pathe).
Pathe News, No. 52, 1916—June 28 (Pathe).
Perak, the Protected, and Our Lobster Supply —June 26 (Pathe) S-2301.
"Plunge for Life" (No. 14 of "The Iron Claw"—2 parts)—May 29 (Feature) S-1758.
Puppets of Fate" (No. 1 of "Who's Guilty?"—2 parts)—March 11 (Balboa) S-Vol. 27, R-1535.

R

Reckless Wrestlers—May 15 (Mittenthal) S-1581.
Red Circle, The (No. 13 "Branded as a Thief"—2 parts)—March 11 (Balboa) S-Vol. 27 pg. 2084; C-106; R-99.
Red Circle, The (No. 14 and last number "Judgment Day"—2 parts)—March 18 (Balboa) S-Vol. 27, pg. 2086; C-285.

S

"Saving of Dan O'Mara, The" (No. 11 of "The Iron Claw"—2 parts)—May 8 (Pathe) S-1398; C-1537.
Saving the Shad Supply & Yunnan-Fou (Southwest China)—May 22 (Pathe) S-1758.
Siberia, the Vast Unknown (No. 4)—April 1 (Pathe) S-334.
Siberia, the Vast Unknown (No. 5)—April 22 (Pathe) S-867; C-1182.
Siberia, the Vast Unknown (No. 6)—May 1 (Pathe) S-1228.
Siberia, the Vast Unknown (No. 7)—May 15 (Pathe) S-1582; C-1905.
Siberia, the Vast Unknown (No. 8)—May 29 (Pathe) S-1760.
Silent Shame, The (No. 4 of "Who's Guilty?"—2 parts)—May 29 (Arrow) S-1758; R-1898.
"Sold Out" (No. 5 of "Who's Guilty?"—2 parts—June 5 (Arrow) S-2108.
"Sowing the Wind" (No. 6 of "Who's Guilty?"—2 parts)—June 12 (Arrow) S-2108.
Skylight Sleep—April 5 (Phunphilms) S-516; C-647.
"Sold Out" (No. 5 of "Who's Guilty?"—2 parts) —June 5 (Arrow) S-2108; C-2262; R-2258.
Some Fresh Water Fishes—June 5 (Pathe) S-2106.
"Sowing the Wind" (No. 6 of "Who's Guilty?"—2 parts)—June 12 (Arrow) S-2108; C-2262; R-2258.
"Spotted Warning, The" (No. 6 of "The Iron Claw"—2 parts)—April 3 (Pathe) S-516; C-648.
"Stroke of Twelve, The" (No. 8 of "The Iron Claw"—2 parts)—April 17 (Feature) C-989.

T

Tangled Web, The (No. 3 of "Who's Guilty?"—2 parts)—May 22 (Arrow) S-1756; R-1898.
Teddy and the Angel Cake—April 15 (Pathe) S-690; C-989.
Them Was the Happy Days?—April 26 (Phunphilms) S-1044.
Tight Rein, The (No. 2 of "Who's Guilty?"—2 parts)—May 15 (Arrow) C-1538; R-1535; S-1581.
Towns of Tunis, The (Northern Africa)—April 29 (Pathe) S-1044; C-1183.
Trouble Enough—May 1 (Mittenthal) S-1226; C-1356.
Truth Crushed to Earth, The (No. 7 of "Who's Guilty?"—2 parts)—June 19 (Arrow) S-2300.

U

"Unmasking of Davy" (No. 16 of "The Iron Claw"—2 parts)—June 12 (Feature) S-2108.

V

Vanishing Faker, The (No. 17 of "The Iron Claw"—2 parts)—June 19 (Feature) S-2300.

W

"Who's Guilty?" (No. 1 "Puppets of Fate"—2 parts)—May 8 (Arrow) S-1398; C-1537; R-1535.
"Who's Guilty?" (No. 2 "The Tight Rein"—2 parts)—May 15 (Arrow); C-1537; R-1535; S-1581.
"Who's Guilty?" (No. 3 "The Tangled Web"—2 parts)—May 22 (Arrow) S-1756; C-1905; R-1898.
"Who's Guilty?" (No. 4 "The Silent Shame"—2 parts)—May 29 (Arrow) S-1758; C-1905; R-1898.
"Who's Guilty?" (No. 5 "Sold Out"—2 parts)—June 5 (Arrow) S-2108; C-2262; R-2258.
"Who's Guilty?" (No. 6 "Sowing the Wind"—2 parts)—June 12 (Arrow) S-2108; C-2262; R-2258.
"Who's Guilty?" (No. 7, "Truth Crushed to Earth"—2 parts)—June 19 (Arrow) S-2300.
"Who's Guilty?" No. 8 "Beyond Recall" (2 parts)—June 26 (Arrow) S-2300.
Woman's Law, The (5 parts)—March 21 (Gold Rooster Play) S-151; C-285; R-276.

Y

Yunnan-Fou (Southwest China) and Saving the Shad Supply—May 22 (Pathe) S-1758.

Z

Zinc Mines of Long Hit (French Indo-China)—June 5 (Pathe) S-2106; C-2262.

Unicorn Film Service Corp.

A

All for the Love of Laura—June 2 (Gayety).
All on Account of an Olive—May 20 (Hippo).
Auntie's Romance—May 18 (Jockey).

B

Baby in the Case, The—June 5 (Gayety).
Bachelor's Romance (2 parts)—May 11 (Lily).
Bandit's of Lone Pine—May 14 (Utah).
Bare Escape—May 6.
Billy's Find—June 1 (Jockey).
Birthday Gift—May 19 (Supreme).
Black Mark, The—May 16 (July).
Blindness of Jealousy, The—June 16 (Lily).
Bob Armstrong's Reward—June 6 (Hiawatha).
Boy Scouts—May 4.
Bride to Order—May 29 (Gayety).
Broken Hearts—June 7 (Buffalo).
Busy Bee, The—May 26 (Gayety).

C

Call of Heart, The (2 parts)—May 15 (Supreme).
Cashier's Ordeal, The—June 14 (Supreme).
Chaps and Chaperons—May 3.
Chief's Ward, The (2 parts)—May 2 (Hiawatha).
Circumstantial Hero, A, and The Live Wire—June 17 (Hippo).
Closed Door, The—June 16 (Jockey).
Crucial Test, The—June 6 (Lily).

D

Daughter of the Hills, A—May 30 (Hiawatha).
Deceiving Dad—May 9.
Demon's Victims, The (2 parts)—May 13 (Sunset).
Disappearance of Johnny (2 parts)—May 18 (Lily).
Dividing Line, The—May 23 (Hiawatha).
Divided Love—May 17 (Buffalo).
Dog Gone Romance—May 6.
Double Reward—June 2 (Rancho).

E

Eagle Feather, The—May 16 (Hiawatha).
Empty Crib, The—May 27 (Supreme).
Enchanted Matches—June 1 (Jockey).

F

Falsely Accused—May 26 (Hiawatha).
Fate's Decree—June 4 (Utah).
Father's Flirtation—May 17 (Hippo).
Fisherman's Choice, A—May 21 (Puritan).
For His Brother's Sake—May 10 (Puritan).
Formal (2 parts)—June 8 (Lily).
From Out of the Past—June 14 (Rancho).

G

Gangsters' Decoy, The—May 12 (Supreme).
Gentleman of Leisure, A—May 27 (Hippo).
Ghost's Bride, The (2 parts)—June 15 (Puritan).
Good Skate, A—May 11 (Jockey).

H

Heart of a Peddler, The—June 3 (Supreme).
Higher Voice, The—June 3 (Rancho).
Hindoo's Revenge, The (2 parts)—May 25 (Lily).
His Indian Guardian—June 3 (Sunset).
His Indian Wife—May 9 (Hiawatha).
His Leading Lady—June 17 (Rancho).
His One and Only—June 10 (Hippo).
His Wife's Visitor and Love and Overalls—June 15 (Gayety).
Hobo Imposter—May 25 (Jockey).
Hold-Up at Devil's Pass—May 10.
Hubby's Escapade—June 10 (Hippo).
Hubby's Present—May 23 (Judy).

I

Indian Child's Gratitude—May 28 (Utah).
In the Balkans—May 29 (Gayety).
In the Fangs of Jealousy—May 3 (Puritan).
In the Hills of Kentucky—May 24 (Buffalo).

J

Johnny on the Spot—June 8 (Jockey).

K

Kentucky Brothers—May 30 (Puritan).
King's Vengeance, The—June 4 (Puritan).

L

Little Grains of Rice—June 12 (Gayety).
Little Heroine, The—June 18 (Supreme).
Lives of Gold (2 parts)—June 12 (Puritan).
Live Wire, The, and A Circumstantial Hero—June 17 (Hippo).
Love and Overalls and His Wife's Visitor—June 15 (Gayety).
Lure of Gold, The (2 parts)—June 12 (Puritan).

M

Man Who Came Back—June 18 (Rancho).
Mary Makes Believe—May 20 (Hippo).
Mary's Mistake—May 22 (Gayety).
Mexican Insurrectos, The—May 20 (Sunset).
Midnight Escapade, A—May 21 Jockey).
Missing Necklace—June 7 (Puritan).
Mixed Brides—June 7.
Modern Hercules—May 31 (Hippo).

Mother—June 13 (Sunset).
Mother's Strategy—May 23 (Rancho).
Musical Deception, A—May 16 (Judy).
Mystery at Shallow Creek—May 17 (Sunset).

N

Nation's Capitol—May 18 (Jockey).
Nearly Married—June 3 (Hippo).
Neighborly Neighbors—May 2.
New Mail, The—June 18 (Jockey).
New Prospector, The—June 16 (Hiawatha).
New Ranch Owner, The—May 24 (Hippo).
Nobler Love, The—June 17 (Supreme).

O

O'Brien's Investment—May 28 (Jockey).
Option, The (2 parts)—May 1 (Supreme).
Our Boys in Pursuit of Mexican Bandits (2 parts)—May 6.
Our Darling Needs Nourishment—May 8.
Our Darling's Chips—May 27 (Hippo).
Our Darling's Playmate—May 23 (Judy).

P

Pale-Faced Injuns—June 7.
Percy's Transformation—May 1.
Pete's Peculiar Pal—May 5 (Gayety).
Pretzel and Flanigan—May 12 (Gayety).
Price He Paid, The (2 parts)—May 20.

R

Real Love and Counterfeit Money—May 14 (Jockey).
Recoil, The—June 11 (Puritan).
Reel Redskins—May 4.
Remade Maid—June 9 (Gayety).
Rival Candidates—May 31 (Buffalo).
Rosary, The (2 parts)—June 5 (Puritan).
Rose of Love, The—May 16 (Hiawatha).
Rustler's Retribution—June 10 (Sunset).

S

Sacred Oath, The—June 1 (Lily).
Sacrifice, The—May 5 (Supreme).
Skating Craze at Moodyville—May 30 (Judy).
Smiling Bandit, The—May 5 (Rancho).
Spirit of Revenge, The (2 parts)—May 4 (Lily).
Squaw's Loyalty—June 10 (Utah).
Stone Hammer, The—May 24 (Supreme).
Sure Shot, The—May 12 (Rancho).
Syncopated Melody—May 9.

T

Tango and Poker—May 10 (Hippo).
Teacher and the Bully—May 15 (Gayety).
Tell-Tale Stain—May 17 (Puritan).
Tess of the Hills (2 parts)—May 8 (Supreme).
Their Indian Friend—May 19 (Rancho).
Their Noble Relations—June 13 (Jockey).
Tommy of the Shrew—June 6 (Judy).
Toys of Mystery—May 11 (Jockey).
Tricking the Trickster—May 22 (Gayety).
Two of a Kind—June 11 (Jockey).

U

Uncut Diamond—May 28 (Puritan).
U. S. Cavalry at Fort Meyer—May 9.

V

Valet Romance—May 1.
Village School Master—May 26 (Supreme).
Viper, The—May 3 (Buffalo).

W

Wheat King, The—May 31 (Puritan).
When a Man Weakens—June 2 (Supreme).
Wholesale Proposals—May 19 (Gayety).
Wife's Dilemma—June 14 (Hippo).
Willie the Sleuth—June 4 (Jockey).
Wisdom of the White Man—June 13 (Hiawatha).
With Bulgaria's Fighting Forces—May 1.
Wrong Room, The—May 21 (Utah).

Y

Yellow Hound (2 parts)—May 22 (Supreme).

Triangle Film Corporation

A

Apostle of Vengeance (5 parts)—June 25 (Ince) S-2301.
Aryan, The (5 parts)—April 9 (Kay-Bee) S-868; C-648.

B

Bathhouse Blunder, A (2 parts)—April 2 (Keystone) S-688; R-983.
Bathtub Perils (2 parts)—May 14 (Keystone) R-2259.
Beggar of Cawnpore, The (5 parts)—April 30 (Kay-Bee) S-1400; C-1183; R-983.
Bright Lights, The (2 parts)—Feb. 20 (Keystone) S-Vol. 27, pg. 1895; C-106; R-Vol. 27, pg. 1663.
Bucking Society (2 parts)—April 16 (Keystone) S-1042.
Bugle Call, The (5 parts)—June 4 (Ince) S-2112; C-2063; R-1175.
By Stork Delivery (2 parts)—March 26 (Keystone) S-334; C-463; R-279.

C

Child of the Paris Streets (5 parts)—May 21 (Fine Arts) S-2110; C-1714; R-1531.
Children in the House, The (5 parts)—April 30 (Fine Arts) S-1400; C-1183; R-820.
Civilization's Child (5 parts)—April 23 (Kay-Bee) S-1226; C-1183; R-820.

D

Dash of Courage, A (2 parts)—May 7 (Keystone) S-1582; C-1713; R-1708.
Dividend, The (5 parts)—June 18 (Ince) R-2059; S-2301.

G

Going Straight (5 parts)—June 4 (Fine Arts) S-2112; C-2063; R-1708.
Good Bad Man, The (5 parts)—May 7 (Fine Arts) S-1582; C-1183; R-643.
Grouches and Smiles—May 18 C-1538.
Gypsy Joe (2 parts)—March 19 (Keystone) S-151; C-285.

H

Habit of Happiness, The (5 parts)—April 2 (Fine Arts) S-688; C-285; R-Vol. 27, pg. 2028.
Her Marble Heart (2 parts)—May 7 (Keystone) S-1760.
His Bitter Pill (2 parts)—April 30 (Keystone) S-1582.
His Bread and Butter (2 parts)—April 9 (Keystone) S-1040.
His Last Laugh (2 parts)—April 9 (Keystone) S-1040; C-824.
His Wife's Mistake (2 parts)—April 2 (Keystone) S-688; C-648; R-643.
Hoodoo Ann (5 parts)—March 26 (Fine Arts) S-154; C-648; R-458.

I

Innocent Magdalene (5 parts)—June 18 (Fine Arts) R-2059; S-2301.

L

Lion and the Girl, The (2 parts)—April 30 (Keystone) S-1760; C-1538; R-1531.
Little Meena's Romance (5 parts)—April 9 (Fine Arts) S-868; C-648; R-101.
Love Riot, A (2 parts)—March 19 (Keystone) S-334.

M

Market of Vain Desire (5 parts)—May 28 (Ince) S-2112; C-1714; R-1531.
Moonshiner, The (2 parts)—May 21 (Keystone).
Moral Fabric, The (5 parts)—March 19 (Kay-Bee) S-Vol. 27, pg. 1896; C-106; R-Vol. 27, pg. 1850.
Mr. Goode, The Samaritan (5 parts)—May 28 (Fine Arts) S-2110; C-1714; R-1708.

N

No-Good Guy, The (5 parts)—May 7 (Ince) S-1582; C-1183; R-983.
Not My Sister (5 parts)—May 14 (Ince) S 1760; C-1357; R-1350.

O

Old Scoundrel, An (2 parts)—March 26 (Keystone) S-518.
Other Man, The (2 parts)—April 16 (Keystone) S-1223.

P

Primal Lure, The (5 parts)—May 21 (Ince) S-2110; C-1714; R-1350.

R

Rags—April R-101.
Raiders, The (5 parts)—March 26 (Fine Arts) S-154; C-106; R-Vol. 27, pg. 1663.
Reggie Mixes In (5 parts)—June 11 (Fine Arts) S-2112; C-2063; R-1900.

S

Snow Cure, The (2 parts)—April 23 (Keystone) S-1226; C-1357; R-1350.
Sold for Marriage (5 parts)—April 16 (Fine Arts) S-1042; C-648; R-458.
Sorrows of Love (5 parts)—June 11 (Ince) S-2114; C-2063; R-1900.
Stepping Stone, The (5 parts)—April 16 (Kay-Bee) S-1042; C-648; R-297.
Sunshine Dad (5 parts)—April 23 (Fine Arts) S-1226.
Susan Rocks the Boat (5 parts)—May 14 (Fine Arts) S-1760; C-1357; R-1175.

V

Village Vampire, A (2 parts)—March 12 (Keystone) S-Vol. 27, pg. 1718; C-106.

W

Waifs, The (5 parts)—April 2 (Kay-Bee) S-688; C-285; R-101.
Wife and Auto Trouble (2 parts)—March 5 (Keystone) S-Vol. 27, pg. 1896; C-106; R-Vol. 27, pg. 1850.
Wild Girl of the Sierras, A (5 parts)—June 25 (Fine Arts) S-2302.

Paramount Pictures Corp.

A

Al Falfa and the Milkmaid—April (Bray-Cartoon).
Alien Souls (5 parts)—May 11 (Lasky) R-1352.
American Beauty (5 parts)—June 29 (Pallas).
Among the Head Hunters—May 15 (Burton Holmes Travel Picture) C-1537.
Audrey (5 parts)—April (Famous Players) R-283.

B

Bobby Bumps and His Goatomobile—May 17 (Bray Cartoon) C-1356.
Bobby Bumps Goes Fishing—June 1 (Bray Cartoon) C-1905.
Bobby Bump's Fly Swatter—June 29 (Bray—Cartoon).
Burton Holmes Travelogues—May 22 (Burton Holmes Travel Picture) C-1713.
Burton Holmes Travelogue—June (Burton Holmes Travel Picture) C-2062.

C

Clown, The (5 parts)—June 19 (Lasky).
Col. Heeza Liar Captures Villa—May (Bray-Cartoon).
Col. Heeza Liar Wins the Pennant—April 27 (Bray-Cartoon) R-983.
Col. Heeza Liar and the Bandits—June 22 (Bray—Cartoon).
Cruising Through the Philippines—May 22 (Burton Holmes Travel Picture).

D

David Garrick (5 parts)—May 1 (Pallas) R-984.
Destiny's Toy (5 parts)—June 15 (Famous Players).
Dog Eaters of Benguet—May 1 (Burton Holmes Travel Picture) R-983.

E

Eternal Grind, The (5 parts)—April 17 (Famous Players) S-696; C-647; R-642.
Evil Thereof (5 parts)—June 5 (Famous Players) R-2057.

F

Farmer Al Falfa's Tentless Circus—June 8 (Bray-Cartoon) C-2062.
Feud Girl, The (5 parts)—May (Famous Players) R-1533.
For the Defense (5 parts)—April (Lasky) C-106; R-Vol. 27, Pg. 2026.

G

Gutter Magdalene (5 parts)—June 1 (Lasky) R-2058.

H

Heart of Nora Flynn (5 parts)—April 24 (Lasky) C-1182; R-984.
Heart of Paula, The (5 parts)—April 3 (Pallas) S-696; C-463; R-281.
Hiking with the Igorots—May 8 (Burton Holmes Travel Picture) C-1182.

I

Innocent Lie, The (5 parts)—April 20 (Famous Players) C-1537; R-1349.

K

Kid Casey the Champion—June (Bray-Cartoon).

L

Long Arm of the Law—April (Bray-Cartoon).
Lost Bridegroom, The (5 parts)—March 20 (Famous Players) S-694; C-106; R-104.
Love Mask, The (5 parts)—April 13 (Lasky) S-696; C-989; R-819.

M

Making of Maddalena, The (5 parts)—June 8 (Morosco) S-2116; R-2254.
Maria Rosa (5 parts)—May 2 (Lasky) C-1356; R-1180.
Miss Nanny Goat on a Rampage—May (Bray-Cartoon).
Molly Make-Believe (5 parts)—April 10 (Famous Players) S-869; R-822.
Moment Before, The (5 parts)—May (Famous Players) R-1178.
Murderous Moros of Mindano—May 29 (Burton Holmes Travel Picture).

P

Paramount Pictographs No. 9—April 2.
Paramount Pictographs No. 10—April 9.
Paramount Pictographs No. 11—April 16.
Paramount Pictographs No. 12—April 23
Paramount Pictographs No. 13—April 30.
Paramount Pictographs No. 14—May 7 C-1182.
Paramount Pictograph No. 15—May 14 C-1537.
Paramount Pictograph No. 16—May 21.
Paramount Pictograph No. 17—May 28.
Paramount Pictograph No. 18, Making a Sailor June 4; C-1905.
Paramount Pictograph No. 19—June 11 (Paramount) C-2062.
Paramount Pictograph, No. 20—June 18 (Paramount).
Paramount Pictograph, No. 21—June 25 (Paramount).
Pasquale (5 parts)—May 18 (Morosco) C-1713; R-1532.
Penal Colony of Palawan—June 12 (Burton Holmes Travel Picture).
Police Dog in the Park—May 17 (Bray-Cartoon) C-1537.

R

Race, The (5 parts)—April 6 (Lasky) S-696; C-989; R-639.
Red Widow, The (5 parts)—May 4 (Famous Players) R-982.

S

Saints and Sinners (5 parts)—May 25 (Famous Players) R-1903.
Saleslady, The (5 parts)—March 23 (Famous Players) S-694; R-283.
Silks and Satins (5 parts)—June 12 (Famous Players) R-2260.
Sowers, The (5 parts)—March 30 (Lasky) S-696; C-463; R-281.
Sweet Kitty Bellairs (5 parts)—May 22 (Lasky) R-1705.

T

Thousand Dollar Husband (5 parts)—May 29 (Lasky) R-1903.

Through the Lowlands of Luzon—April (Burton Holmes Travel Picture).
Toyland Paper Chase—May 10 (Bray-Cartoon).

U

Up and Down the Pasig River—April (Burton Holmes Travel Picture).

V

Visiting the Sultan of Sulu—June 5 (Burton Holmes Travel Picture).

W

World's Great Snare (5 parts)—June 26 (Famous Players).

V-L-S-E, Inc.

A

Artie, the Millionaire Kid (5 parts)—April 17 (Vitagraph) S-699; C-825; R-817.
At Piney Ridge (5 parts)—May 1 (Selig) S-1049; R-928.

B

Britton of the Seventh (5 parts)—May 8 (Vitagraph) S-1406; C-992; R-Vol. 27, pg. 439.

C

Charlie Chaplin's Burlesque on "Carmen" (4 parts)—April 10 (Essanay) S-699; C-648; R-639.
Cycle of Fate, The (5 parts)—April 3 (Selig) S-522; R-456.

D

Destroyers, The (5 parts)—June 5 (Vitagraph) S-2118; R-2054.
Dollars and the Woman (6 parts)—March 20 (Lubin) S-520; R-100.

F

Flames of Johannis (5 parts)—April 10 (Lubin) S-698; R-644.

G

God's Country and the Woman (8 parts)—April 24 (Vitagraph) S-1404; C-990; R-985.

H

Havoc, The (5 parts)—March 20 (Essanay) S-Vol. 27, pg. 2091; R-278.
Hearst-Vitagraph News Pictorial No. 17, 1916—Feb. 28 (Vitagraph) S-158.
Hearst-Vitagraph News Pictorial No. 18, 1916—March 2 (Vitagraph) S-158; C-Vol. 27, pg. 1855.
Hearst-Vitagraph News Pictorial No. 19, 1916—March 6 (Vitagraph) C-Vol. 27, pg. 2032.
Hearst-Vitagraph News Pictorial No. 20, 1916—March 10 (Vitagraph) S-340; C-Vol. 27, pg. 2032.
Hearst-Vitagraph News Pictorial No. 21, 1916—March 13 (Vitagraph) S-340; C-107.
Hearst-Vitagraph News Pictorial No. 22, 1916—March 17 (Vitagraph) S-340; C-107.
Hearst-Vitagraph News Pictorial No. 23, 1916—March 20 (Vitagraph) S-340; C-286.
Hearst-Vitagraph News Pictorial No. 24, 1916—March 24 (Vitagraph) S-698; C-286.
Hearst-Vitagraph News Pictorial No. 25, 1916—March 27 (Vitagraph) C-464.
Hearst-Vitagraph News Pictorial No. 26, 1916—March 31 (Vitagraph) S-698; C-648.
Hearst-Vitagraph News Pictorial No. 27, 1916—April 3 (Vitagraph) S-104; C-648.
Hearst-Vitagraph News Pictorial No. 28, 1916—April 7 (Vitagraph) S-1048; C-648.
Hearst-Vitagraph News Pictorial No. 29, 1916—April 10 (Vitagraph) S-1228; C-825.
Hearst-Vitagraph News Pictorial No. 30, 1916—April 14 (Vitagraph) S-1228.
Hearst-Vitagraph News Pictorial No. 31, 1916—April 17 (Vitagraph) S-1404; C-990.
Hearst-Vitagraph News Pictorial No. 32, 1916—April 21 (Vitagraph) S-1404; C-990.
Hearst-Vitagraph News Pictorial No. 33, 1916—April 24 (Vitagraph) S-1583; C-1183.
Hearst-Vitagraph News Pictorial No. 34, 1916—April 28 (Vitagraph) S-1583; C-1183.
Hearst-Vitagraph News Pictorial No. 35, 1916—May 1 (Vitagraph) S-1766; C-1357.
Hearst-Vitagraph News Pictorial No. 36, 1916—May 5 (Vitagraph) S-1766; C-1357.
Hearst-Vitagraph News Pictorial No. 37, 1916—May 8 (Vitagraph) S-1946; C-1538.
Hearst-Vitagraph News Pictorial No. 38, 1916—May 12 (Vitagraph) S-1946; C-1538.
Hearst-Vitagraph News Pictorial No. 39, 1916—May 15 (Vitagraph) S-2118; C-1714.
Hearst-Vitagraph News Pictorial No. 40, 1916—May 19 (Vitagraph) S-2118; C-1714.
Hearst-Vitagraph News Pictorial No. 41, 1916—May 22 (Vitagraph) C-1905; S-2304.
Hearst-Vitagraph News Pictorial No. 42, 1916—May 26 (Vitagraph) C-1906; S-2304.
Hearst-Vitagraph News Pictorial No. 43, 1916—May 29 (Vitagraph) C-2063.
Hearst-Vitagraph News Pictorial No. 44, 1916—June 2 (Vitagraph) C-2063.
Hearst-Vitagraph News Pictorial, No. 45, 1916—June 5 (Vitagraph) C-2263.
Hearst-Vitagraph News Pictorial, No. 46, 1916—June 9 (Vitagraph) C-2263.
Hearst-Vitagraph News Pictorial, No. 47, 1916—June 12 (Vitagraph).
Hearst-Vitagraph News Pictorial, No. 48, 1916—June 16 (Vitagraph).
Hearst-Vitagraph News Pictorial, No. 49, 1916—June 19 (Vitagraph).
Hearst-Vitagraph News Pictorial, No. 50, 1916—June 23 (Vitagraph).
Hearst-Vitagraph News Pictorial, No. 51, 1916—June 26 (Vitagraph).
Hearst-Vitagraph News Pictorial, No. 52, 1916—June 30 (Vitagraph).
Hero of Submarine D-2, The (5 parts)—March 13 (Vitagraph) S-Vol. 27, pg. 1898; C-107; R-Vol. 27, pg. 2023.
His Dukeship, Mr. Jack—May 8 (Vitagraph) S-1406.
Hunted Woman, A (5 parts)—March 6 (Vitagraph) S-1897; C-107; R-Vol. 27, pg. 1845.

I

Into the Primitive (5 parts)—May 29 (Selig) S-1767; R-1899.

K

Kernel Nutt's Hundred Dollar Bill—June 5 (Vitagraph) S-2120.
Kernel Nutt in Mexico—June 12 (Vitagraph) S-2120.
Kernel Nutt, the Footman—May 29 (Vitagraph) S-1586.
Kernel Nutt, the Janitor—May 15 (Vitagraph) S-1405.
Kernel Nutt Wins a Wife—May 22 (Vitagraph) S-1584.
Kernel Nutt's Musical Shirt—June 19 (Vitagraph S-2304.

L

Law Decides, The (5 parts)—May 1 (Vitagraph) S-871; C-990; R-981.
Lights of New York, The (5 parts)—May 29 (Vitagraph).
Little Shepherd of Bargain Row, The (5 parts)—April 24 (Essanay) S-1409.

M

Man Behind the Curtain, The (5 parts)—June 19 (Vitagraph) S-2304.
Mr. Jack a Doctor by Proxy—April 3 (Vitagraph) S-522.
Mr. Jack Goes Into Business—April 24 (Vitagraph) S-871.
Mr. Jack Hires a Stenographer—May 1 (Vitagraph) S-1406.
Mr. Jack Inspects Paris—March 27 (Vitagraph) S-160.
Mr. Jack's Artistic Sense—April 17 (Vitagraph) S-699.
Mr. Jack's Hat and the Cat—April 10 (Vitagraph) S-522.

O

Ordeal of Elizabeth, The (5 parts)—May 15 (Vitagraph) S-1583; C-1538; R-1532.

P

Police (2 parts)—May 27 (Essanay) S-1584.

R

Redemption of Dave Darcey, The (5 parts)—June 12 (Vitagraph) S-1583; R-2253; C-2263.

S

Salvation Joan (7 parts)—April 10 (Vitagraph) S-698; C-648; R-637.
Sherlock Holmes (7 parts)—May 15 (Essanay) S-1228; R-1530.
Supreme Temptation, The (5 parts)—March 20 (Vitagraph) S-Vol. 27, pg. 2091; C-107; R-101.
Suspect, The (5 parts)—May 22 (Vitagraph) S-1584; R-1707.

T

That Sort (5 parts)—June 12 (Essanay) S-2120; R-2256.
Those Who Toil (5 parts)—June 5 (Lubin) R-1711.
Two-Edged Sword, The (5 parts)—March 27 Vitagraph) S-158; C-286; R-279.

V

Valiants of Virginia (5 parts))—June 26 (Selig) 2306.
Vital Question, The (5 parts)—April 3 (Vitagraph) S-520; C-464; R-457.

W

Winifred, the Shop Girl (5 parts)—June 26 (Vitagraph).

World-Equitable

B

By Whose Hand? (5 parts)—April 17 (Equitable) S-868; C-825; R-818.

C

Chain Invisible, The (5 parts)—April 24 (Equitable) S-1046; C-990; R-981.
Closed Road, The (5 parts)—April 24 (Paragon) S-1046; C-990; R-980.

F

Fate's Boomerang (5 parts)—May 29 S-1947; C-1906; R-1898.
Feast of Life, The (5 parts)—May 1 (Paragon) S-1230; C-1183; R-1176.

H

Hand of Peril, The (5 parts)—March 27 (Paragon) S-338; C-286; R-277.
Her Maternal Right (5 parts)—May 8 (Paragon) S-1402; C-1357; R-1351.
His Brother's Wife (5 parts)—June 5 (Brady-Made) S-2114; C-2063; R-2054.
Human Driftwood (5 parts)—April 10 (Shubert) S-694; C-648; R-638.

L

La Boheme (5 parts)—June 19 (Brady-Made).

P

Passers-By (5 parts)—March 20 (Equitable) S-160; C-107; R-99.
Perils of Divorce (5 parts)—June 12 (Brady-Made) S-2303; R-2253; C-2263.

R

Reapers, The (5 parts)—April 3 (Triumph) S-518; C-464; R-455.

S

Shadow of Doubt, The (5 parts)—April 10 (Equitable) S-692; C-648; R-638.
Social Highwayman, The (5 parts)—April 17 (Peerless) S-868; C-825; R-818.
Struggle, The (5 parts)—March 27 (Equitable) S-338; C-286; R-277.
Sudden Riches (5 parts)—May 15 (Peerless) S-1587; C-1538; R-1529.
Supreme Sacrifice, The (5 parts)—March 20 (Premo) S-338; C-464; R-99.

T

Tangled Fates (5 parts)—May 22 S-1764; C-1714; R-1706.
Then I'll Come Back to You (5 parts)—April 3 (Frohman) S-518; C-464; R-455.

W

What Happened at 22—June 26 (Brady-Made).

Metro Pictures Corp.

B

Borrowing Trouble (5 parts)—June 5.

C

Childhood's Happy Days—April (Metro-Drew).
Come-Back, The (5 parts)—April 24 S-1230; C-2062.
Count of Ten—April (Metro-Drew).

D

Dorian's Divorce (5 parts)—June 5 (Rolfe) S-1944.

F

Flower of No Man's Land, The (5 parts)—June 19 (Columbia) S-2303.

H

Half Million Bribe, The (5 parts)—April 10 (Columbia) S-870; C-989; R-982.
Her Great Price (5 parts)—March 27 (Rolfe) S-162; C-105; R-98.
His Great Triumph (5 parts)—May 22 (Columbia) R-2058; S-2303.

K

Kiss of Hate (5 parts)—April 3 (Columbia) S-869; C-988; R-982.

M

Masked Rider, The (5 parts)—June 12 (Balshofer) S-2114.
Million a Minute, A (5 parts)—May 8 (Quality) S-1400.
Model Cook, The—April (Metro-Drew).

N

Number One—April (Metro-Drew).

P

Playing with Fire (5 parts)—April 17 (Popular Plays & Players) S-870; C-1182; R-1177.
Purple Lady, The (5 parts)—June 26 (Rolfe).

S

Scarlet Woman, The (5 parts)—May 29 (Popular Plays & Players) S-2302.
Snowbird, The (5 parts)—May 8 (Rolfe) S-1400; C-2062.
Sweet Charity—April (Metro-Drew).
Swooners, The—April (Metro-Drew).
System Is Everything—April (Metro-Drew).

T

Their First—April (Metro-Drew).
Their Quiet Little Honeymoon—April (Metro Drew).

W

Wall Between, The (5 parts)—March 20 (Quality) S-334; C-462; R-455.

George Kleine

B

"Bells and Belles" (No. 7 of "The Mishaps of Musty Suffer")—April 12 S-520; R-Vol. 27, pg. 1848.

C

"Caught the Seminoles" (No. 2 of "Gloria's Romance")—May 29 S-1586; R-2057.
"Coming Down" (No. 10 of "The Mishaps of Musty Suffer")—May 3 S-1048; R-641.

G

Gathering Storm, The (No 5 of "Gloria's Romance")—June 19 R-2057.
Gloria's Romance No. 1, "Lost in the Everglades"—May 22 S-1586; R-1174.
Gloria's Romance No. 2, "Caught by the Seminoles"—May 29 S-1586; R-1707.
Gloria's Romance No. 3, "A Perilous Love" mance")—June 5 R-2057.

Gloria's Romance No. 4, "The Social Vortex"—June 12 R-2057.
Gloria's Romance No. 5, "The Gathering Storm"—June 19 R-2057.
Gloria's Romance, No. 6, "Hidden Fires" (2 parts)—June 26.

H

Hidden Fires (No. 6 of "Gloria's Romance"—2 parts)—June 26.
Hold Fast (No. 3 of "The Mishaps of Musty Suffer")—March 15 S-154; R-Vol. 27, pg. 619.

J

Just Imagination (No. 8 of "The Mishaps of Musty Suffer")—April 19 S-692; R-641.

L

"Lightning Bell-Hop, The" (No. 6 of "The Mishaps of Musty Suffer")—April 5 S-338.
"Lost in the Everglades" (No. 1 of "Gloria's Romance")—May 22 S-1586; R-1174.

M

Mishaps of Musty Suffer, The (No. 1 "Cruel and Unusual")—March 1 S-154; R-Vol. 27, pg. 618.
Mishaps of Musty Suffer, The (No. 2 "Keep Moving")—March 8 S-154; R-Vol. 27, pg. 619.
Mishaps of Musty Suffer, The (No. 3 "Hold Fast")—March 15 S-154; R-619.
Mishaps of Musty Suffer, The (No. 4 Going Up")—March 22 S-154; R-Vol. 27, pg. 1848.
Mishaps of Musty Suffer, The (No. 5 "Look Out Below")—March 29 S-156; R-Vol. 27, pg. 1848.
Mishaps of Musty Suffer, The (No. 6 "The Lightning Bellhop")—April 5 S-338; R-Vol. 27, pg. 1848.
Mishaps of Musty Suffer, The (No. 7 "Bells and Belles")—April 12 S-520; R-Vol. 27, pg. 1848.
Mishaps of Musty Suffer, The (No. 8 "Just Imagination")—April 19 S-692; R-641.
Mishaps of Musty Suffer, The (No. 9 "Out of Order"—April 26 S-869; R-641.
Mishaps of Musty Suffer, The (No. 10 and final "Coming Down")—May 3 S-1048; R-641.

O

Out of Order (No. 9 of "The Mishaps of Musty Suffer")—April 26 S-869; R-641.

P

Perilous Love, A (No. 3 of "Gloria's Romance"—2 parts)—June 5 S-1766.

S

"Social Vortex, The" (No. 4 of "Gloria's Romance")—June 12 R-2057.

Miscellaneous

A

Across the Mexican Border (2 parts)—April (Mexican Film Co.).
Alice in Wonderland (6 parts)—April (Union).
Alsace—April (Authors Film Co.) S-698.
Americanism—March (Will S. Rising) C-107; R-Vol. 27, pg. 2025.
Austria at War (2 parts)—March (Raver) S-336; R-103.

B

Battle of Hearts (5 parts)—May 22 (Fox) C-2062.
Birth of a Man (5 parts)—April (Celebrated Players Film Co.).
Birth of Character, The (5 parts)—March (Claridge Films, Inc.) S-160.
Bishop's Secret (4 parts)—June 19 (Unity Sales Corp.).
Blazing Love—May (Fox) R-1352.
Blue Blood and Red—April (Fox) C-824; R-639.
Bobbie, of the Ballet (5 parts)—June 12 (Bluebird Photoplay, Inc.) S-2114; C-1904; R-1902.
Bondman, The—April (Fox) C-284; R-277.
Britain Prepared—March (Chas. Urban) C-107; R-Vol. 27, pg. 2025.

C

Casey's Dream—June 21 (Reserve Photoplay, Inc.) R-1535.
Casey in a Pawnship—June 28 (Reserve Photoplay Corp.).
Casey's Kids—May (Reserve Photoplay, Inc.) C-1906; R-1535.
Casey's Servants—July 26 (Reserve Photoplay Inc.) C-1906; R-1535.
Casey, the White Wing—May (Reserve Photoplay, Inc.) C-1906; R-1535.
Caste—May (Ideal) R-1350.
Chip Off the Old Block, A—April (Cosmofotofilm-Juvenile) S-156; R-Vol. 27, pg. 1850.
Chip's Backyard Barnstormers (2 parts)—March (Cosmofotofilm-Juvenile) S-156.
Chip's Carmen—June (Cosmofotofilm-Juvenile) R-2058.
Chip's Elopement—March (Cosmofotofilm-Juvenile) S-156.
Chip's Rivals—March (Cosmofotofilm-Juvenile) S-158; C-2063.
City of Illusion, The (5 parts)—April (Ivan Film Productions) S-1046; R-460.
Civilization—June (Ince) R-2056.
Common Law—May (Lewis J. Selznick Productions).
Crippled Hand, The (5 parts)—May 1 (Bluebird Photoplay, Inc.) S-1048; C-824; R-820.

D

Diana (3 parts)—May 29 (Unity Sales Corp.).
Driftwood (5 parts)—March (Raver Film Corporation) S-336; C-286; R-103.

E

Elusive Isabel (6 parts)—May 1 (Bluebird Photoplay, Inc.) S-1404; C-1355; R-1179.
End of the World (6 parts)—May (Great Northern) C-1538; R-1353.
Eternal Sapho (5 parts)—May 7 (Fox) R-1536.
Eye of God, The (5 parts)—June 5 (Bluebird Photoplay, Inc.) R-1708.

F

Fall of a Nation, The (3 parts)—June (The National Drama Corp.) R-2256.
Fighting the Germans (5 parts)—May 8 (American Correspondent Film Corporation).
Fire King, The—April (All Feature Booking Agency).
Flirt, The (5 parts)—March 26 (Bluebird Photoplay, Inc.) S-Vol. 27, pg. 2091; C-105; R-Vol. 27, pg. 2025.
Following Villa in Mexico—April (Feinberg Amuse. Co.) C-825; R-817.
Folly of Revenge, The (5 parts)—April 9 (New York Film Corp.-Nola) S-518; C-648; R-461.
Folly of Sin, The (5 parts)—March (Great Northern) S-692; C-648; R-460.
For Sale—A Daddy—June (Juvenile).
Fortunate Youth, The (5 parts)—March (Raver-Ocean) S-336; C-286; R-103.

G

Gay Lord Waring, The (5 parts)—April 24 (Bluebird Photoplay, Inc.) S-869; C-823; R-642.
Get Villa Dead or Alive (2 parts)—May (The Beacon Films Inc.).
Gilded Spider, The (5 parts)—May 8 (Bluebird Photoplay, Inc.) S-1228; C-988; R-986.
Gold and the Woman (6 parts)—March 13 (Fox) S-1902; C-105; R-99.
Gorgona, The (4 parts)—May (Authors Film Co.) S-1762; R-1706.
Great Problem, The (5 parts)—April 17 (Bluebird Photoplay, Inc.) S-692; C-647; R-459.

H

Haunted—June (E. & R. Jungle Film Corporation) S-1946.
Her Husband's Wife—June (Ivan) R-1900.
Hypocrisy (5 parts)—June 5 (Fox) C-2261; R-2254.

I

Invisible Enemy—April (E-K-O) C-648.

J

Jockey of Death—April (Signet Films).
John Needham's Double (5 parts)—April 10 (Bluebird Photoplay, Inc.) S-518; C-284; R-277.
Jungle Cure—June (E. & R. Jungle Film Co.) S-1764.

K

Krazy Kat At Looney Park—June (International).

L

Life Without Soul—April (Raver).
Lovell Pictures—April R-280.

M

Man of Sorrow, A—May (Fox) C-1181; R-1175.
Modern Thelma, A—May (Fox) R-981.
My Country First (6 parts)—June 5 (Unity—Terris) S-1762; C-1714; R-1706.
Mysteries of Myra, The, No. 1 (3 parts)—April 24 (International Film Service, Inc.) S-1044; C-988; R-984.
Mysteries of Myra, The, No. 2 (2 parts)—May 1 (International Film Service, Inc.) S-1044.
Mysteries of Myra, The, No. 3 (2 parts)—May 8 (International Films Service, Inc.) S-1402; C-1538; R-1529.
Mysteries of Myra, The, No. 4 (2 parts)—May 15 (International Film Service, Inc.) S-1762; C-1713; R-1708.
Mysteries of Myra, The, No. 5 (2 parts)—May 22 (International Film Service, Inc.) S-1762; C-1713.
Mysteries of Myra, The, No. 6 (2 parts)—May 29 (International Film Service, Inc.) S-1847.
Mysteries of Myra, The, No. 7 (2 parts)—June 5 (International Film Service, Inc.) S-2116.
Mysteries of Myra, The, No. 8 (2 parts)—June 12 (International Film Service, Inc.) S-2303.
Mysteries of Myra, The, No. 9 (2 parts)—June 19 (International Film Service, Inc.).
Mysteries of Myra, The, No. 10 (2 parts)—June 26 (International Film Service, Inc.).

N

Naked Hearts (5 parts)—May 29 (Bluebird Photoplay, Inc.) S-1766; C-1536; R-1532.
"Napoleon" and "Sally"—April (E. & R. Jungle Film Co.).
Nurse and Martyr—April (Dominion Exclusive, Ltd.).

O

On the Firing Line with the Germans—April (Warn Film Syndicate).
On the Italian Battle Front (5 parts)—April (Il Giornale Italiano) R-2255.

P

Preparedness—April (Juvenile) R-461.
Pursuing Vengeance, The (5 parts)—June 12 (Unity Sales Corporation) S-1947; C-1906; R-1901.

R

Ramona—April (Clune) R-840.

S

Salamander, The—April (B. S. Moss) S-Vol. 26, Pg. 2450; R-Vol. 26, Pg. 2386.
Scandal—April (Fox) C-824; R-818.
Second Mrs. Tanqueray—May (Ideal) R-1350.
Shoes (5 parts)—June 26 (Bluebird Photoplay, Inc.) R-2257.
Sins of Men—May 15 (Fox) C-1712; R-1705.
Some Detective—June (E. & R. Jungle Film Corporation) S-1946.
Some of the Immortals, A (5 parts)—May 22 (Bluebird Photoplay, Inc.) S-1586; C-1355; R-1349.
Sonny Boy—June (Tefft Johnson Film Corp.) S-2304.
Spider and the Fly (5 parts)—May 29 (Fox) C-2062; R-2056.

T

Tangled Hearts (5 parts)—April 2 (Bluebird Photoplay, Inc.) S-336; C-284; R-101.
Three Godfathers (5 parts)—June 19 (Bluebird Photoplay, Inc.) C-2062; R-2055; S-2303.
Tom and Jerry—Bachelors, No. 1 (2 parts)—June 1 (Emerald M. P. Co.) S-1767.
Twilight Sleep—April (Modern Motherhood League).

U

Uncle's Little Ones—June (E. & R. Jungle Film Co.) S-1764.
Under the Mask (5 parts)—April (Authors Film Co.).
U. S. Marines Under Fire in Haiti—May (Feinberg Amuse. Co.) C-1357; R-1178.

W

What D'ye Think o' That!—June (E. & R. Jungle Film Co.) S-1764.
Where Are My Children? (5 parts)—June (Universal-State Rights) S-1748; C-1538; R-817.
Wife's Sacrifice, A (5 parts)—March 27 (Fox) S-162; R-457.
Willard-Moran Contest (4 parts)—April (Champion Sports Exhibition) R-283.
Woman's Awakening (5 parts)—April (Authors Film Co.).
Woman's Honor (5 parts)—June 12 (Fox).
Woman Who Dared, The (7 parts)—May (California M. P. Corp.).
Woman Wills, A (5 parts)—April (Sun Photoplay) S-1230; C-1183; R-1177.
World War in Kidland—June (Juvenile Film Corporation).

Y

Yellow Menace—June (Unity Sales Corp.).

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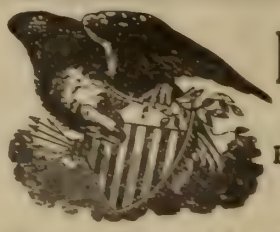

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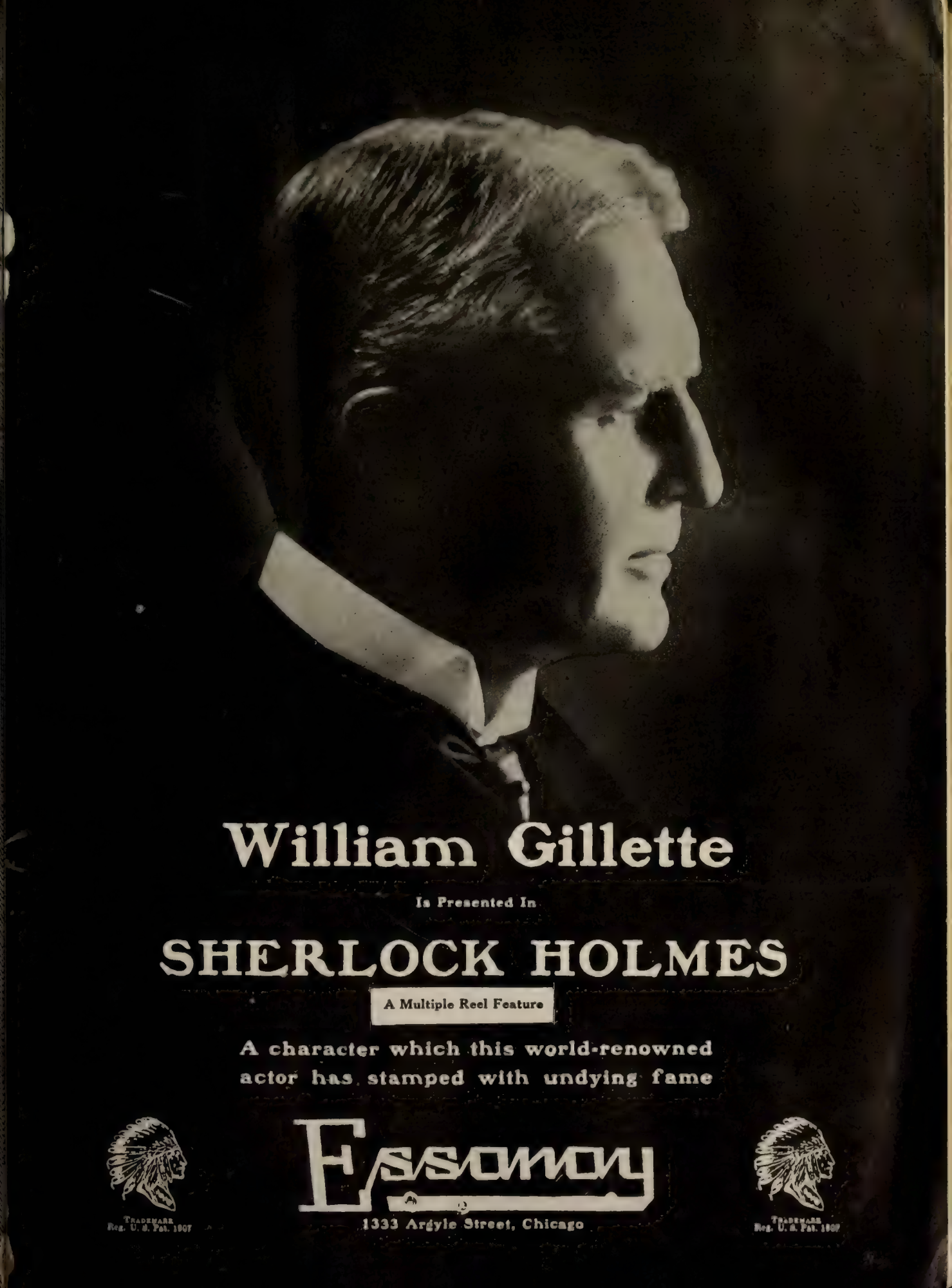

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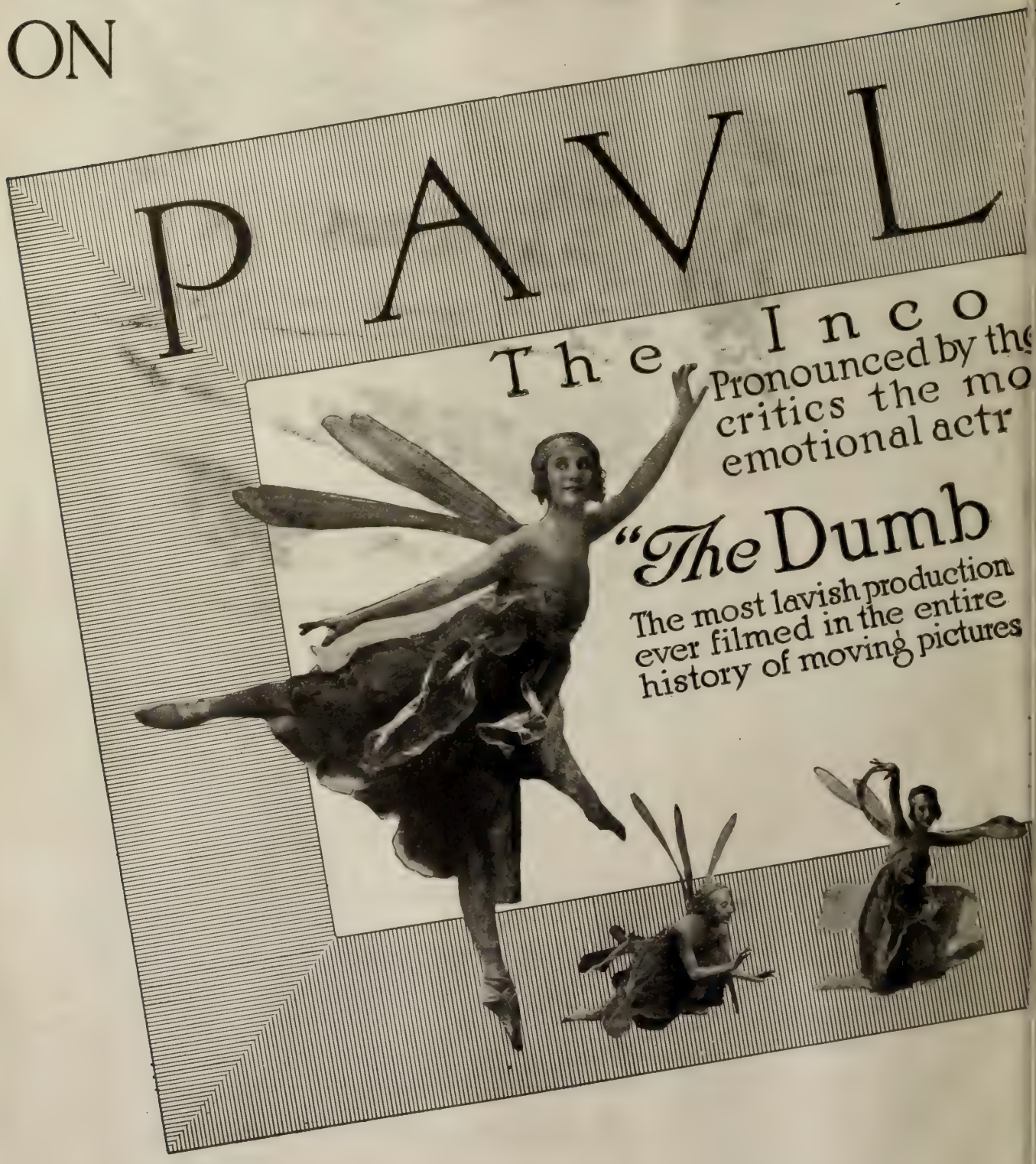

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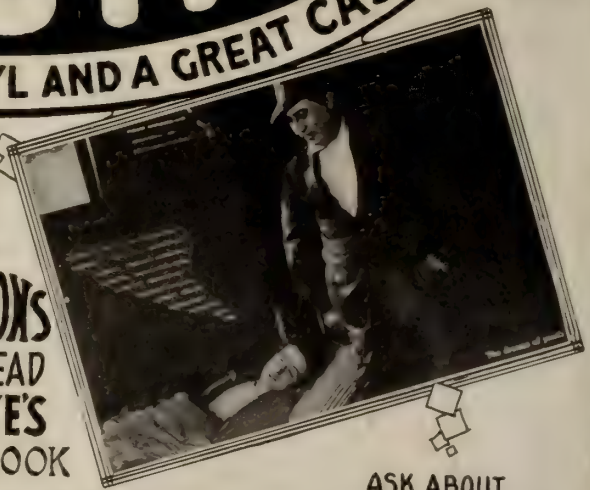

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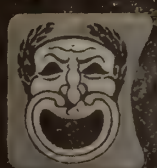
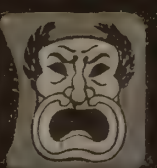
Knickerbocker

~ Star Features ~



KNICKERBOCKER FEATURES



GENERAL FILM SERVICE

LUBIN

RELEASES

MARCH 27

DAVY DON COMEDY

"OTTO THE SOLDIER"

ONE ACT

MARCH 30

"THE VOICE IN THE NIGHT"

THREE ACT DRAMA

APRIL 1

BILLIE REEVE'S COMEDY

ONE ACT

"BILLIES DOUBLE"

LUBIN

GENERAL FILM SERVICE

SELIG'S SELECTED SERVICE

"Wives of the Rich"

A Selig Society Drama Featuring **Harry Mestayer** and co-stars.

Released Monday, April 10th

"The Beauty Hunters"

A Selig Rip-roaring Comedy with **James Bradbury.** Story by James Oliver Curwood.

Released Saturday, April 15th

"The Three Wise Men'

A Selig Drama with a purpose. Produced by **Colin Campbell** from the story written by Anthony McGuire. An All Star Cast, including **Bessie Eyton, Thomas Santschi, Guy Oliver** and **Edith Johnson.**

Released Monday, April 17th

"Too Many Chefs"

A Selig Western Comedy with **Tom Mix.**

Released Saturday, April 22nd

Selig Polyscope Co.

Chicago and Everywhere

TRADE S MARK

GENERAL FILM SERVICE

THE REGULAR
VITAGRAPH
PROGRAM
For the week
Commencing March 27th
Consists of
Two release days
Of comedy
And on Saturday
A stirring
Three-part
Broadway Star Feature,
Presenting
JOSEPH KILGOUR and
An All Star Cast.

REGULAR RELEASES

"Three Johns"

One-part Comedy—Monday, Mar. 27th
Presenting:
George Kunkel, George Holt,
George Stanley, Otto Benninger,
Jack Mower and Anne Schaefer.

"Freddy Foils the Floaters"

One-part Comedy—Friday, Mar. 31st
Presenting:
William Dangman, Frank Currier,
George O'Donnell, William Lytell, Jr.
and Joe Wallace.

"Out of the Quagmire"

Three-part Drama—Saturday, April 1st
BROADWAY STAR FEATURE
Presenting:
JOSEPH KILGOUR, Robert Whitworth,
Julia Swayne Gordon, Ned Finley,
Arthur Cozine, Eleanor Woodruff,
Adele Kelly and John T. Kelly.

Released through the General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

Broadway Star Features
Are the best three reelers
In the World.

"OUT OF THE QUAGMIRE"

Is further proof that the reputation
of these superlative pictures
Has been well earned.

It is replete with heart interest
It is photographically perfect.

"OUT OF THE QUAGMIRE"

Features the eminent star
JOSEPH KILGOUR—

This is another reason
Why Broadway Star Features
Are the best three reelers
In the world.

Released Saturday, April 1st.
Through the General Film.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
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GENERAL FILM SERVICE

"The Record Run"

Daring Helen Gibson in a thrilling tale of rival railroads that abounds in sensational exploits. Helen's leap from the hand-car to a runaway engine will startle you, but it is only one of the many thrills in this tense one-reel.

Released Saturday, April 8th

Kalem Regular Releases are "Single Reel Features"—Each has a Point of Strong Advertising Value

"Trapping the Bachelor"

Ethel Teare in a delightful tale of a matchmaking mix-up when friends set out to snare the bachelor's heart.

Released Wednesday, April 5th

"The Fickle Fiddler's Finish"

Sis Hopkins loves music, but the master violinist who captures her heart is a fickle soul who gets his punishment in a whirlwind climax.

Released Friday, April 7th

"From Altar to Halter"

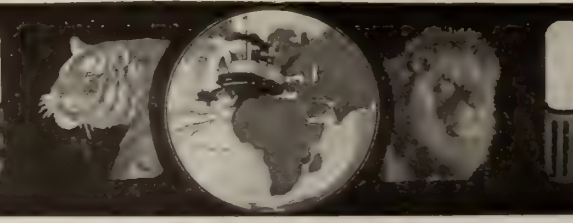
Married life is just one thing after another for Ham and Bud, but their troubles result in a comedy that keeps you laughing from the title to the tailpiece. Ham is lord and master in his home, but Bud is a lowly worm—and the worm turns.

Released Tuesday, April 4th

One and three-sheet posters of striking design on all Kalem single-reel releases. Stock "Ham and Bud" three-sheets that "pull them in."

KALEM COMPANY

235-239 W. 23d St. New York City



GENERAL FILM SERVICE

"Almost a Heroine"

America's Most Famous Fun-maker in Another Single Reel Laugh-fest.

Sis and her pet pig become involved in a kidnapping mystery that causes a whirl of excitement.

Released Friday, March 31st

SIS HOPKINS COMEDIES

With their tremendous advertising value—backed by productions of real merit—come to you in Regular Service, without a cent of extra cost. A single reel feature hit every week.

KALEM COMPANY

235-239 W. 23d St. **New York City**

GENERAL FILM SERVICE

Essanay Service

Essanay now is prepared to give you a better service than ever before—the best that can be had.

Its new studio—the largest artificially lighted in the world—now is in full operation.

This means no delay in production, no dependency on the inclemencies of weather. It means complete sets can be put in place at once, so all scenes will harmonize.

It means more care to detail and more artistic productions.

Essanay's service of standardized photoplays can not be excelled.

Essanay

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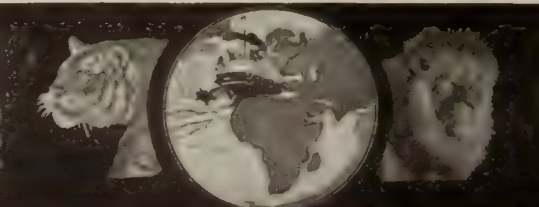
Trade Mark
Reg. U.S. Pat. 1907



GENERAL FILM SERVICE

Essanay Realism

Kipling's idea of paradise is a place where one can "draw the thing as he sees it."

This is the keynote of Essanay realism.

In every heart there is an innate love of truth to things as they are. When you look at a painting, when you read a book, when you see a photoplay that is true to life, you are instinctively stirred by the fact that it is as it should be.

You are quick to reject that which is untrue to things as you know them.

Essanay spares no pains to draw the things as it sees them and as they are.

That is why Essanay plays strike a universal chord.

Trade Mark
Reg.U.S.Pat.1907

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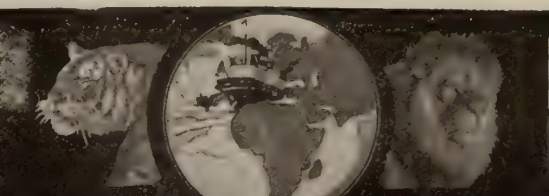


GENERAL FILM SERVICE

"In matters of sex
Nature is frankly sensational---
only Man is morbid."

Sensational, not morbid, is the treatment of the sex problem—a legitimate dramatic theme—in

Paths That Crossed

The Three Reel Biograph **Released Wednesday, April 5**

A feature production in the regular service

With a cast including

Claire McDowell — Vola Smith
Charles H. Mailes — Jose Ruben

Directed by J. Farrell McDonald

Monday, April 3

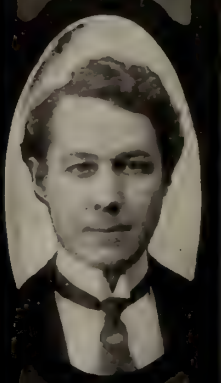
Three Friends

Directed by D. W. GRIFFITH

The tragedy that impended after a woman broke up the bachelors' club.

Blanche Sweet — Henry Walthall
Mae Marsh — Lionel Barrymore.

The Biograph Re-issue



BIOGRAPH
QUALITY FILMS

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THE GENERAL FILM COMPANY

Maintains 51 Branches—Each Conducted for Your Interest—and Yours Alone

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Charlotte	New York City (23rd St.)
Chicago (City Hall)	Oklahoma City
Chicago (Wabash)	Omaha
Cincinnati	Philadelphia
Cleveland	Pittsburgh
Columbus	Portland
Dallas	St. Louis
Denver	Salt Lake City
Des Moines	San Francisco
Detroit	Scranton
Harrisburg	Seattle
Houston	Spokane
Indianapolis	Syracuse
Jacksonville	Washington
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General Film Company
200 Fifth Avenue
New York

Children's Performances

The insistent cry for "Better Films for Children" has inevitably become nation wide before the ever growing demand.

Not since "Punch and Judy" days has any entertainment proved the box office attraction as has our attraction which is well known as the Perfection in Child Literature.

$25,000 PRODUCTION

The Six-Reel Educational Fairy Tale

ALICE IN WONDERLAND

Featuring VIOLA SAVOY, Late Star of "The Littlest Rebel"

Exhibitors Should Co-operate with the Public Schools

Your Reference

Five Thousand Teachers at Their Convention at Rochester witnessed a screening on "Alice in Wonderland" (which was a part of the official programme).

Another Credential

Under the Direction of the Department of Education in the City of Buffalo, 25,000 Children and Adults (paid admissions), Saw "Alice in Wonderland."

Screened to crowded audiences Xmas week, Lexington Opera House, New York City, at "ADVANCED PRICES."

DIRECT BOOKINGS

THEATRES AND CIRCUITS IN THE PRINCIPAL CITIES WHO CAN OFFER TIME, COMMUNICATE DIRECT WITH THIS OFFICE.

Many other cities where "Alice in Wonderland" was featured, know its merits, as the regular admission prices were small factors, compared to the advance sale of reserve seats (an unusual event in movie circles).

Eskay Harris Feature Film Co., Inc.

Promoters of High Class Educational Features

126 West 46th St. Room 907 Phone 6299 Bryant New York City

The Most Successful Program Is a Varied One

ESSANAY'S SHORT SNAPPY SUBJECTS

THE DIXIE WINNER

2 act drama — March 28

presenting

Ernest Maupain and
Joyce Fair

VERNON HOWE BAILEY'S SKETCH BOOK OF PARIS

One reel with scenic — March 29

THE SPIDER'S WEB

3 act drama — April 1

presenting

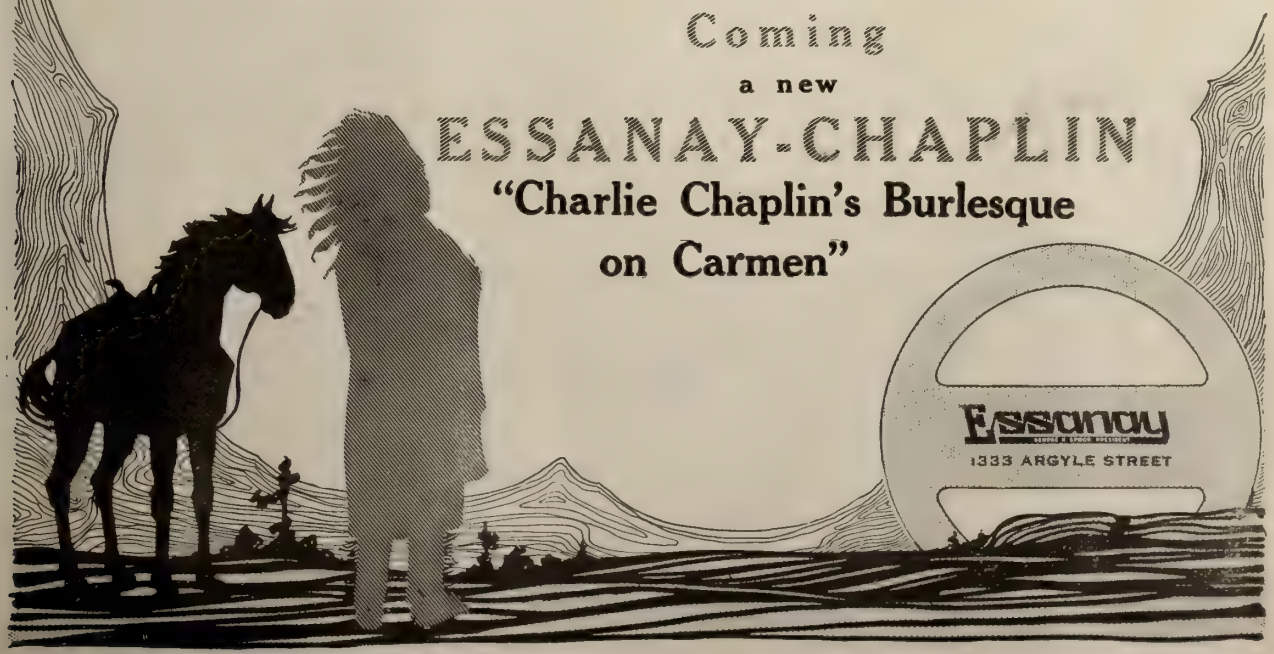
Bryant Washburn
Elizabeth Burbridge
John Junior
John Lorenz

Released through General Film Co.

ESSANAY'S GREAT FEATURE PLAYS

The Discard
The Misleading Lady
Captain Jinks of the Horse Marines
A Daughter of the City
The Alster Case
The Raven
The Crimson Wing
The Man Trail
A Bunch of Keys
The Blindness of Virtue
In the Palace of the King
The White Sister
The Slim Princess
Graustark

Released through the V. L. S. E.



The Strange Case of MARY PAGE

EACH EPISODE MORE THRILLING THAN THE ONE BEFORE.

THE COURT-ROOM IS LEFT BEHIND, THE JURY WAITS, AS LANGDON, HOT ON THE SCENT OF A NEW CLUE, BATTLES TO SAVE HIS SWEETHEART FROM DEATH.

HENRY WALTHALL AND EDNA MAYO ARE THE STARS.

Gowns By Lucile (Lady Duff Gordon).

Booked Through the General Film Co.

Essanay

1333 Argyle St., Chicago.

Geo. K. Spoor, President.

PICTURES WHICH CHALLENGE NATURE'S FIERCEST FORCES

SNOW-BOUND Washington!—country of blizzards and blockades!—mercury touching bottom!—small community!—country patronage! What more difficult test of their drawing powers could moving pictures have? Yet witness the report of Big Four's showing in the town of Sequim.

> "Last night's film enthusiastically received by large-sized crowd. V-L-S-E features deserve all credit for bringing out people with weather conditions at their worst. Terrific cold, snow and wind. All irrigation systems frozen and country folk beside themselves as to how to water stock, yet came long distances to see your picture."—*J. E. Musgrave, Mgr. Olympic Theatre, Sequim, Wash.*

And then to parallel this achievement in Northwestern Minnesota, land of bitter gales and biting cold, with the thermometerten below zero:

THE BROADWAY THEATER
ALBERT LEA, MINN.

V. B. VALLEAU, INC. LESSEE
F. H. MALLERY, LOCAL MANAGER
KLAW & ERLANGER, NEW YORK REPRESENTATIVES

V. L. S. E., Inc.
New York City

Gentlemen:

Enjoyed fine business last Sunday in spite of the extremely bad weather. In the evening the thermometer registered 10 below zero and a stiff northwest gale whirled the fine snow that had fallen during the day into a raging blizzard.

In spite of this, however, four young ladies and their escort, all good picture judges, made the drive in a bob-sleigh from Glenville (eight miles south) to Albert Lea, just to see our show. When they reached the theater, they were too cold to remove their own wraps, but after seeing the picture, they said it was worth all the discomfort to which they had been subjected, and started on the home trip, vowing they would be willing to do the same thing over again for so enjoyable an evening.

I consider this the greatest compliment ever indirectly paid a picture in my house, and cannot refrain from passing it along to you.

Yours very truly,

Valleau

Instances of the drawing power of V-L-S-E releases in every clime and under all conditions, might be multiplied tiresomely. In Dayton, Wash., for instance the American Theatre reports that "with the mercury two below zero, doors opened at 7:00 o'clock. At 7:30 'S. R. O.' Admission twenty-five cents. Box office records broken at 8:40." Suffice it here, however, to suggest that if you seek attractions of proved profit-making value, you would do well to consult the nearest V-L-S-E exchange.

We are always ready to help you help yourself.

V. L. S. E. Inc.

"THE SUPREME TEMPTATION"

Featuring

ANTONIO MORENO

and

DOROTHY KELLY

A powerful, throbbing story, full of human interest, of the primrose path of gay Paris—of a grisette who loves, and of a man who is called upon to resist a terrible temptation.

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

An Absolute Assurance of Success is Represented in Every Production from the Pen of

DANIEL CARSON GOODMAN

Author of that most talked-of Novel

"Hagar Revelly"

and of the Pace-making, Receipt-building Photo Dramas

SOULS IN BONDAGE"

With NANCE O'NEIL

THE GODS OF FATE"

With RICHARD BÜHLER

And ROSETTA BRICE

Dr. Goodman's stories strike fire with the enthusiasm of audiences everywhere, because they are first of all Human—because they are written with a master insight into the great world play of emotions, and because he has evolved the most potent methods of impar:-ing these cross-currents of life to the screen.

Soon to be released, a new heart-high picture by Dr. Goodman:

"THE TOILERS"

With NANCE O'NEIL

Directed by Edgar Lewis

An epic of capital and labor, with a tremendous love interest in which a woman sacrifices her life-long vow of destruction, upon the alter of desire.

LUBIN FEATURE

Released through V.L.S.E. *Inc.*

"THOU SHALT NOT COVET"

A Strictly Out-of-the Ordinary Drama Written for Selig by James Oliver Curwood and Featuring

TYRONE POWER, KATHLYN WILLIAMS,

EUGENIE BESSERER and GUY OLIVER

The S. R. O. Sign Everywhere!

SELIG

Released through V.L.S.E. *Inc.*

TRADE MARK REG. U.S. PAT. OFF.

GLADYS HANSON,

famous on stage and screen, stirs the heart to the depths in H. S. Sheldon's powerful five act drama

"THE HAVOC,"

a story of love wrecked on the rocks of loneliness and passion—of a woman's reclamation—of the damnation of the despoiler.

Arthur Berthelet
Director

ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"

Released through V.L.S.E. Inc.

BIG FOUR
V L S E
FEATURE PLAY

LUBIN

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Minneapolis
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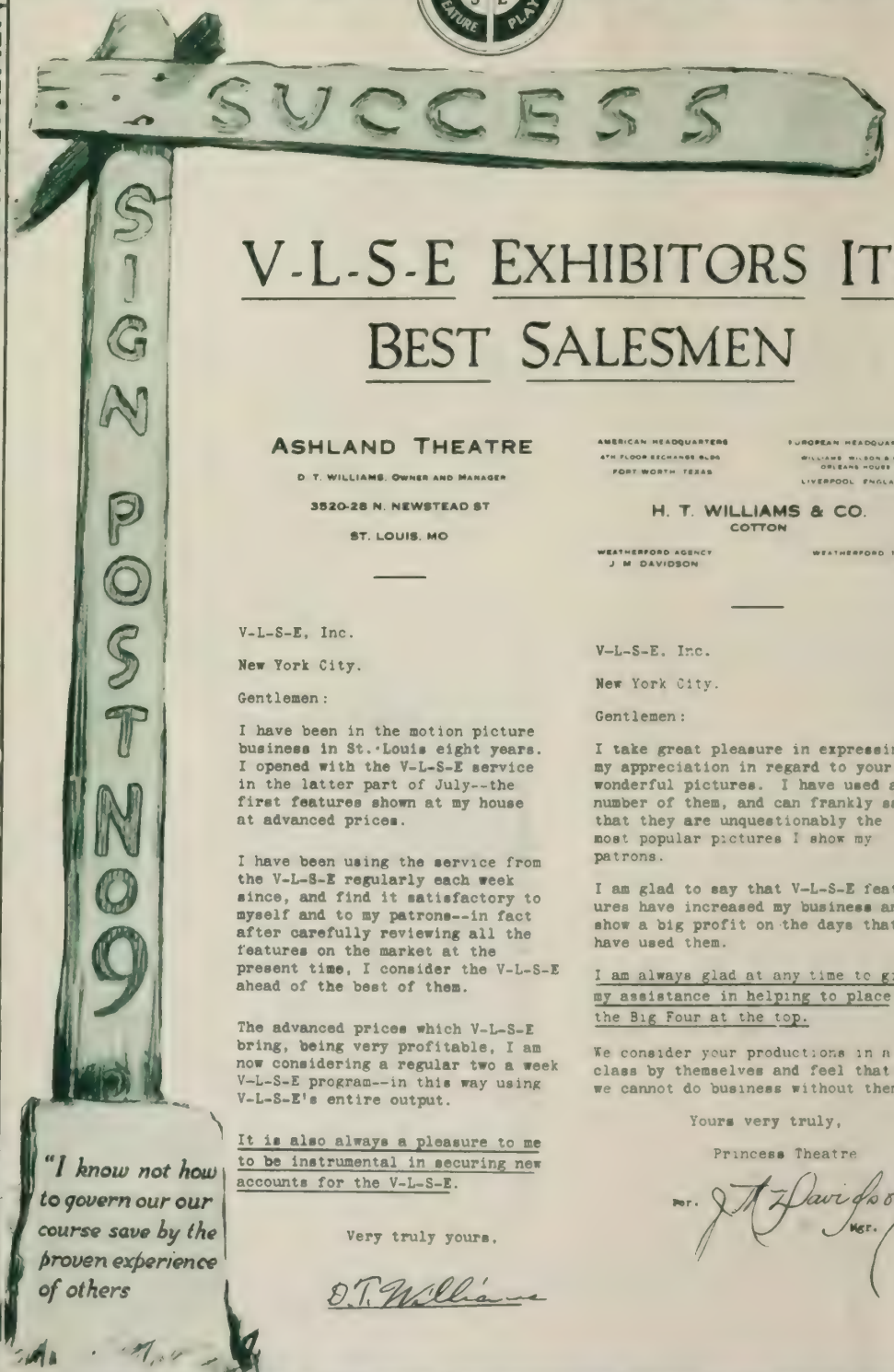
Washington D. C.
811 E Street N W

New Orleans
342 Baronne St

Syracuse
117 Walton St

Toronto
15 Wilton Ave

Montreal
204 St Catherine St.



V-L-S-E EXHIBITORS ITS BEST SALESMEN

ASHLAND THEATRE
D. T. WILLIAMS, OWNER AND MANAGER
3520-28 N. NEWSTEAD ST
ST. LOUIS, MO

V-L-S-E, Inc.

New York City.

Gentlemen:

I have been in the motion picture business in St. Louis eight years. I opened with the V-L-S-E service in the latter part of July--the first features shown at my house at advanced prices.

I have been using the service from the V-L-S-E regularly each week since, and find it satisfactory to myself and to my patrons--in fact after carefully reviewing all the features on the market at the present time, I consider the V-L-S-E ahead of the best of them.

The advanced prices which V-L-S-E bring, being very profitable, I am now considering a regular two a week V-L-S-E program--in this way using V-L-S-E's entire output.

It is also always a pleasure to me to be instrumental in securing new accounts for the V-L-S-E.

Very truly yours,

D. T. Williams

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4TH FLOOR EXCHANGE BLDG
FORT WORTH TEXAS

EUROPEAN HEADQUARTERS
WILLIAMS WILSON & CO
ORLEANS HOUSE
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COTTON

WEATHERFORD AGENCY
J M DAVIDSON

WEATHERFORD TEXAS

V-L-S-E. Inc.

New York City.

Gentlemen:

I take great pleasure in expressing my appreciation in regard to your wonderful pictures. I have used a number of them, and can frankly say that they are unquestionably the most popular pictures I show my patrons.

I am glad to say that V-L-S-E features have increased my business and show a big profit on the days that I have used them.

I am always glad at any time to give my assistance in helping to place the Big Four at the top.

We consider your productions in a class by themselves and feel that we cannot do business without them.

Yours very truly,

Princess Theatre

Per. J. M. Davidson Mgr.

GENERAL SERVICE FILMS INC. NEW YORK

V.L.S.E. Inc.

TRADE MARK REG. U.S. PAT. OFF.

VITAGRAPH

YOU FIND THE REAL SPARKLE IN

"THE ESCAPADES OF MR. JACK"

Glittering comedies that draw—
and then draw again. Comedies
of combined vivacity and drollery—
so funny that they make you want
the man next you to laugh as hard
as you do.

THE VITAGRAPH COMPANY and the HEARST SYNDICATE
offer

"THE ESCAPADES OF MR. JACK"

These One Reelers are Guaranteed Comedies
ONE A WEEK—
EVERY MONDAY
Following the Syndicate Stories in all the
HEARST SUNDAY NEWSPAPERS

———o———

Featuring

FRANK DANIELS

The Greatest of Them All

———o———

This Week's Adventure

"MR. JACK INSPECTS PARIS"

Mr. Jack has a nephew—
his nephew has a Fifi—
and Fifi has beautiful arms.
How could he help it?

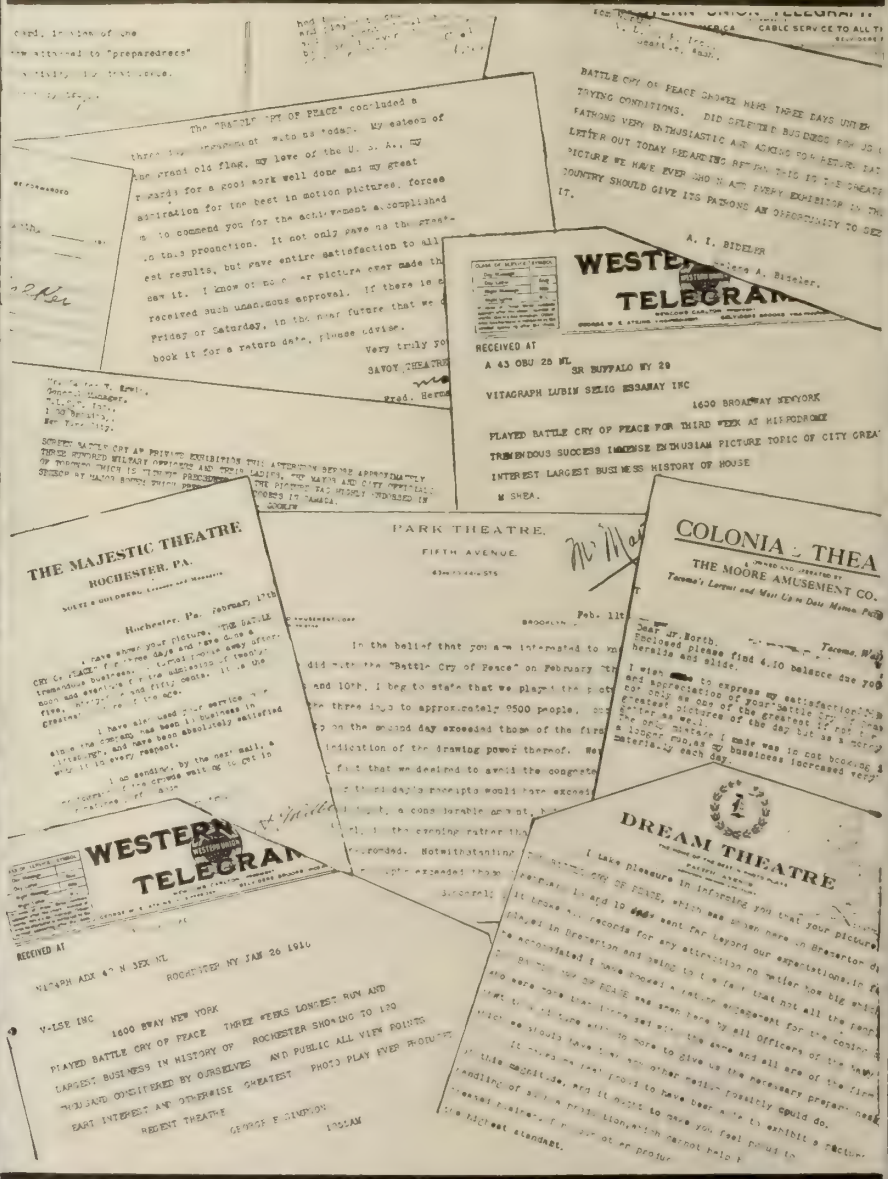
Released Monday, March 27th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

THE BATTLE CRY OF PEACE

A PROVEN RECORD BREAKER


BATTLE CRY OF PEACE DRAWS THREE DAYS UNDER TRYING CONDITIONS.
A. I. BIDELER
WESTERN TELEGRAM
RECEIVED AT
A 43 OBU 28 NL
SR BUFFALO NY 20
VITAGRAPH LUBIN SELIG ESSANAY INC
1600 BROADWAY NEWYORK
PLAYED BATTLE CRY OF PEACE FOR THIRD WEEK AT HIPPODROME
TREMENDOUS SUCCESS IMMENSE ENTHUSIAM PICTURE TOPIC OF CITY GREA
INTEREST LARGEST BUSINESS HISTORY OF HOUSE
M SHEA.
THE MAJESTIC THEATRE
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FIFTH AVENUE
COLONIAL THEA
THE MOORE AMUSEMENT CO.
WESTERN TELEGRAM
RECEIVED AT
ROCHESTER NY JAN 26 1916
1600 BWAY NEW YORK
PLAYED BATTLE CRY OF PEACE THREE WEEKS LONGEST RUN AND
LARGEST BUSINESS IN HISTORY OF ROCHESTER SHOWING TO 120
THOUSAND CONSIDERED BY OURSELVES AND PUBLIC ALL VIEW POINTS
EAST INTEREST AND OTHERWISE GREATEST PHOTO PLAY EVER PRODUCED
REGENT THEATRE
GEORGE E. CLINTON
MANAGER
DREAM THEATRE

HAVE YOU MADE THE MONEY TO WHICH YOU ARE ENTITLED BY SHOWING THIS PRODUCTION?

THE VITAGRAPH COMPANY OF AMERICA
EAST 15TH ST AND LOCUST AVE BROOKLYN N Y
NEW YORK · CHICAGO LONDON PARIS

VITAGRAPH

THE BATTLE CRY OF PEACE

A PROVEN RECORD BREAKER

IMPERIAL THEATRE CO.
PHOTO PLAYS OF QUALITY

B. S. Moss Theatrical Enterprises, Inc.
COLUMBIA THEATRE BUILDING
BROADWAY AND FORTY-SEVENTH STREET
NEW YORK CITY

After playing "The Battle Cry of Peace" over my circuit of New York houses, comprising the Regent, Hamilton, Jefferson, Prospect and Eighty-fifth Street Theatres, to truly bonanza business, and to satisfy the demands of my patrons, I booked the picture for a return engagement a month later, to its increased popularity and record breaking receipts. This ... time that Battle Cry booked originally by us for one week ... hold over for three weeks, breaking all records for ... while we consider no picture perfect, could ... this, for its type, is as near perfect ... ever expect to run. A master produc... that pleased enormous crowds.

WESTERN UNION TELEGRAM

WASHINGTON DC 19

V L S E INC 1600 BROADWAY NEW YORK

BATTLE CRY SMASHING ALL RECORDS FOR PICTURES IN WASHINGTON POLICE REQUIRED TO HANDLE CROWDS SINCE OPENING ON SUNDAY CR LINED IN FRONT THEATRE FOR TWO BLOCKS WAITING ADMISSION PICT BOOKED FOR ALL NEXT WEEK WITH OPINION FOR INDEFINITE RUN IN TH FUTURE CAPTAIN JACK CRAWFORD SPEAKS AT EACH PERFORMANCE FRANK B SPURRIER.

WESTERN UNION TELEGRAM

D AT
O NY H 55 4EX

WARREN O 650A FEB 4TH-1916

WALTER W IRWIN

CR V L S E INC NEWYORK NY

HEARTIEST CONGRATULATIONS ON HAVING ONE OF THE GREATEST PICTU
SHOWN THE BATTKE CRY OF PEACE FINISHED THREE DAY ENGAGEMENT
LAST NIGHT TO GREATEST CROWD EVER ASSEMBLED IN OPERA HOUSE
OVER FIVE THOUSAND PAID ADMISSIONS WILL RETURN PRODUCTION FOR THREE
MORE DAYS, SUPPORT AND ASSISTANCE OF CLEVELAND OFFICE BEST EVER EXTENDED

926AM

Exchange Theatre
DAN TENNANT PROP
Goldfield, Nevada

Vitagraph-Luban-Selig-Rosary, Inc.,
San Francisco, Cal.

Gentlemen:

Our matinee is just over and all who witnessed the "Battle Cry of Peace" this afternoon pronounced it the best ... ever. In fact I personally, think that too much cannot be ... in its favor.

Yours very truly,

ECKEL THEATRE CO.
THE HOUSE OF FEATURES

SYRACUSE, N. Y., Feby. 26, 191

Gentlemen:

"THE BATTLE CRY OF PEACE" was a great picture.

It more than doubled our largest day's receipts on the last day of a five days showing.

We are booking it for another run.

Yours very truly,
ECKEL THEATRE
Manager

WESTERN UNION TELEGRAM

Uniontown, Pa., Feb.

COPY.

shows today on Battle Cry

8th. 9th.

My dear Mr. Masters:-

We are today in receipt of the following wire from the Empress Theatre, Laramie, Wyoming, which showed "Broke all records with Battle Cry of Peace" everywhere that we ... it and that every American citizen should see it by every heavy adver... (1)

ALREADY 1943 THEATRES HAVE BROKEN THEIR BOX OFFICE RECORDS BY SHOWING THIS PHOTO SPECTACLE.

THE VITAGRAPH COMPANY OF AMERICA
EAST 15TH ST AND LOCUST AVE BROOKLYN N Y
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VITAGRAPH

Albert E. Smith & J. Stuart Blackton
present

EDNA MAY

Famous Beauty of Two Continents

in

"SALVATION JOAN"

A story of society -
The Salvation Army in the underworld
And the workings of the American
Secret Service.

--of gold and poverty,
and beauty and love.

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VITAGRAPH

EDNA MAY

in

"SALVATION JOAN"

A few years ago Edna May dazzled the world
As "The Belle of New York"

Since then she has been worshipped by the poor
of the London Slums who have named her
"The White Orchid."

Soon she will be loved by millions of Americans
as "Salvation Joan."

THIS SEVEN PART BLUE RIBBON FEATURE
Will be Released Monday, April 10th
Through the V.L.S.E.

The VITAGRAPH COMPANY of AMERICA
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HEARST-VITAGRAPH

Hearst-Vitagraph Wins Again!

On Friday, March 10th, the front page of every newspaper in the United States carried headlines similar to the above.

On March 14th the motion pictures of the Villa raid on Columbus, New Mexico, were shown in the Hearst-Vitagraph News Pictorial in New York City.

These pictures were made the morning following the massacre and were taken fifty-four hours before any other camera man was on the ground.

—o—

New York's newest creations in women's millinery and foot-wear are elaborately displayed.

—o—

The Chicago Nationals romp through a couple of innings in their first Spring practice at Tampa.

—o—

"Krazy Kat" and "Ignatz Mouse" are among those present and play through two hundred feet as students of bugology.

—o—

Many features like those named above show why the successful exhibitor demands the HEARST-VITAGRAPH NEWS REEL and will take no other.

BIG FOUR FEATURE PLAY V L S E

RELEASED TWICE A WEEK
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
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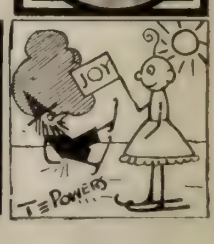

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A Feature Film:

A film subject of extraordinary popularity, widespread appeal and indisputable box-office value. Length a mere detail. It may be one reel or ten.

Announcement

Billie Burke

By arrangement with Florenz Ziegfeld, Jr.

In the film novel

Gloria's Romance

In Twenty Chapters
Each Chapter two reels

Novel and scenario by Mr. and Mrs. Rupert Hughes

In process of filming at the Kleine Studios and scheduled for general release through the chain of Kleine branch offices.

May 22nd

Exclusive preliminary bookings May 8th and May 15th

Terms and complete details for publication later

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MUTUAL FILM CORPORATION

MARGUERITE COURTOT

Appearing in GAUMONT Five-Act Plays

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On the Screen "THE DEAD ALIVE" Crowding Houses!

April Release "FEATHERTOP" Book Today!

Book Through Any Mutual Film Corp. Branch Manager

Gaumont Co.

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MUTUAL PICTURES

A STILL HUNT

– in which Rube Miller goes on a still hunt for a "moonshine still." Directed by Rube Miller, – *featuring* himself and Madge Kirby – Released April 2nd

A LION-HEARTED CHIEF

A rip-roaring comedy – with *Paddy McQuire, Frank Coleman, Jack Dillon, Arthur Moon and Louise Owen* Directed by Jack Dillon. Released March 30

BOOK THESE FUN-FILMS!

They'll jam your house and "stand them up."

Slapsticks With a Reason

VOGUE COMEDIES

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

VOGUE FILMS, Inc.

GOWER & SANTA MONICA
LOS ANGELES, CALIF.

MUTUAL SPECIAL FEATURE

PACKED HOUSES!!

Fifteen Two Reel Chapters of "The Girl and The Game" mean fifteen weeks of jammed houses.

Helen Holmes' exciting exploits are filmed in human, logical plots of the most thrilling mountain railroad story by Frank H. Spearman.

1000 Newspapers Tell Story

Millions of people read the story and insist on seeing the film—

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San Francisco Chronicle
Baltimore American *Boston Globe*
St. Louis Globe-Democrat
Cincinnati Times-Star *Dallas Journal*
Seattle Post-Intelligencer
Kansas City Journal *Cleveland Leader*
Los Angeles Tribune
Milwaukee Sentinel *Louisville Herald*
and One Thousand Others.

THE GIRL AND THE GAME

Directed by J. P. McGowan

Theatres who book "The Girl and The Game" report the biggest business in their history. It's the crowning success of all continued photonovels.

Book It Now!
Get the Crowds!

For booking information, apply to the "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City

Signal Film Corporation
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MUTUAL PICTURES

BILLY VAN DEUSEN'S MUDDLE

Featuring
Carol Halloway, John Sheehan and John Steppling in a "Beauty" comedy that's all the name implies —a laugh for every turn of the crank. Directed by Archer McMackin. Released April 5th.

Art and Arthur

A farcical portrayal of studio life–and fond hopes of the aspiring artist blasted by the advent of a brazen "life" model. Orral Humphrey is the comedian featured in this "Beauty" mirth-maker. Directed by Phil Walsh. Released April 9th.

Ways of the World

Two part "Flying A" feature starring Vivian Rich and Alfred Vosburgh. Directed by C. M. LeVimess. Released April 4th.

Two Bits

Two-part "Mustang" subject featuring Anna Little and Tom Chatterton. A virile, compelling story. Directed by Tom Chatterton. Released April 7th.

Bonds of Deception

A "Flying A" society drama featuring Winnifred Greenwood and Edward Coxen. Directed by Thos. Ricketts. Released April 9th.

The established pre-eminence of American Film Co. Productions makes money for exhibitors everywhere.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.
SAMUEL S. HUTCHINSON, President
Chicago, Illinois

"Our Doubts Are Traitors"

Said SHAKESPEARE

**"And make us lose the good
We oft' might win by fearing to attempt"**

IF YOU DOUBT
THE DRAWING POWER

OF OUR LATEST FEATURES—

"ONE DAY"

Sequel to Elinor Glyn's "Never-to-be-Forgotten" Story of Romance and Intrigue.

and

"THE SALAMANDER"

The Greatest Story Ever Written by Owen Johnson.

Be Convinced——————Communicate With

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THE MEN WHO DID NOT DOUBT

But Bought, Have Made Money For Themselves, and For Their Patrons

OVER SEVENTY-FIVE PER CENT ALL TERRITORY SOLD

Both Pictures Playing to Crowded Houses Wherever Exhibited and Doing Even Better on Return Engagements

MR. EXHIBITOR:

Get in Touch with Your Nearest State-Right Buyer and Book These Two "Better Than Program," Box-Office Attractions.

MR. STATE-RIGHT BUYER:

Do Not Allow Your Doubts to Betray You. The Small Amount of Unsold Territory May Be Yours.

DO NOT LOSE IT—DO SOMETHING—NOW!

B. S. Moss Motion Picture Corporation

701 SEVENTH AVENUE Columbia Theatre Building NEW YORK CITY

COMING SOON

"The Undertow," Eugene Walter's greatest drama.
"Boots and Saddles," Eugene Walter's colossal love romance.
"Rosedale," Lester Wallack's masterpiece and the sensation of 1870.
"Call of the Cricket," Edward Peple's beautiful and fantastic story.

The Secret of Making Money will not be a Closed Book to You if You Book —

THE

RED CIRCLE

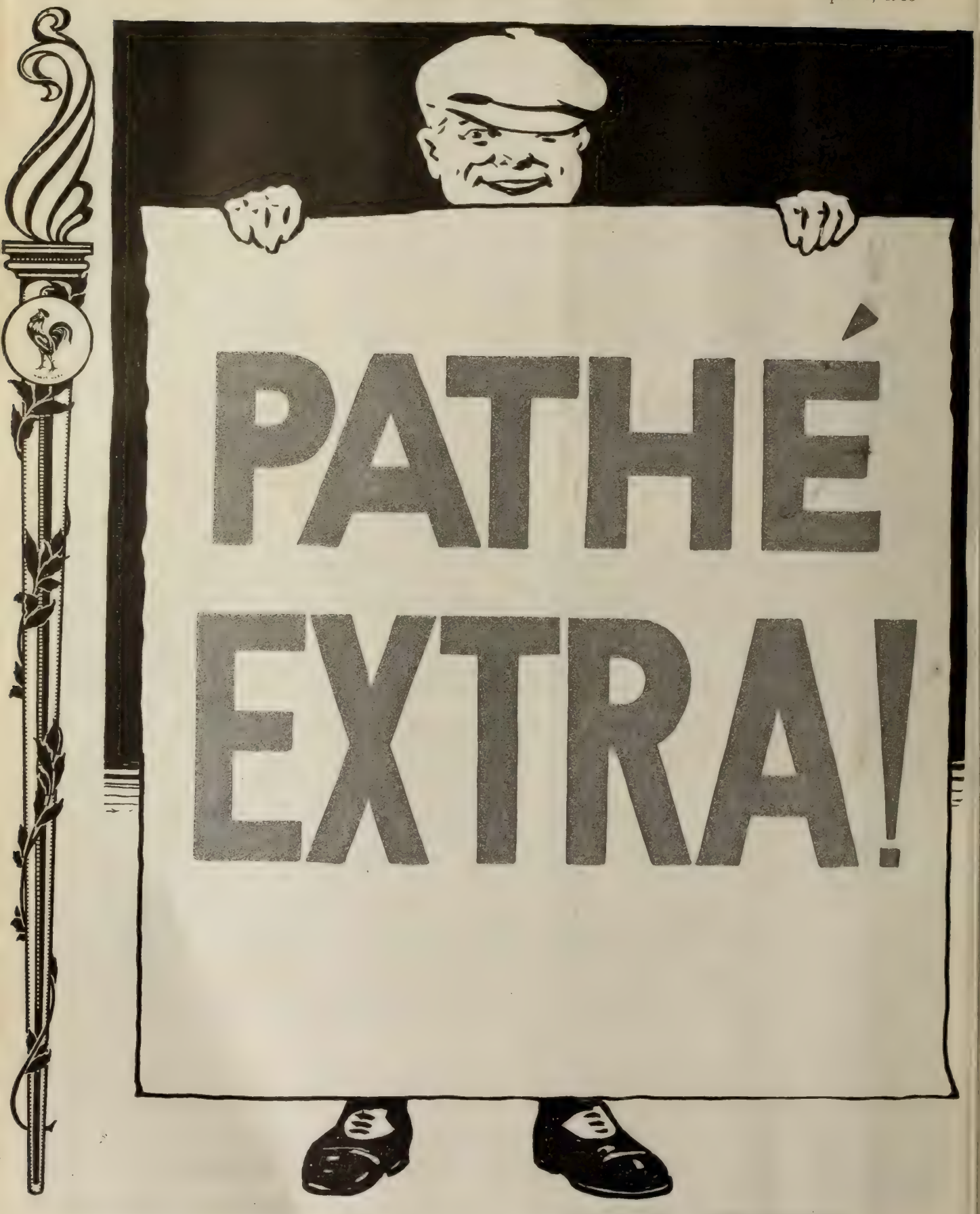
$500,000 IN 15 WEEKS
MOTION PICTURE
ACTORS FUND
MAY 15
NATIONAL TRIBUTE DAY

PATHÉ'S SUCCESSFUL SERIAL

Produced by BALBOA

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK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EXTRA!

"THE IRON CLAW IS CLEANING UP!"

PRODUCED BY THE
FEATURE FILM
CORPORATION
COMPLETE IN 14 INSTALLMENTS

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ Presents
MISS
FLORENCE REED
IN THE FIVE PART GOLD ROOSTER PLAY
The Woman's Law

"A woman's first instinct and highest law is the protection of her offspring. For it she will stop at nothing"

$500,000 IN 15 WEEKS MOTION PICTURE ACTORS FUND MAY 15th NATIONAL TRIBUTE DAY

Produced by the ARROW FILM CORPORATION. Adapted from the novel by Mrs. Maravene Thompson by A.S. LeVino and Harvey S. Thew.

Released March 21st

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EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

This is a picture that will burn its way into your consciousness.
DISGRACE

WORLD FILM CORPORATION
PRESENTS

HOUSE PETERS

IN

"The Hand of Peril"

AN unusually forceful and dramatic offering showing this popular star in a characterization of startling novelty. Emphatically "what the public wants."

Produced by PARAGON FILMS. Inc.

A TRADE-MARK

℄ First and foremost it means that a manufacturer stands solidly behind his goods. His Trade-Mark is his "Hand and Seal." ℄ It means that his products represent what he considers the best of their kind. He is not apologetic about them HE'S PROUD!

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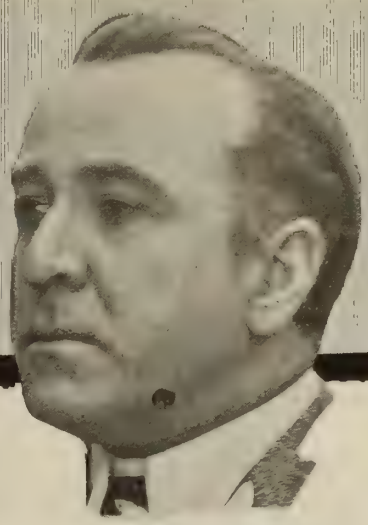

EQUITABLE MOTION PICTURES CORP.
PRESENTS

FRANK SHERIDAN

IN

—"The Struggle"—

A PHOTOPLAY that will cause a tidal-wave of sensational success. Get aboard this big winner. Scenes ashore and afloat. Great Shipwreck Spectacle—Love—Romance—Bitter Hate—Noble Friendship.

STANDS FOR—WHAT?

¶ It acts as a guarantee against any fluctuation in quality. It is, in other words a standard to be lived up to. ¶ Finally, your patrons know, (and back their knowledge at the box-office) that "World" and "Equitable" Trade-Marks mean "The Goods."

CORPORATION 130 W. 46th ST. NEW YORK

"The Little Monte Carlo"

Released Monday, March 27th—First of the fifteen two-reel episodes in the startling series by

George Bronson Howard

Take the tip of the trade paper reviewers who united in unprecedented praise for "The Social Pirates," starring Marin Sais and Ollie Kirkby. See your General Film Exchange manager to-day and book this special release that means fifteen weeks in the land of big profits and enthusiastic audiences.

Publicity Aid on a Gigantic Scale!

Ask your exchange manager how you can secure the beautiful twenty-four sheet absolutely Free!

Stories and advertising in such newspapers as the New York World, Chicago Record-Herald, Boston Herald, Philadelphia Press, Pittsburgh Press, Albany Times-Union, Altoona Times, Wilkes-Barre Independent, Des Moines Tribune, Minneapolis Tribune, Milwaukee Sentinel, Memphis Press, Washington Herald, Toronto World, Quincy (Ill.) Journal, Joliet Herald-News, Springfield (Ill.) State Register, Peoria Journal, Omaha Bee, Bangor Commercial, Harrisburg Telegraph, Portland (Me.) Press, Florida Metropolis, Elmira Advertiser, Evansville Journal News, Denver Times, Dubuque Telegraph-Herald, Charleston News-Courier, Buffalo Times, Baltimore News, Kansas City Journal, Johnstown (Pa.) Leader, Macon Telegraph, St. Louis Times, Montgomery Journal, New Haven Register, Indianapolis Star, Louisville Post, Halifax Herald, Terre Haute Tribune, Augusta (Ga.) Herald, etc., etc.

Kalem Company

235-239 West 23rd Street
New York City

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.

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CHALMERS PUBLISHING COMPANY

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J. F. Chalmers.....Vice-President
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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 164)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, April 1, 1916

Facts and Comments

AGAIN good news comes out of Pennsylvania. The Court of Common Pleas has reversed two decisions of the Breitinger-Overholtzer Censor Board. One of the judges characterized the action of the state censors as "a clear and absolute abuse of discretion." The judge says further that there are "certain inaccuracies" in the film in question, but he makes it plain that in his opinion "the play is innocuous." Just what we have always pointed out: Censorship is not only wrong in principle, but it is altogether impracticable. Only a very small percentage of the Breitinger-Overholtzer decisions have been appealed from and the percentage of reversals is nearly one hundred per cent. It is reasonable to conclude that many cases in which no appeal was taken would have resulted in additional reversals. Thus producers and exchange men are subjected to constant annoyance and loss of money on the mere whim of men for whose judgment the courts have so far shown very little respect indeed.

* * *

THE amended Ahern Bill now pending in the New York Legislature and recently reported favorably by the Codes Committee, is by far the most vicious and oppressive censorship measure yet devised in any state. It allows an appeal to the court, but it conditions the allowance of such an appeal on so many technicalities that a long delay is certain in every case. In other words, the right of appeal is conceded theoretically, but denied in practice. We hope the readers of the MOVING PICTURE WORLD will use the list of Assemblymen we have printed in this paper for the last two issues and get in touch with the Assemblyman in their district. Another bill providing for a different kind of censorship of motion pictures has been introduced in the legislature of the state. It vests the right to censor the motion pictures in the Board of Regents. The Board of Regents standardizes public education in this state, and is doing its work with great efficiency. Why it should be burdened with such an absurd function as censorship it is difficult to understand.

* * *

A FRIEND of the MOVING PICTURE WORLD sends an interesting letter showing how hazardous a thing the production of films has become. He figured that with a negative costing but $5,000 ($1,000 for a reel), and with a sale of twenty copies at the prevailing prices it is altogether probable that the producer will lose on his investment. Men well versed in conditions know that the cost of a good negative greatly exceeds the above estimate. The lesson seems simple. To manufacture for the American market alone is to gamble in nine cases out of ten. The European market now and for some time to come will be hard to approach. The agitation in Great Britain for a complete shutting out of all foreign-made films looks dangerous. There is one market, however, which promises compensations. It is the Latin-American market, which is reached by Cine-Mundial, the Spanish edition of the MOVING PICTURE WORLD. With Cine-Mundial as a guide and bureau of information the American manufacturer enjoys unusual facilities for reaching that market.

* * *

THE one thing among others that makes us believe we are in close touch with the needs and the great topics of the film world is the generous response of our readers in their comments and suggestions. A well-known Philadelphia exhibitor accepting our recent invitation to be heard on the subject of comedy writes that in his opinion "high-class comedy was never more plentiful." He thinks that the low class comedy is losing ground "because the comedians are not funny. They stick to their old styles. Their comedy does not go over. One man discovered a new style and the screen is littered with imitators." Our correspondent mentions several high-class feature companies as "putting out excellent comedies." He also speaks favorably of the feature companies who "add a touch of comedy relief to their dramas to strengthen the contrast." We like to hear from more of our readers.

Press and Screen

By Louis Reeves Harrison.

THE Trade Board met and dined. Then up rose an Able Editor and upset the accustomed order of interfluent felicitation. From the high standpoint of one who does not have to investigate a subject in order to know all about it, the Able Editor drove home some truth so unpalatable that part of it has not yet been fully digested. Most startling was his proclamation of common ignorance. "At present," he said bluntly, "all that the motion picture amounts to is an amusement, and its success is based upon the stupidity and lack of intellectual development of the human race."

The Able Editor has a sound proposition behind his statement. We do not need any better evidence that a large proportion of our people are what he declares them to be than the fact that they can stomach the stuff published in his paper, particularly in its editorial columns. It can with equal justice be declared that he is giving his best energies to a paper amounting to little more than a one-cent amusement, whose "success is based on the stupidity and lack of intellectual development" among those who devour its sickly sensationalism.

The sharp-pointed truth back of his assertions is that our civilizing agents, those who discover, who originate, who reveal through genuine artistry, are so little encouraged that the common people, those who merely imitate and perpetuate what great agents of civilization produce, do not get the knowledge they need, *that they crave*. Knowledge is not born in us. It must be given to us as mental nourishment during the formative periods of our lives through the schools and through such powerful mediums of expression as the press and the motion picture.

There are reputable publications in this country which are sustaining the critic in his efforts to discriminate between falsity and verity in artistic production. Then there are notorious publications which no longer mark the difference between right and wrong in artistic production for reasons scarcely creditable to any person pretending to honest intention, that of replacing the ignorance and errors of humanity with knowledge and truth. Is the noble art of printing to be judged by its inferior examples?

There are reputable producers of moving pictures who are striving earnestly to combine, in what is primarily distributed for purposes of entertainment, all the enlightenment that may be attached to a vital theme without trespassing on good nature with preachment, who are trying to visualize history and classic story with consistent artistry, who are on their way to a success rivaling that of our greatest periodicals. Then there are others, men whose principles may, like those of some newspaper publishers, be summed up in one word of coarse avarice.

It is neither broad nor generous to judge an entire art without a discriminating examination of its evolution, of its methods, of its attainments, of its progress, of its possibilities. Such criticism is on a par with the kind we receive from publicity-seeking foreigners who visit our shores for the first time and publish only their own lack of depth and thoroughness in their superficial views. The Able Editor's comments were probably well-intended, but they were far from edifying, merely a splendid opportunity thrown away, and about as appropriate under the circumstances as the funny story a dentist attempts to tell while engaged in filling a patient's tooth.

It need not be denied that common people are moved forward through what is furnished by a few great creative minds, but evidence is not lacking that common people of America have shown generous appreciation of the best that has been given them through the printed word. They have accorded genius the opportunity it needs in order to reach adequate expression of itself, and they *have enlarged that opportunity* by their warm support of a new medium of expression, one in which there is no Tower of Babel, yet one scarcely noticed by literary men except in contemptuous designation until it handed them some easy money.

Those of us who have felt that we were participating in the evolution of a wondrous new art can recall without difficulty a period of contemptuous indifference on the part of newspapers and periodicals, that of inoffensive ignorance, then one of venomous envy, all at a time when the new art had long been entrenched in the hearts of millions of common people. What a noble change of attitude when it became possible for newspapers and periodicals to obtain some advertising and cooperative publicity from motion picture production! Wherein was the lack of intelligence? Was it among the animals who nursed and supported the young art until it was able to make its own way, or among those who only woke up when it became a direct source of revenue to their respective publications?

Be it admitted that the Able Editor is right in saying "The success of moving pictures, gentlemen, is due to this—we are a race of animals." Facing, as we do, the mysteries of life and death on either hand, why should *any* of us pretend that we are more? But why scoff at any opportunity that we may seize for self-improvement?

First essential in the art of screen visualization, as in that of imparting words on paper, was utility. It had to pay through commercial methods for its artistic and scientific development. The same was probably true of the older art, one which has had time to grow since Columbus discovered America. But it would seem to an unbiased observer that our animal-like achievements in motion-picture production have wrought a marvelous improvement during a very short space of time. The general tendency is still that way, and, strange as it may seem to an Able Editor, there are animals engaged in this industry as altruistic and humanitarian as himself.

A small army of animals are engaged. Authors, directors, actors, critics, investigators, inventors, scientific developers and business men are bending all their energies to the betterment of what common people all over the country have come to love. We are trying to give them something worth while. And we are not attempting to exploit the unintelligent class by means of false promises for political purposes. Nor are we offering them a lot of chaff from which can be separated only an infinitesimal amount of anything that has the remotest resemblance to either knowledge or truth.

Can there be any attitude more offensive to good taste, to intelligence and sincerity of purpose, to all that makes for the administration of the social estate through the diffusion of knowledge, than the attitude of a man who offers a criticism of human effort without in the least concerning himself as to the truth or falsity of his statements? *Honi soit qui mal y pense.*

The New Richardson Handbook

THE MOVING PICTURE WORLD takes pleasure in announcing the completion and publication of the third edition of the "Motion Picture Handbook." The book is by far the most painstaking effort to supply by text and illustrations an absolutely dependable guide for managers and operators of motion picture theaters. The book contains 700 pages of text and 319 illustrations. It covers the field or rather the science of projection in every conceivable aspect.

Written by the foremost expert on projection, Frank H. Richardson, it embodies the studies, observations and experiences of many years in a busy and useful life. Mr. Richardson is above all a practical man. He began his systematic study of projection when that great field was almost unexplored and he has progressed with its development up to the present minute. Indeed, it may be said without exaggeration that there is not a motion picture house anywhere in the country which has not directly or indirectly been benefited by the labors of Richardson. This third edition of the handbook is beyond all question the most substantial and the most authentic contribution to the library of the manager and operator.

It is quite impossible to indicate with any degree of completeness the voluminous contents of this book. Some idea of the thoroughness of the book may be gained from the fact that the index alone occupied twelve pages. The arrangement of the index will be found most acceptable to the reader, for the classification of the contents is given in great detail, enabling the reader to find what he wants at a glance. The index runs in alphabetical order. There is no problem in projection which may not be brought to a happy solution by consulting this handbook. All the great practical questions are treated most minutely and exhaustively in the clearest and plainest of language. Its popular style is surely not the least merit of this publication. This plain and popular style was born of the author's practical experience with the men in whose hands rests the fate of projection. There is no attempt to soar into the hazy regions of theory and speculation.

Just as a sample of the plan of treatment and not with any intention of summarizing the contents of the book, we point to the complete and detailed instructions to the operator. There are general instructions dealing with the question of the mechanism of all machinery and with the various parts thereof. These are followed by most exhaustive instructions for the proper handling of the six projectors now in common use. The value of this feature alone is clear. If the house decides to change from one machine to another and the catalogue of the new machine is not handy, this book will be found a most welcome guide. Contrasts between mechanisms and peculiarities of the various projectors are gone into in the most useful and practical manner.

The concluding paragraph of the Publisher's Note to this edition may well find a place in this brief mention of the book: "The author has spent all of his time for many years in the study of projection and we confidently believe this comprehensive work will meet with the unqualified approval of every reader."

WARREN KERRIGAN A BLUEBIRD.

Otis Turner has produced "The Gay Lord Waring" for Bluebird Photoplays with J. Warren Kerrigan in the title role. It will be released April 24, following Violet Mersereau in "The Great Experiment." The story of "The Gay Lord Waring" was written by Houghton Townley and the scenario was prepared by F. McGrew Willis. The piece carries a mystery plot which is reputed to be something different in the line of photoplays.

Censor Bills in Congress

Propositions in Crafts' New Measure Provide Unlimited Graft—Towner Bill Ample Protection.

REPORTS from Washington show that the enemies of the motion picture have entangled themselves in a legislative maze worse than the mazes in which Marc Antony's mercenaries were caught and destroyed in Asia when they set out to conquer and enslave the eastern world. The Education Committee of the House of Representatives now has under consideration a hodge-podge of bills sent to Washington by persons who are willing to ruin the motion picture industry if they can attain a purely selfish end—financial advantage for five per cent. of the industry at the expense of the other ninety-five per cent.

Private despatches quote parts of a proposed new measure which has been put into the form of a crazy-quilt by Dr. Wilbur F. Crafts' self-constituted band of moral censors of the nation and lawyers hired by the one or two per cent. of picture makers who seek Federal censorship for the benefit of their pocketbooks.

Here are some sample sections from the crazy-quilt which, if enacted into law, would suffocate a $500,000,000 industry which has already lifted itself into the realm of human happiness and advancement:

That a commission is hereby created and established, to be known as the Federal Motion Picture Commission, which shall be composed of five commissioners, who shall be appointed by the President, by and with the advice and consent of the Senate. One of the commission shall be designated by the President as chairman.

That each commissioner shall receive an annual salary of $7,500, except that the annual salary of the chairman shall be $8,000. The commission shall have authority to employ and fix the compensation of deputy commissioners and such other employees as it may find necessary to the proper performance of its duties.

That the principal office of the commission shall be in the city of Washington, but it shall establish and maintain offices or bureaus wherever efficiency, economy and the public interest require. Each bureau or office which for the aforesaid reasons is designated by the commissioner as a place for the submission of films shall be in charge of a commission with authority to issue licenses and permits, as hereinafter described, in all proper cases.

That the commission shall promptly license for interstate and foreign commerce every motion picture film submitted to it as herein required, unless such film or a part thereof is obscene, indecent, immoral, inhuman, or is a reproduction of an actual bull fight or prize fight, or is of such a character that its exhibition would tend to corrupt morals or incite to crime. If the commission shall not license any film for any of the above reasons, it shall furnish to the applicant a written report clearly setting forth the reasons for its refusal and a description of each rejected part of any film not disapproved in toto, and upon the applicants filing in the office in which the application for license is filed, a statement under oath by the owner, or lessee of said film that the part or parts described have been eliminated from the film and all copies thereof, and that the corresponding parts of the negative from which the film submitted was made have been destroyed or are therewith delivered to the commission, a license shall be issued forthwith. But any license obtained upon a false or misleading affidavit or application shall be wholly void *ab initio*. A copy of such license, or a certificate of its issuance, shall be provided by the commission to accompany each copy or duplicate film so licensed.

That the commission shall collect from each applicant for a license or a permit, except as otherwise expressly provided in section five of this act, a license fee of two dollars for each one thousand feet or fraction thereof of film and 25 cents for each additional copy thereof, licensed by the commission: Provided, however, that upon the expiration of six months from the date of approval of this act, and from time to time thereafter, as circumstances warrant, the commission shall revise and fix the fees at such sums as will probably produce no larger income than is necessary to support the work of the commission, including salaries and all other expenses.

That the commission shall make all needful rules and regulations for carrying the provisions of this act into effect.

"Under the provisions of the crazy-quilt bill," said J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, "Federal censorship might cost either $300,000 or $400,000 a year—an all too moderate estimate—or $2,000,000 or $3,000,000. Congress will surely realize that any form of pre-publicity censorship of motion pictures by a board or commission would be undemocratic, un-American and dangerous to all our institutions. The situation is exactly the same as if the Parkhurst Society of New York should demand a government board to censor the newspapers of the whole country and the utterances of preachers and other public speakers.

"The Towner bill, now in the Judiciary Committee of the House, provides an easy way out of the mire of vicious and selfishly inspired censorship bills. This measure has the support of more than ninety-five per cent. of the stabilized motion picture industry and simply adds the words 'motion picture film' as an amendment of Section 245 of the Criminal Code. This would then read, in part:

"That whoever shall bring, or cause to be brought into the United States or any place subject to the jurisdiction thereof, from any foreign country, or shall therein knowingly deposit or cause to be deposited with any express company or other common carrier for carriage from one state, territory, or district of the United States, or place non-contiguous to but subject to the jurisdiction thereof to any other state, territory or district of the United States or place non contiguous to but subject to the jurisdiction thereof to any other state or from any place in or subject to the jurisdiction of the United States through a foreign country to any place in or subject to the jurisdiction thereof, or from

any place in or subject to the jurisdiction of the United States to a foreign country, any obscene, lewd, or lascivious or any filthy book, pamphlet, picture, *motion picture film*, paper, letter, writing, print, or other matter of indecent character, * * * or whoever shall knowingly take or cause to be taken from such express company or other common carrier any matter or thing the depositing of which for carriage is herein made unlawful, shall be fined not more than $5,000, or imprisoned not more than five years, or both."

Another Censor Bill

Measure Offered by Assemblyman Wheeler at Albany Said to Be Most Puerile in Character.

THE Education Committee of the Assembly at Albany, has granted a hearing on the newest and weirdest of the motion picture censorship bills yet introduced in the legislature of the state of New York. This proposed measure is fathered by Heber R. Wheeler, of Ontario county, and first saw the light of day on March 15. The hearing will take place in the Education Committee room in the Capitol at two o'clock on the afternoon of March 21, when the motion picture industry will be well represented.

The Wheeler bill may be classed as a mentally deficient and morally overfed younger brother of the Ahern bill which through the fine work of Assemblyman Ahern of Kings escaped from the Codes Committee a few days ago—the committee of which Mr. Ahern is the chairman.

The Wheeler bill is in a way welcome to the motion picture interests because of its foolish and impossible provisions. It undertakes to saddle the State Board of Regents with a censorship job. The State Board of Regents, being one of the most respected and useful organizations constituting the state government, the Wheeler bill will no doubt be killed through the influence of the Regents themselves.

The Ahern bill, which will meet a just fate on the floor of the House, is hardly recognizable in its amended form. However, the principal reason for the change of language was to enable the censors to draw a few thousands of dollars more from the state treasury. The weakling younger brother—the Wheeler bill—reads as follows:

Board of Censors.—The State Board of Censors is hereby established, to consist of three members, to be known as Moving Picture Censors. The members of such board shall be appointed by the Board of Regents of the University of the State of New York. The full term of office of any such censor shall be six years from the first day of January on which the term of his predecessor expires; except that the first appointments under this article shall be made for such terms and in such manner that the term of office of one censor shall expire on January first, nineteen hundred and eighteen, one on January first, nineteen hundred and twenty, and one on January first, nineteen hundred and twenty-two. Such Board of Regents shall have power to fill any vacancy in the membership of such Board of Censors for the unexpired term. The Board of Censors shall elect one of its members to be president, to act as such during the term of his appointment as member of such board. The members of such board shall be persons having proper qualifications for performing its powers and duties. The members of such board shall each receive an annual salary of four thousand dollars. The Board of Regents shall employ a secretary and such clerks and agents for such Board of Censors as the Board of Regents may deem necessary or proper to carry out the provisions of this article, and fix their compensation. As used in the ensuing provisions of this article, the term "regents" shall mean the Board of Regents of the University of the State of New York, and the term "board" shall mean the Board of Censors hereby established.

Powers and Duties of the Board of Censors.—The Board of Censors shall examine all moving picture films or reels, and report to the regents its approval of such films or reels as it shall find to be moral and proper and its disapproval of such films or reels as it shall find to be sacrilegious, obscene, indecent or immoral or tending to debase or corrupt the morals. Each report submitted shall be accompanied with the film or reel to which it relates. The regents may adopt or reject any such report and approve or disapprove any such film or reel, without regard to the action by the Board of Censors. Upon each moving picture film or reel having the approval of the regents, they shall caused to be placed the words "Approved by the Board of Regents of the University of the State of New York," accompanied with the date of approval and a serial number, to be assigned thereto by the regents and appended at the end of the film or reel. The regents may, in their discretion, by majority vote, revoke their approval of any such film or reel at any time. Such revocation shall be complete upon personal service of notice of such application upon the proprietor or such film or reel or upon any agent of such proprietor having charge of the leasing, sale or exhibition of any such film or reel. Subject to the supervision and control of the regents the Board of Censors shall have general power and authority to supervise and regulate the display of all moving picture films or reels in all places within the state. Such power and authority shall include the power to inquire into and investigate, and to have displayed for the benefit of such board or for the regents, the moving picture films or reels intended to be displayed.

Examination Fees.—For each examination made by the board under this article, the vendor, lessor or proprietor of the film or reel examined shall pay to the secretary of the board of a fee of five dollars for each five hundred feet of film, and for each major fraction thereof in excess of five hundred feet or of an exact multiple of five hundred feet, but the fee in any case shall not be less than five dollars. For the purpose of computing such fee, all films and parts of films attached together upon one reel shall be deemed a single film. No film or reel shall be examined until such fee shall have been paid. If a duplicate of any approved film or reel be made by any such vendor, lessor or proprietor and pictures be exhibited therewith, such vendor, lessor or proprietor shall pay the sceretary of the board an additional fee of five dollars for each duplicate thereof until all of the fees herein provided for shall have been paid. All fees collected under the provisions of this section shall be paid over monthly to the state treasurer as provided in the state finance law. The legislature shall appropriate annually the necessary moneys for paying salaries and expenses under this article.

This act shall take effect immediately.

AHERN BILL REPORTED.

The Ahern bill to provide official censorship for motion pictures in the state of New York was reported favorably by the Assembly Committee on Codes on March 15. The bill has been amended to provide for a court review of the decisions of the censors, and the board is to be known as the New York Motion Picture Commission.

Opening of Brooklyn Rialto

Controlled by Picker and Bennett—Robert Roberts Is Manager.

AN event of considerable importance in the classic section of Flatbush took place on Saturday, March 18, when the Rialto theater at Flatbush avenue and Cortelyou Road was opened with much pomp of circumstance and under the most auspicious surroundings. The theater is constructed for the exhibition of high-class photoplays exclusively. It has a seating capacity of about 2,000 and is decorated in the handsomest style.

The opening night saw a crowd of huge proportions congest the entrance at an early hour. Indeed the crowd was so numerous and so insistent that the management had the utmost difficulty in handling it. There was but one thing more remarkable than the size of the crowd and that was its quality.

The opening ceremonies included a special overture, brief addresses by Dr. Cranston Brenton of the National Board of Censorship, and W. Stephen Bush of the Moving Picture World, and a bass solo.

Rialto Theater, Flatbush, Brooklyn, N. Y.

The rest of the program which was thoroughly enjoyed by the vast gathering consisted of scenics and comedy and —the piece de resistance—of Selig's great production, "The Ne'er-Do-Well."

Messrs. David V. Picker and Whitman Bennett are interested in the Rialto, which was constructed at a cost of $125,000. The new theater is designed on strictly modern lines and stands in an exclusive residential portion of the Flatbush section. The policy of the house is modeled on that of the Broadway Strand theater, the program containing vocal and instrumental numbers. A large orchestra, the members of which were selected with a view to providing the best musical talent procurable, adds much to the attractiveness of the program. The interior of the house abounds in tasty decorations, no expense having been spared by the management to combine comfort for its patrons with beauty of design. All the latest improvements, including ample fire protection and projection machine constructed according to the most recent patents are embodied in the new theater

Robert Roberts, the well-known "legitimate" star, officiates as manager of the Rialto. Mr. Roberts' reputation as a leading light of the stage is international, his experience covering many years of travel around the globe with his own companies. His engagement in his present capacity marks Mr. Roberts' entrance into the moving picture world, a venture in which his knowledge of things theatrical promises to prove valuable.

Oppose Sunday Shows

Improvement Association Records Itself Opposed to Sunday Shows—W. Stephen Bush and Max Simon Plead Exhibitors' Cause.

AT a meeting held March 13 at Berkeley Hall, the Clinton Hill Improvement Association, a civic organization having large influence in the city, went on record as being opposed not only to Sunday shows in the Clinton Hill section of the city, but to exhibitions of moving pictures throughout the entire city on the Sabbath. Among the exhibitors scattered through the audience were the following: Joseph Stern, of the National theater; Max L. Lebow, of Walnut theater; Charles J. Straehle, of Star theater, and Herman Austerman of Playhouse.

W. Stephen Bush, of the Moving Picture World, started off the discussion. He told of the good results following the introduction of Sunday shows that he had witnessed in the course of his travels through this country. He promised, in behalf of the Newark exhibitors, that pictures of educational and scientific nature would form the program of the Sunday shows. Mr. Bush also told of the numerous news-pictorials, the Paramount Travel Series and Pictographs, the Pathe colored pictures, and films taken from the classic authors.

Max Simon, a moving picture exhibitor of Passaic, then told of the splendid results Passaic had experienced since picture shows are given there on Sunday. Mr. Simon asserted that crime has been diminished, that hanging-around on the corners has disappeared, that children are brighter in their studies, and that the library has been used more than previously since the advent of Sunday pictures. He emphasized his remarks by quoting from various city officials, whom he had interviewed prior to coming to the meeting.

Then followed remarks on the negative made by members of the organization. Dr. Buerman said that the moral standing of the community is lessened considerably by allowing Sunday shows. He said that, instead of going to church, people would go to the picture shows, if they were allowed to open. Henry Schulte, a Sunday school teacher, declared that moving pictures in general had an evil effect on young minds.

George M. Judd, an active member of the association, contended that Sunday was practically the only day in the week free to the working class of the city. As to the assertion that motion pictures are generally immoral and obscene, Mr. Judd stated that he went as many as three times a week, and had yet to see a picture which he would be ashamed to have his wife and daughter view. Frederick Fisher, answering the declaration that films would supersede church, said: "I am not such a sinner that I must attend church three times a day. Once is sufficient."

At the conclusion of the discussion, the association went on record as opposing Sunday shows, with only two or three dissenting votes.

Boosting the Actors' Fund

In Philadelphia.

THE Philadelphia General Committee for the Motion Picture Campaign for the Actors' Fund of America has been formed and a big meeting was called for Monday night, March 20, to put through suggested plans for helping the collection of $500,000 in 15 weeks to endow the Actors' Fund. The committee is composed of Sigmund Lubin and Ira Lowry for the film manufacturers; J. C. Smith, F. Day, I. Buxbaum, J. C. Clark and Reynolds Schwalbe for the film exchange men; J. L. Covington of the Philadelphia Public Ledger, publicity manager, Stanley Mastbaum, J. McCready and W. Burbank for theater owners.

Among other committees being appointed by this general committee Mr. Burbank, who is president of a printing establishment, was made chairman for benevolent organizations and Mr. McCready chairman for baseball associations. Mr. McCready is Connie Mack's representative. It is anticipated that Philadelphia will contest strongly with Chicago, Pittsburgh and Boston to make the largest contribution to the campaign fund.

In Boston.

A spirit of rivalry already has been engendered in the largest cities of the country to raise the greatest individual contribution to the Motion Picture Campaign for the Actors' Fund. With Chicago, Pittsburgh and Philadelphia already in the field Boston now has joined heartily in this contest.

With Mayor Curley as honorary chairman, Mr. Moe Mark has begun the campaign in Boston as active chairman. Already several benefits and special affairs of a social character are planned. With Mr. Mack in the organization of the several committees, Mr. J. P. Connolly of the Boston Herald and also president of the Boston Press Club, will be associated.

Mr. Mark, who is proprietor of the Strand theater in Lynn, Mass., will carry the campaign of Boston into that city.

In Pittsburgh.

Girls of Pittsburgh have enlisted in the motion picture campaign for the Actors' Fund and word has been received from Chairman A. W. Cross of Pittsburgh Screen Club that many of the fair citizens of that city are to sell tickets on the streets for various theaters that have agreed to donate a percentage of their receipts to the fund on National Tribute Day, May 15.

THE WEATHER AND THE BOX OFFICE.

A new feature has been added to programs, the handy memorandum calendar issued monthly by Biograph. In addition to the usual analysis of the day's business, each calendar page of the April issue contains a line for recording the weather. The purpose of this feature, suggested by an exhibitor, is to enable the exhibitor to keep a complete record of conditions which can be plotted on a chart to show the development of the year's business.

HARRY POLLARD BUSY.

Harry Pollard wired George W. Lederer from southern California this week that the great weather on the Coast has enabled him to take a view of the U. S. Pacific Battle Fleet, headed for Mexican waters; a Mexican bull fight; all of the huge International Expositions on the Coast, in their entirety; several interiors and exteriors, and has a chartered yacht to take him to some of the remote islands in the Pacific, there to complete the exteriors for "The Pearl of Paradise," the Pollard Photoplay Corporation's first masterpiece, starring Margarita Fischer.

Vitagraph's New Publicity Staff

Engages a Battery of 42-Centimeter Pencil Pushers for News Service Department.

TO meet the constantly increasing demands made by the unusual number of feature films now being released by the Vitagraph Company, together with the fact that the most famous theatrical stars and photoplay favorites are now appearing in these films, a special department has been organized to distribute press material and magazine stories.

Vitagraph Press Staff.

Left to right, Dee Selwyn, Raymond Gallagher, James W. Beckman, Garrett Cupp, Frank Koch, Tom Brett.

The new organization is known as the News Service Department and the intentions are to have it live up to its title in every sense of the word. The efforts of the News Service Department will not be directed toward obtaining Vitagraph publicity but will aim to render service to all publications, enabling the latter to cater to the needs of their readers in more attractive manner.

With such stars as E. H. Sothern, Edna May, Frank Daniels, Anita Stewart, Charles Richman and others working under the Vitagraph standard, the demand for special press material is constantly growing. New writers engaged to carry the Vitagraph message to all publications. Among the staff is James W. Beckman, former secretary to the late Elbert Hubbard; Garrett Cupp, a well-known newspaper man; Tom Brett and Frank Koch, magazine writers; Dee Selwyn, familiar with theatrical and other press agentry; Raymond Gallagher and others who have already made names for themselves in the world of motion pictures.

An important part of the new service will be to supply publications with the most artistic photographs obtainable. The new department occupies the office of the former publicity department.

Horsley Drops in on New York

Los Angeles Manufacturer Declares Exhibitors Should Join Local Trade Boards—Industry Behind Him in Congress Fight.

EVERY exhibitor should join the Board of Trade in his community, declared David Horsley in his New York offices this week. Mr. Horsley is making one of his weekly, or rather quarterly visits, to the film distributing center, in which he expects to remain until near the end of March, when he will hurry back to Los Angeles to "look after his fences," as the politicians say. As the World already has announced, Mr. Horsley is to contest at the Los Angeles primaries for a place on the Congressional ticket.

The remark about exhibitors joining boards of trade had cropped out casually in the course of a running conversation about the moving picture business in general and Los Angeles conditions in particular. It struck the World man as being one of the best suggestions he has heard in some time. As Mr. Horsley pointed out, membership in his local board of trade will not only keep an exhibitor in touch with the men of his own calling, but it will make him more influential among the men of larger affairs in his town. It will bring to the aid of the picture man in many instances the exact assistance necessary to combat and to negative the periodical

Portion of Stage—David Horsley Studios. Visitors in Balcony Watching Pictures Being Made.

assaults of the short-haired women and the long-haired men, the inescapable would-be professional reformers.

Mr. Horsley said the heavy rains during January had somewhat retarded the manufacturers in their work. While the rainfall last year totaled something less than seventeen inches the precipitation for the first month this year alone was twenty inches. In February while for the first three weeks there was no rain, the cloudy weather again interfered with operations—that is, for those manufacturers who did not possess closed studios. The Centaur chief added that he was one of the fortunate ones in the latter respect, as he had transformed his former auditorium into an electric studio.

Mr. Horsley has given up the daily exhibitions of his animals. The interest of the general public in motion pictures was so great that it was found the crowds would not attend the arena, but instead thronged the balconies overlooking the stage that they might watch the actors at work. So the animals are now put through their public paces only on Sundays. Through a unique arrangement of entrances it is possible for visitors to enter the balconies direct without encroaching on the stage. Asked if the presence of strangers did not interfere with or embarrass the actors, Mr. Horsley declared the effect was really the opposite—that players accustomed to an audience really worked better when outsiders were looking on.

Charles Chaplin will make his Mutual debut in pictures made at the Horsley studio. Mr. Horsley said he had offered to the Chaplin company the facilities of his studio until such time as the comedian was provided with a home of his own, and that the offer had been accepted. This was made possible by reason of the rearrangement of the studio grounds. Where formerly four of the five acres of the plant were given over to the Bostock show now the animals are grouped within one acre, leaving four for picturemaking.

"How about production in Los Angeles, Mr. Horsley?" the World man inquired. "Are there more or less manufacturers than a year ago—is the total output as great?"

"I think there is an increase in footage," was the reply. "All the companies that are active are planning for larger output, and there's a lot of films now being produced. You have heard, of course, of the trouble we had during January over the local censorship question. The manufacturers received offers from all around the neighboring country, from communities anxious to have the picture men join them. The difficulties were straightened out, however. All the important factors of the town's business life are with us—newspapers, banks, merchants—all of them."

Mr. Horsley said he had received from all sides offers of assistance in his campaign for Congress—from even the political parties, he admitted with a chuckle. At the coming primaries the two receiving the highest votes will be the candidates. If any one receive two-thirds of the votes cast he is automatically elected. The manufacturer is assured of his support of the 15,000 men and women engaged in the making of pictures alone—and all those they may influence.

Mr. Horsley said for some time he had been impressed with the necessity of the motion picture industry being directly represented in the halls of Congress. He said he had tried hard to induce some one of the many he believed competent to undertake the campaign, but that eventually it had been "wished" on him. He said that while Southern California looked better to him in the summer time, and especially so in the winter months than did Washington, he was going to make the fight. Last summer the Centaur head had entertained Congressmen passing through Los Angeles. Among these were Senator Reed Smoot, of Utah, Senator Stone, of Missouri, and Senator Burton, of Ohio. These men had told him that what the picture industry needed was constructive legislation—the sort that would classify the industry so that it would be immune to attacks like that of censorship; that it needed a standing akin to that of newspapers and books, guaranteed by legislative enactment. "We are open to attack from every long-haired reformer because motion pictures have not been defined in law," he declared.

The district in which Mr. Horsley will make his fight comprises Los Angeles, Santa Monica, Venice, Ocean Park, Sawtelle and Hollywood. In the latter suburb Mr. Horsley was the pioneer manufacturer. We don't have to take it from Mr. Horsley that he is strong there—it goes without saying.

Raver Has a Studio

It Is at Rockville Center, Long Island, and Is Equipped for Business—Will Have Clubhouse Annex.

ALL future Raver Film Corporation productions, such as "The Witching Hour," "Alabama," "The Hoosier Doctor," "As a Man Thinks," "Mrs. Leffingwell's Boots," and many other Thomas plays will be made in the new Raver studios at Rockville, Long Island. The studio is but a few short blocks out of the village of Rockville Center with every necessary natural bit of scenery within easy distance of the studio.

The studio proper is completely finished with the exception of the installation of lights. The ordinary line of props and scenery is being built and laboratory facilities are being installed. The studio will consist of several buildings and include a plot of ground covering about five acres.

Beside the indoor studio, a large outside stage is being constructed adjacent to the property room for use in good weather. In the construction of the studio the buildings have been arranged with a view of securing the greatest efficiency. Adjoining and connecting with the studio proper is the property building. On the other side of the property room is the large outdoor stage. On the opposite side of the group is the laboratory with its tanks, dry rooms, printers and assembling rooms. Over this is the carpenter's shop and scenic department. In addition to this group of buildings there is an extra store room and a garage which will accommodate five automobiles.

While many splendid propositions were offered Mr. Raver in his search for a studio site, this Rockville Center plot appealed to him more strongly because of its many natural advantages. It is but a few minutes' ride from New York City. It is in the center of a country rich with natural scenery and splendid homes. Everything from the busy hum of factory life and active city streets to the quietness of farm and woodlands are conveniently available.

The fourteen room house which is standing on this site will not be razed. The house will be converted into a clubhouse for the players and directors with a library, lounging room, pool and billiard room, a swimming pool, shower baths and lockers.

Freuler Discusses Brisbane's Speech

Mutual's President Pays His Respects to the Editor and Tells Why He Disagrees With Him.

"ARTHUR BRISBANE reminded me so much of the woman who appeared before the House Committee on Education, during the Federal Censorship hearings in Washington," remarked John R. Freuler, president of the Mutual Film Corporation, in alluding to the remarks of the editor at the dinner given recently by the publication committee of the Board of Trade to newspaper men.

"This dear lady, after uttering a long tirade against motion pictures, was asked if she had ever seen a motion picture.

"'No,' she answered, 'but I have heard about them and I know they're awful!'

"Mr. Brisbane, who so vastly entertained us with his views on motion picture censorship, admits that he has only seen three pictures, and that he saw one of these under duress of social obligation. This is a very curious confession to come from Mr. Brisbane. Mr. Brisbane is the editor of one of the greatest papers in the great city of New York. It is also very much a paper of the masses, the great common people. Mr. Brisbane is admitted to be a great editor.

"At the banquet he gave us some very interesting circulation figures concerning the newspaper with which he is allied. It is a repeated statement in Mr. Brisbane's own editorials that they reach I forget how many millions of persons every day. The same people for whom he is writing advice on every subject from baby food to war are patrons of the motion pictures. Probably it is true that the motion picture is the greatest amusement and exerts the greatest influence in the lives of the people who read Mr. Brisbane's editorials.

"Mr. Brisbane, supposedly with his eloquent fingers on the pulse of the people, admits that he has only seen three motion pictures. He owes it to himself, and to the millions of persons for whom he writes, to find out something about the motion picture. He said, among other things: 'I don't care in the least whether the motion picture is censored or not. Its success is based upon the stupidity and lack of intellectual development of the human race.'

"It is painful to be forced to believe Mr. Brisbane is so wholly indifferent on so vital an issue, and one which so deeply concerns the fundamental rights of the human race, of which he is a member, and in which he professes to be so much interested. It is rather inconsiderate of Mr. Brisbane to assume this attitude toward the motion picture, when his power, career and all that pertains to him are based upon the primary rights of a free press, free speech and the right of self-expression.

"If Mr. Brisbane would or could recognize without a biased and distorted view the identity of the rights of the motion picture and the newspaper, he would probably be more interested in the menace of censorship. His opinions on the picture are about as valuable as would be the opinions concerning newspapers from a man who could not read or write. If censorship of the newspaper were suggested to such a man, he probably would say: 'Yes, sure they should be censored. They print awful things about murders, runaway wives, bad girls and burglars.' This man, of course, would be talking on hearsay.

"In view of Mr. Brisbane's statement that the success of the motion picture is based on the stupidity and lack of intellectual development of human race—which, by the way, is in the nature of an indictment of the approximate 80,000,000 people who see motion pictures every week—I wonder how he can quiet his conscience while he gets out a newspaper for this vast army which he charges with being low-browed. They seem to like his papers pretty well. He seems to strike about their gait when he writes. I wonder if there is a dual personality? Perhaps Mr. Brisbane writes for his newspaper with his left hand.

"I would not spend so much valuable time talking about one man's opinions on the motion picture, if he didn't happen to occupy a position of such importance and responsibility to the public. When Arthur Brisbane can be so misinformed or so uninformed about the motion picture, we should be little surprised that there is so much support for censorship or so much public indifference to the primary human rights involved. Perhaps the public may be excused, but Arthur Brisbane ought to know better—and more.

"I should like to take this occasion to express appreciation of the time which he spent with us as guest of honor at the Motion Picture Board of Trade banquet. As an authority and as a writer on many subjects I admire both Mr. Brisbane's expressions and his styles, but for him as a motion picture critic I somehow do not feel the same warmth. His duty to the public should compel him to at least patiently consider the motion picture."

Exhibitors on Screen Comedy

Interesting and Instructive Observations Communicated by Two Readers of the Moving Picture World.

OUR invitation to readers of the Moving Picture World to express their likes and dislikes on the question of screen comedy has resulted in a variety of opinions. We select two from a large number. H. Bradsbury, of Los Angeles, writes:

In reply to your query as to the kind of comedy that suits readers of Moving Picture World, I as a subscriber like the knockdown and dragnet kind, when done cleverly and to a purpose, though. The "Oliver Series" are certainly laugh producers.

I am strong for moving picture comedies and never a day passes I do not attend one or more shows, but believe slapstick comedy will not get the patronage from the classes that it does from the masses, if the prices of admission are raised skyward.

The most interesting and instructive communication on the subject comes from Frank M. Wiltermood, of California, who says:

In a recent issue of The Moving Picture World, W. Stephen Bush discusses "The Mystery of Laughter" in a thoughtful essay and invites the views of his readers on the style of comedy they favor most. In humbly accepting this solicitation for opinions, I offer my own in a modest spirit of attempted helpfulness towards the greatest present need of the cinema industry, first-class comedies. It is my belief, based on many years' experiences inside some of the largest studios in the world and as a constant, almost daily theater-goer for more than a score of years, that stage and screen comedies could well be appraised as being in two classes, artistic and acrobatic, the former apparently depending for success almost entirely on ingeniously-clever caricatures of humanity and surprising, humorous situations, while the latter sort of comedy devolves wellnigh altogether on roughhouse antics of the players

In an hour's talk I had with Charlie Chaplin some time ago I asked him many questions about his art, and he said that most all his actions in a comedy are copied from real life, from people whom he has met in his travels, ranging all the way from a purse-proud millionaire to a tip-seeking barber. "My leaden-footed walk," he stated, "typifies the sore feet of an almost penniless usptart trying to pose as an aristocratic swell, while my attempted smug complacency under the most adverse rebuffs characterizes concurrently that usual human trait that is seen everywhere, in a stranded race track tout or bootblack, to try to appear clever and superior to moneyless surroundings. I am constantly studying people I meet to note their personal idiosyncrasies, and whenever I see any antics that impress me as being comic I mark the eccentricities in my mind and practice them at the studio so as to bring laughs to theater-goers, hence the greater part of my acting is borrowed from real human characters."

This statement doubtless may impress students of cinematography as affording some light on the question of what kind of comedy theater-goers most like to see, and it would thus apparently seem to be that form of comedy that is slightly an exaggeration of peculiar types of humanity, burlesques of men like Micawber, Mr. Pickwick and Lord Dundreary. Opposed to this kind of comedy is that sort known as acrobatic, slapstick productions, wherein the players aim for success through their physical prowess in inflicting violent humorous assaults on their fellow thespians, this variety of fun being designated, of course, as slapstick, which word was first used to typify the action in the century-old Drury Lane yuletide extravaganzas whereby the clown castigates his tormentors with a paddle made of two thin barrel staves nailed to a handle. From these ideas one receives an impression, therefore, that a consideration of the merits of the two kinds of comedy, caricatures and acrobatic, would bring a conclusion that the burlesquing of human eccentricities has a world of odd characters for its illimitable field, while the other sort of comedy, acrobatic, must always be circumscribed by the one narrow, rather antique condition of the infliction of physical pain on an opponent. The wit and humor of Dickens' novels are, as everyone knows, artistically excellent, not through roughhouse, slapstick evolutions of the characters, but because the readers are happily entertained with artistically clever slightly exaggerated portraits of eccentric people in all walks of life.

The producer of comedies seemingly could best serve the theater-owner and his patrons by striving to emulate the example set by Dickens, to make people laugh by holding the mirror up to the Sam Wellers and the Mr. Jingles of the world today, and if a comedy director were to thus aim to put clever caricatures on the screen, and concomitantly avoid physical castigations, he would surely have before him a task large enough to keep him within well-defined lines of artistic endeavor. Mr. Chaplin's wonderful success has been grounded in elements that made Charles Dickens supreme in his work, the creation of humor by the depiction of real, human eccentricities. Any hotel clerk in a large city will tell you that almost daily a shabby genteel seeker after accommodations on credit approaches the desk in much the same loftily-affected style that Chaplin himself would use to wheedle board and room out of caravansary, and so therefore as Chaplin enacts this bluffing character on a theater screen we laugh, because it is a human type, albeit we allow him the privilege to exaggerate eccentricities of the upstart, for amplified merriment.

One answer, therefore, to Mr. Bush's indicated question as to a solution of "The Mystery of Laughter" might be, that first-class, thoroughly legitimate film comedy depends almost entirely on artistic depiction of true types of eccentric humanity, and not on the physical contortions of players. In brief, the best comedy is that which puts on the screen finesse instead of acrobatics.

LEAVES MUTUAL FOR BLUEBIRD.

W. A. Campbell has been appointed manager for Ontario to promote Bluebird Photoplays, with headquarters in Toronto, where he has been manager of the Mutual's affairs. His large acquaintance with Canadian exhibitors and his good record will undoubtedly sustain him in the fast pace he must maintain in his new connection.

Glen Island for Pictures

Peerless Pictures Corporation, a New Producing Company, Buys Famous Resort and Will Erect Studios and Laboratories.

GLEN ISLAND, which for the past quarter of a century has entertained the pleasure seekers of New York City and vicinity, has been purchased by the Peerless Pictures Corporation, of 18 East 41st street, New York City, at a price which, together with the personal property and valuable exhibits on the islands, involved one million dollars.

The Peerless Pictures Corporation has acquired Glen Island for motion picture purposes, and will erect the largest and most complete picture studios and laboratories in this country, on Island Wild, the most southerly of the

The Castle, Glen Island.

group, which is farthest removed from the amusement attractions, and which has not formed a part thereof.

While it is purposed to establish the islands as the center of moving picture production in the East, the remaining islands will be continued as an amusement park, and conducted as a high class resort. In the winter an ice palace will provide the public with skating and winter sports with first class music and cuisine. They are within easy reach, being fifty minutes from the heart of New York City, either by boat direct, or by train to New Rochelle.

There are over one hundred acres of land in the five islands, comprising the Glen Island group, which are located

View of Glen Island Lagoon.

about four hundred feet off the New Rochelle shore, and completely surrounded by waters of the Long Island Sound. They are well known as the most beautiful amusement resort in the East. The landscape gardener and nature have vied with each other in producing one of the most picturesque parks in the country. Its parked grounds with beautiful winding asphalt walks, a wealth of fine old shade trees, and rare shrubbery, magnificent lawns, beautified with picturesque flower beds, summer houses and rustic arbors, rare statuary and bronzes, its many lakes and beautiful grottoes, and bathing beach, comprise a perfect paradise of backgrounds for motion picture photography.

There is, probably, nothing like it scenically in America, and yet it is only fifty minutes from the heart of Broadway. Its rocky coast line of mighty boulders affords the grandeur of the stately Maine coast; its seals among the rocks present a replica of the seal rocks of the Pacific; its alligator ponds furnish a reproduction of the Everglades of Florida, and its magnificent Zoo and unsurpassed collection of wild animals bring you into the very heart of an African jungle.

One island carries you into the heart of Europe. "Little Germany" is famous throughout the East; its majestic Starnburg Castle, with its fine masonry and old ivy, are magnificent and is a perfect architectural reproduction. The old Dutch windmill on the "Zuyder Zee" was built in Holland in 1641, and erected on the island by the late John H. Starin.

Another island carries you to the Orient. "Nippon," with its Japanese pagoda, its lillied lagoon and oriental garden, its rustic tea house adorned with wisteria and beautifully clustered tassels; its geisha girls and lanterns, transport you into the land of the midnight sun.

Still another island finds you in the Philippines, with its Morro Castle and Fort, every stone of which was transported on battleships by the United States Government direct from the Phillipine islands.

The Museum of Natural History, founded by the late John H. Starin, at an expenditure of more than one hundred thousand dollars, comprises the finest private collection of relics in the world.

Mummies from 332 B. C., Indian relics from the stone age, Egyptian relics and rare antiques; the desk on which Aaron Burr wrote his challenge to Alexander Hamilton; links of the chain stretched by General Washington across the Hudson river during the Revolutionary War; the last cannon fired by General Sherman on his march to the sea; the first fire engine used in New York, and a piano made for John Jacob Astor in 1795, comprise only a few items of this interesting collection.

Just adjacent to Glen Island is Travers Island, the summer home of the New York Athletic Club, and on Davids Island, Fort Slocum, the United States Army reservation, so that the adjacent surroundings are singularly rich with athletic and military settings for picturization.

The officers of the Peerless Pictures Corporation are Albert Clark Case, president; Howard C. Griffiths, vice president and general manager; Emil Offeman, treasurer, and Temple Scott, secretary.

The British Isles have been organized by Mr. Albert Blinkhorn of London, in conjunction with Kineco, Ltd., of Cardiff, and the foreign market will be handled by the Anglo-Peerless Pictures Corporation, of which Mr. Blinkhorn is vice president and foreign manager.

MABEL NORMAND SIGNS WITH NEW YORK.

Mabel Normand, familiarly known to motion picture patrons throughout the civilized world as "Keystone Mabel," will continue as one of the players producing pictures for the Triangle Film Corporation. Miss Normand yesterday (March 17) affixed her signature to a contract with the New York Motion Picture Corporation, one of the corporate factors of the Triangle Film Corporation. For the present Miss Normand will continue as a member of the Keystone company producing this unique class of comedy at Fort Lee, N. J. Whether or not Miss Normand's activities will take a larger field later in the season has not yet been determined. There have been rumors to the effect that the popular comedienne would be found as a member of other organizations. Miss Normand has definitely set at rest these unauthorized rumors in the manner noted above.

BLACKWELL AND ASHLEY WITH WORLD FILM.

Carlyle Blackwell, recently seen in a visualization of Samuel Hopkins Adams' "The Clarion," and whose future was rather undetermined owing to the rumors that after his short term agreement with Equitable expired, he would join another concern, set at rest all rumors this week when he signed a three-year contract with the World Film Corporation for appearance in features of that concern and its ally, the Equitable Motion Pictures Corporation.

Another important engagement entered into this week by the World Film Corporation, was the securing of Arthur Ashley for a long period, Arthur Ashley, like Carlyle Blackwell, is of and from the screen. He has appeared in no less than eighty film productions, including "Sealed Lips" in which his work stamped him as a heavy man of more than ordinary ability, and his work in "The Struggle," another Ince picture, procured his World contract. Arthur Ashley will be seen next in "The Grubstaker" opposite Alice Brady.

Pictures or Pulp

The Prohibition Agitation of London Scaremongers—Picture Men Making a Strong Fight.

(From Our Own Representative.)

London, February 26.

THE agitation against imported motion picture films instigated by a well-known group of daily and weekly publications has had to take this week a place in the background, owing to the principal mouthpiece being preoccupied with another daily newspaper in a quarrelsome controversy respecting its German shareholders. The temporary and involuntary truce is giving our importers an opportunity of fortifying their positions and initiating a careful plan of campaign, and of acquainting the public with the facts before it has time to digest the fiction.

No words of mine could ever expose the motive of the agitators in all its base superficiality and narrowness. Its beginning can be traced to the middle of last year when certain members of their staff acquired an interest in a newly formed film producing company. "Stop all foreign films and we shall make a fortune," one could imagine them saying, and forthwith the agitation was opened with harrowing accounts of the work of a great American film trust which drew immense profits from England and paid them into the pockets of German shareholders, a matter which has previously been exploded in the World. But for a more timely excuse for its resumption we must look a little deeper. Besides considering the best means of conserving national wealth the Government is at present considering means for liberating as much shipboard as possible owing to vessels being required for war service. One suggestion towards its consummation is the cutting down of bulky imports, and as everyone knows wood pulp from Sweden, Canada, Newfoundland and the U. S. A. ranks with the bulkiest. This is made here into paper for newspapers and is already marked down for curtailment to the extent that newspaper owners have been notified that the supply of paper will soon be reduced one half.

To a publishing house whose proud boast is that it turns out a different periodical for every hour of the clock each week this reduction may doubtless foreshadow serious inconvenience, and in hopes of a reaction it commissions its "experts," who, by algebraic equations and the measurement of plus in cubic feet, prove conclusively to the public and the government that a Kinema film must be something like the dimensions of a Zeppelin-and that, by prohibiting their importation, the government will release miles of shipboard for the transport of its own goods—and paper pulp.

If such an agreement fails to convince incredulous readers it is not too stringent in principle to manufacture something more original. Its newest stunt last week was a suggestion that the trade opposition to its campaign against imported films was that film importers are opposed to the public exhibition of the government's official war films lest their exhibition would entail a sacrifice of their profits. The answer to the former argument propounded at length in "The Times" is found in the fact that the parliamentary committee considering shipboard economy has not yet mentioned films. Their parliamentary mention has so far been confined to the war economies committee.

Meanwhile the exhibitors' association has "officially" entered the field in collaboration with the importers. The latter will shortly issue to the press and public a general statement, compiled by a reputable firm of accountants, showing in figures defying perversion what is actually paid to America for the films she sends us as against the proportion of their cost that remains in England.

Individual letters to the general press have been extensively circulated reflecting the opinions of the heads of different importing houses. The following by Syd. Baber (Famous Players) is typical of many. "A gross injustice is being done to American Film Producers who purchase at enormous cost world's rights of famous British authors' works. Thousands of pounds are being paid to these authors annually for royalties, and when American companies use such good judgment in purchasing the world's rights of famous authors' works they should be allowed to market their productions in the country where such work originated. The film producer speculates with films in the same manner that the stage producer, such as Sir H. Tree, speculates with legitimate plays. They may turn out to be great successes on the screen or equally huge failures. Contracts are entered into between the producers and authors which cover a period of years, and if the producers were to lose the English market they would in the majority of cases make tremendous losses which would rebound on the English authors, as the producers would be unable to fulfill their contracts with them, while the general public would be deprived of an everlasting monument to the greatness of their country's authors."

Selig General Film Releases

Prominent Players Will Be Seen in Multiple and Single Reel Productions.

THE Selig Polyscope Company announces some unusual releases through General Film Company in the near future. "The Devil, the Servant and the Man" will be a multiple-reel feature, released on Monday, April 3. This unusual drama features Kathlyn Williams, supported most ably by Guy Oliver and Lillian Hayward. The scenes in the snow-bound Northland are particularly convincing.

"Wives of the Rich" will be released on Monday, April 10, and features Harry Mestayer, supported by Lillian Hayward and an all-star cast of players. This drama is particularly absorbing, as it handles in an interesting and convincing manner the foibles of high society.

On Saturday, April 15, there will be released by the Selig Company, through General Film service, "The Beauty Hunters," which the Selig Company claims is one of the best short length comedies released in a long time. James Bradbury enacts the leading part.

The Selig Company will release through General Film service on Monday, April 17, the multiple reel feature, "The Three Wise Men." This beautiful production was directed by Colin Campbell and features Thomas Santschi and Miss Bessie Eyton. There is a pathetic appeal in every inch of this wonderful drama, which recalls Dickens' "A Christmas Carol" to the minds of the spectators, but which story is in no way founded upon the Dickens classic. Mr. Santschi and Miss Eyton are supported by Edith Johnson and other stars.

Louis Myll, Comedy Producer

LOUIS MYLL, who directed George Kleine's film comedy, "The Mishaps of Musty Suffer," which attained country-wide fame over night, must also be credited with conceiving the greater part of the comedy and the credit is also due to him for the ingenuity in constructing the many mechanical devices used in these comedies. Mr. Kleine had some very pretentious ideas regarding "The Mishaps of Musty Suffer" and there can be no mistaking the implied compliment he paid Mr. Myll when he placed the production of this big comedy in his hands.

Mr. Myll has had an extended theatrical experience and describes part of it as follows:

"I first started in the show business as cornet player in a theater at the age of eighteen. When 'The Fencing Master' with Dorothy Morton as the star played the theater, I received an offer to go on the road with that company, to play cornet, as they carried eight of the principal musicians. After a couple of seasons on the road, I took a position as manager of F. A. Mills Music Publisher and we published the first Rag Time Cake Walk march called 'Rastus on Parade' and put out many a musical hit.

Louis Myll.

"After that I started leaning toward the theatrical line and somebody told Mr. Belasco I could act. Think of that! Such a story teller! Anyway, my foot slipped and I landed in the show business and Mr. Belasco stood for me for seven years as stage director. I worked on Mrs. Carter's plays, "Zaza," "Du Barry," "Adrea," etc., and was then sent on the road with Mrs. Carter. I also directed "La Tosca," "Camille," "Two Women," "Heart of Maryland," etc.

"I constructed the Electric Amusement Park in Detroit and managed the same during the summer months. I have also played vaudeville over the Orpheum Circuit and also managed Nance O'Neil in vaudeville.

"Mr. Kleine took me with him to Italy to work on 'Du Barry' and I was later engaged by him as manager of productions."

War Pictures from Three Fronts

The Extraordinary Adventures of Captain F. E. Kleinschmidt in Galicia, on the Italian Front and in Serbia.

By W. Stephen Bush.

WHEN I say that Captain Frank E. Kleinschmidt, the famous Alaskan explorer, has stepped forth unscathed even from the Chambers of Death, I would like to be understood in the most literal sense of the words. A man who has been the target of a hundred anti-aircraft guns, a man around whom shrapnel exploded near enough to deafen him, a man who was pursued in a frail launch, the pursuers being aeroplanes and warships, a man who has stood within hitting distance of the infernal "drum-fire" on the Doberdo Plateau, a man who has fallen out of an airship in the densest fog and landed in dense forest surely has flirted with the Grim Spectre.

Taken at the Cannon's Mouth.

Captain Kleinschmidt has something like fifteen thousand feet of wonderful and unheard-of films, taken at the cannon's mouth, entirely without assistance from the press agent.

Austrian U-Boat Coming Home.

All these pictures are remarkable for their genuineness and their power. The horrible, and yet sublime, tragedy of war, is brought fearfully close to us by means of these films. To mention but one scene: We are on the Galician front, on the Austrian side, less than a hundred feet from the nearest Russian trenches. An alarm is sounded and the Austrians rapidly fill up the trenches. We get a glimpse of about twenty men standing in a row behind the trenches firing away, with grim faces and taut muscles. Presently one of the men falls, dropping like a corpse behind the line. An officer takes the gun of the man, who is now carried away on a stretcher. One cannot tell whether he is dead or wounded, and one does not have much time to guess, for the next instant another man has been hit. His face has the look of agony that one sees in dying animals, but he moves and slowly recovers. A third man is hit and, holding his hands to his head, steps out of the line and sits down, evidently controlling his pain and misery with a great effort.

Austrian Launch on Scouting Expedition, Pursued by Italian Warship.

A fourth man drops. In less than two minutes four men out of twenty have been disabled. Presently there is a fierce attack with the bayonet and the cameraman has to retire with the rest. There are scenes showing the submarine campaign in the Adriatic Sea, a very dangerous campaign, indeed, portraying in pictures taken at moments of actual danger the terrible risks which the submarine must be prepared at all times to incur. One understands the perils of submarine warfare much better after seeing these films. Death of course lurks on every front and on sea as well as on land, but nowhere is death more constantly present than on the U-boat. One can well believe, after seeing these films, that the loss in U-boats has been terrible.

Operations on Sea.

The operations of a mine sweeper are shown in most interesting and thrilling detail. Captain Kleinschmidt was out on the Adriatic near Grado with a mine-sweeping craft when he was surprised by Italian destroyers.

"Our craft, consisting of two barges, a scow and a steam launch, no doubt looked very strange and dangerous to the Italians, and, instead of bearing down upon us directly, they lost valuable time in circling about. It was this apprehension on the part of the enemy that enabled us to escape." Mine sweeping is the most ticklish military operation. Each nation has its own mines, of course, and they are constructed to explode on slight contact unless one knows the mechanism. On the mine-sweeping expedition of which Captain Kleinschmidt was a member four big Italian mines were successfully fished out, and they are shown at close range in the pictures. Captain Kleinschmidt saw the barge and the two scows blown up; it was only the launch that escaped.

Adventures in the Air.

Not less thrilling, though of course entirely different, were the Captain's adventures in the air. He flew over Venice, over the bloody Doberdo Plateau, which now occupies so much space in the news from the Isonzo front, and over Belgrade. His flight over Belgrade after the taking of that famous citadel resulted in some of the most remarkable pictures ever seen on the screen. The pictures were taken from the aeroplane and show the warlike scenes on the Danube and on "War Island," which lies near Belgrade. The effects of the Austrian howitzers on the forts are appalling to behold. Parts of the Serbian campaign are depicted with great realism. There are moments when one has to hold his breath as waves of horror and pity sweep over him, and there are thrills at the sight of heroic charges and no less heroic defence. There was more of a revival of

Captain Kleinschmidt at the Head of an Austrian Battery Which Has Just Repulsed an Italian Attack.

old-fashioned and spectacular war in the Serbian campaign than in any other. The sufferings of the soldiers on both sides are told in eloquent pictures: the simple eloquence of realism. There is a complete series of pictures showing how the captive balloons are used in connection with artillery. All these scenes are not only very interesting but instructive as well.

Burning Towns in Russia.

Readers of war news will remember the report of how at Brest-Litovsk and Novogeorgievsk the Russians decided to repeat their tactics of destruction which proved the ruin of Napoleon's army in 1812. It was the good fortune of Captain Kleinschmidt to follow in the wake of the Russians just about that time and obtain pictures of the burning cities and villages which are unparalleled in the history of kinematography.

"You probably wonder," he said to me, "how I was able to get so close to the burning towns. Look at this scene now before I explain further."

"I saw Russians in headlong fight pouring across bridges and rushing along railroad tracks.

"You see," continued the Captain, "the Russians, who are brave and stubborn soldiers, by no means to be despised, are often poorly led and unskillfully handled. Though their rear guard stood up bravely, once they were beaten they failed to destroy railroads and bridges and we were enabled to press them very close. That's why I was able to get these pictures."

The scenes from the Italian front show the work of the wonderful Skoda guns of the Austrian artillery. Several of these monsters are seen in action. Pictures of these guns, showing in detail how they are worked, were not allowed to be shown in Europe. One of these guns is loaded with a projectile weighing 800 pounds. The masking of these guns to protect them from the prying eyes of hostile aviators is clearly shown on the screen.

Hell on Doberdo Plateau.

"By far the bloodiest and bitterest fighting I witnessed," said the Captain, "occurred on the Italian front, especially on the Doberdo Plateau. Here the Austrians are holding three times as many Italians. If you have an idea, however, that the Italians cannot fight, dismiss it from your mind. They certainly are brave, especially their officers, who are always ahead of their companies. With all the chances I had it was impossible to get pictures that do full justice to the situation."

Having seen the pictures of the fighting on the dreaded Doberdo Plateau, I venture to disagree with the Captain.

"What you have seen is terrifying and realistic enough, but I wish I could have taken closer scenes of the famous attack of the Austrian Imperial Chasseurs when they charged Hill 95. Three regiments were almost decimated. Artillery poured in upon the fighting infantry ranks when the Austrians made their first charge and nobody knows whose artillery it was, though most of the shells hit the Russians. When you see life in the trenches behind the plateau and realize that there is not a drop of water on or near the whole plateau, you may begin to realize what fighting on that front means."

It is impossible in mere words to tell what these pictures show. One more word is necessary. Captain Kleinschmidt has by no means neglected the picturesque side and the grim humors of war. We see soldiers and officers playing with young colts, while a mile away the battle is raging; we see dental surgery of the most primitive character and soldiers playing cards, dancing and playing on musical instruments in the short pauses between the harvests of death.

MERGER OF FILM COMPANIES RUMORED.

Story from Chicago of Plans for Consolidation of Some of the Larger Concerns Is Both Affirmed and Denied in New York.

ON Sunday, March 19, the New York Times printed under a Chicago date line a story setting forth that affirmations and denials follow one another as to the truth that may be in a rumored consolidation of film interests. It quoted a report of plans for a sixty-million-dollar corporation which would include in its fold all the financially sound motion picture companies. The statement was made that the organization was to be formed along the lines of the Klaw & Erlanger Corporation.

An interview with "a pioneer film man" represented him as saying that the picture business in recent months has been in an unsettled condition, due partly to the influx of capital. Expenses have been multiplied and salaries boosted. J. Stuart Blackton of the Vitagraph company is said to have admitted that changes are contemplated. Harry Aitken, president of the Triangle, is reported to have admitted a change is on the way. William N. Selig and George K. Spoor also were named in the dispatch as having been dissatisfied for some time with conditions.

A World man made inquiries in New York City and likewise encountered "affirmations and denials." One circumstancial story, however, was to the effect that plans really are on foot for a consolidation of the larger, the financially sound companies, and that the proposed combination has the backing of two of the most prominent banking houses in the country. The statement was made by a man whose standing compels respect. It was later confirmed by another film man who is in an excellent position to know what is going on in the "politics" of the industry.

NEW FILM COMPANY ANNOUNCED.

Gilbert P. Hamilton Will Have Charge of Technical Details—Six Contributing Concerns.

GILBERT P. HAMILTON, who for several weeks has been in New York City, announced just before his departure for his new studio at Round Up, Mont., that on or about May 5 next there would be a new program on the market. Contributing to it would be six companies, three of which will be new concerns. The studios of the six companies will be in different parts of the country.

Mr. Hamilton, who has had wide experience in the film industry, both on the studio and laboratory, as well as the manufacturing side, will be in charge of the technical department of the company. The printing will be done in New York. Mr. Hamilton stated that ample capital already had been subscribed and that he had every reason to believe the company would be able to produce pictures that would be welcomed by exhibitors.

FIRE AT QUALITY-METRO CAMP.

After losing all their clothing and luggage, when their hotel in northern Maine was destroyed by fire, Director Fred J. Balshofer, Harold Lockwood, May Allison and twenty other members of the Quality-Metro Company returned to New York in rough logging costumes which they wore while making the picture. In their quaint costumes the players attracted no end of attention, when they arrived at the Grand Central station, and made their way to their hotels.

Mr. Balshofer piloted the company to a picturesque locale in the Maine woods, eight miles from Corabassett. They worked there for four weeks, completing the exteriors for one production and making a large number for a second one. While engaged in making what they thought would be the last dozen scenes in the woods, their hotel, the Lodge House, caught fire and was completely destroyed.

More than two thousand feet of film was also lost in the fire, which necessitated the company remaining over for re-takes. Considerable raw material was also destroyed by the flames, and the company's wardrobe was practically wiped out, save what they had on their backs. Mr. Lockwood lost three trunks full of clothing, and Miss Allison a like number. Mitchell Lewis, one of the players, lost among other things a gold watch presented to him several years ago at the Players Club.

SIDNEY CHAPLIN RETURNS EAST.

Sidney Chaplin, who recently completed the business arrangements whereby his brother, Charles, was secured by the Mutual chiefs, and who accompanied Charles Chaplin's party as far as Chicago, has returned to New York.

E. B. DUNN REPORTS BUSINESS GOOD.

E. B. Dunn, who has just returned to New York from a tour through New York State, reports that he found business good in the picture theaters. Mr. Dunn added he had been successful in securing many orders for the speed controller.

WHY CERTAINLY.

My Dear Editor—Please accept my correction of the spelling of my name. It is written "Colwell," not "Coldwell." I will appreciate your kindness very much. I noticed the mistake in the comments on "The Yaqui."

Always my very best wishes for the future success of The Moving Picture World. GOLDA COLWELL.

Los Angeles, March 14, 1916.

QUEEN THEATER, WILMINGTON, DEL.

All of Its 2,000 Seats Upholstered in Fabrikoid—Inclined Passageways Lead to Balcony.

IN WILMINGTON, Del., there was opened recently one of the most attractive theaters of the East, in fact, the country. It is first class in every detail and its furnishings are of the best. It has a seating capacity of 2,000. While it will be used mostly for moving pictures, it is also adapted for play purposes, having a large stage.

The lobby is out of the moving picture theater class, being much larger than the majority of them, it measuring 22 by 50 feet. The walls are wainscoted with marble to a height of eight feet and caen stone is used above that point. One of the attractive features of the theater is the fact that there are no stairways. From the front entrance on each side a gentle slope leads to the balcony. The interior is strikingly handsome.

The seats are upholstered in Fabrikoid. This material is clean, neat, and gives a luxurious appearance to the theater. It not only adds to the appearance of the house, but also is a decided advertising point for it, with a local and continuous appeal. Every patron wants to feel that the theater he patronizes is sanitary and that the appointments are all that it is possible to make them. Fabrikoid is also waterproof, an advantage which allows it to be washed without injury. This is a feature that will no doubt interest other theater owners.

Universal Ball is Gay Affair

How President Carl Laemmle Loses a Solid Gold Cash Prize—Little Lord Fauntleroy Violet Mersereau Wanders About on a White Horse.

CARL LAEMMLE almost won a solid gold cash prize at the Universal bal masque at Grand Central Palace on the night of March 18, and the morning of another day. But the truth leaked out. An aged woman burdened with a baby in a basket was found to be none other than the president of the Universal Company, and it had been stipulated that men, however they might appear for the moment, were ineligible for the pieces of gold. Ringmaster Nat Rothstein regretfully barred President Laemmle from competition, and the masque moved merrily, noisily onward.

The ruling in the case of President Laemmle established a precedent that could not be violated for the benefit of other female impersonators, though they included so important a personage as R. H. Corcoran. No less trustworthy an authority than H. H. Van Loan—white wigged and debonair, looking for all the world like a titled fortune hunter in a Universal melodrama—stood on a chair in the press box, regarded the kaleidoscopic figures on the floor and said, "Somewhere out there I believe Mr. Corcoran is impersonating a ballet dancer." Efforts to verify this report were fruitless. Mr. Corcoran remained under cover, failing to compete for the pieces of gold, or as Mr. Van Loan will have it, the "bucks."

As the Evening Progressed.

Beerbohm's orchestra and Master of Ceremonies Rothstein, clad in the striking garb of a ringmaster, occupied the platform on the north side of the Palace. Whenever anything of special moment was about to happen—a quite frequent occurrence—Mr. Rothstein used a megaphone to catch the ear of the crowd. The dancers gathered to regard Ida Schnall (Undine), who presented an exotic young woman in swimming attire suitable to the over-heated tropics; they formed in lines to welcome Violet Mersereau in a Little Lord Fauntleroy costume and seated on a white horse, led by Paul Gulick and Mr. Van Loan; they applauded the "Song of the Nations," given with the spectacular aid of flags lowered through a maze of colored streamers, and then they danced again until the ringmaster raised his megaphone, the equivalent of cracking a whip.

All Out for the Grand March.

Miss Mersereau on her white charger led the grand march. President Laemmle, in the costume already noted, followed with Mary Fuller, appearing quite unlike herself in a blond wig. Joe Brandt chose to be a Cossack officer in full dress uniform; the moderness of Mr. Gulick was concealed beneath a periwig and the satin and furbelows of a George Washington; George U. Stevenson and Walter K. Hill displayed academic caps and gowns; M. H. Hoffman became a Spaniard; Robert Doman went to the far East for his model; Mrs. Van Loan appeared in a stunning Gaby Deslys costume, and Leon J. Rubinstein escorted Betty Lawson, who was clad as an Indian maiden, typifying "Hiawatha," the first Laemmle release.

There were Bluebirds in full plumage, Red Feather girls less completely protected against the cold, Spanish dancing girls, Apaches, clowns, importations from the Sultan's family, and others whose costume would not have appeared inappropriate in a Winter Garden show. The colorful procession tapered off into the black and white of twentieth century convention.

Ringmaster Rothstein selected Tracy Lewis as chairman of the press committee to award the prizes. He allowed Mr. Lewis to scrutinize the envelopes containing the solid gold, and admonished him to be careful in guiding the deliberations of the jury—in other words, to look only at the costumes and ignore their contents, lest individual preferences work an injustice. The consideration of Mr. Lewis and his committee resulted in the following selections in the order given: Violet Mersereau, Betty Lawson, Edith Roberts, Gertrude Cameron, Helen Adams, Violet Mack, Mrs. Nat Rothstein, Clarise Drexler, Louise Gately, Florence Roberts and Louise Alexander.

Florence Lawrence, Rosemary Theby, Hobart Henley, every one in fact in anyway connected with the Universal organization in the East, and hundreds who were not, spent Saturday night and Sunday morning at the Palace. Among the guests were Marcus Loew, B. S. Moss, Fulton Brylawski of Washington, Oscar Eagle, Joseph Smiley, Samuel Trigger, Julian Solomon, Hy Mayer and Pat Sullivan.

One of the enjoyable features of the evening was the appearance of Helen Coyne in a song and dance number, the music for which was written by Emma R. Steiner. It is called "Florence Lawrence."

Horsley Releases for April

Output Embraces Two Five-Reel Features and Four Cub Comedies.

DAVID HORSLEY productions to be released through the Mutual Film Corporation exchanges during the month of April offer some interesting announcements. The output for that period is comprised of four one-reel Cub comedy subjects and two five-reel features labeled Mutual Masterpictures, de luxe edition.

The Cub comedies are scheduled for release April 7, 14, 21 and 28 and feature George Ovey in each case. Director Milton Fahrney, in charge of production of this brand, has lately been introducing an element of the spectacular and thrill in the Cubs, with very fine results. In the April releases he has carried on this idea even a little further than before, with such success that studio advices herald his latest pictures as the funniest he has staged since his alignment with Mr. Horsley. The first of the Cubs of this nature to come along in April is called "The Winning Punch." In it George Ovey's feats of comedy are said to surpass those which made his latest appearances so successful. On the strength of this information great things are expected of the April releases.

Of the two five-reel subjects, the first to be offered is "The Leopard's Bride," the release date of which is April 15. In every regard it shapes up as an excellent photoplay. The author of the story, Theodosia Harris, has evolved an interesting romantic drama, and by setting it in picturesque India provided plenty of opportunity for scenic beauty, of which every advantage was taken.

To enact it an excellent cast was chosen. Margaret Gibson, one of the most beautiful women in motion pictures, and a highly accomplished actress, and William Clifford, a popular leading man, have the leading roles and feature positions. Their supporting company is made up of well-known photoplayers, including Brooklyn Keller, Nan Christy, Frederick Montague, Fred Goodwins, Edward Gordon and Paul Machette.

One of the features of the production that will doubtless arouse comment is the work of several trained leopards of the Bostock animal collection. With their help, several unusually thrilling scenes have been obtained.

"The Conscience of John David" is the title of the month's second five-reel feature. The release date is April 24.

Crane Wilbur is featured in "The Conscience of John David," which is said to be in every way as big a photoplay as his preceding subject, "The Love Liar."

The star is also the author of the play. He has chosen a psychological theme and by judicious and sympathetic treatment has skillfully woven a story of deep dramatic purpose. The action, brought up to the minute, transpires for a good part of the picture in the high circles of social life. The investiture is entirely as pretentious as in any previous David Horsley release in which Wilbur has appeared.

In the leading role of a spendthrift millionaire later reduced to a menial position and then rising above the ashes of his first failure, Wilbur has a role that is well suited to his capabilities. In his support he is fortunate, for he has in his cast such players as Mae Gaston, Alice Rinaldo, Frederick Montague, John Oaker, Louis Durham and Francis Raymond.

With such features and comedies David Horsley productions are sure to gain added prestige.

RECENT ADDITIONS TO V-L-S-E FORCES.

C. L. Kendall, formerly of the Universal booking service, Cincinnati, has joined the V-L-S-E forces of that city in a similar capacity. Mr. Kendall's experience in the booking department extends over a period of ten years.

Announcement is also made of the promotion of L. H. Watrous of the Toronto sales forces, to the position of Manager of the Montreal sub-office, succeeding Mr. McCullum. Manager W. C. Gookin has named R. O. Caveness to cover the territory over which Mr. Watrous formerly held jurisdiction.

J. A. Conant has been transferred from the Cincinnati sales department to that of the Cleveland office, and Marx S. Nathan, formerly of the Kleine feature service, is now a member of the Washington sub-office of Philadelphia.

George T. Pardy has joined the publicity staff of the V-L-S-E at the New York headquarters. Mr. Pardy is well-known in the journalistic world, having worked in an editorial capacity on leading newspapers of Chicago, New Orleans and New York.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

ONE of the criminal courts of Greater New York has held for sentence under heavy bail a get-rich-quick man who has been making a business of boosting poor-paying picture houses in order to tempt unsuspecting investors to buy them out. The accused in this case has pleaded guilty, and his fate is dependent solely upon the extent of punishment that should be dealt him. We hope that when the time for sentence comes the court will have a full scope of the offense committed and give the accused all the law will allow. Two years, or more, ago the operations of such people were commented upon at length and for some time the "bum boosters," as they are known to the reputable motion picture exhibitors, kept under cover. The game is but a species of the old-time "green goods" swindle. Sharpers will make search for picture houses which, for various reasons, have become unprofitable to the legitimate owners and secure them at a very low price—in fact, at bargain sale prices. A few dollars are spent in renovating the place and for a week or two programs are presented that occasion considerable and favorable neighborhood comment. Then comes the "padding" of the house and on the night the unsuspecting investor is to make his inspection he finds the house crowded and people outside awaiting admission—all bogus patrons, at the expense of the schemers handling the gold brick. The investor loses no time in parting with his money. The "bum boosters" snatch it with equal alacrity and proceed to locate another plant for dupes.

* * *

As P. T. Barnum said, "One is born every minute"; and, in view of the wide publicity that is given in modern times to games of this character, one is almost tempted to congratulate, rather than condemn, those who succeed in "putting one over" on the foolish investors that allow themselves to be duped. In fact, the courts have frequently condemned dupes of get-rich-quick and green goods schemes. But the injury resulting from the operations of these "bum boosters" are so far-reaching in their virulent effect that they eat into the vital interests of legitimate people in the business who have no recourse at law against the guerrillas. The unlawful schemers keep alive motion picture places that should be allowed to die. They put the places into the hands of people who are either incapable, or unfit, to handle them. They help to injure the reputation of the motion picture business as a whole and jeopardize the interests of bona fide exhibitors who have genuine places to sell but are unable to realize what they are entitled to on account of the effect made by operations of the "bum boosters." It is for this reason that the legitimate motion picture interests hope that whenever opportunity affords the courts will impose the extreme penalty upon all the "boosters" as a protection to the legitimate industry.

* * *

Anyone traveling from one of the many studios to another has realized that the number of photoplayers working in many of them has been considerably reduced during the past several weeks. The effect has been especially felt by those known as "extras." Naturally the cry of "What is the matter?" is heard, and it is quite interesting to listen to some explanations offered by some people who have as much conception of the real solution as the youth who gets in no closer touch to the moving picture business than his five cents will take him. In spite of the fact that there are twenty thousand, or more, moving picture houses in operation in the United States, many of the old line theatrical people will tell you that the reason of the dullness is that the pictures have seen their best days and are losing their hold. Of course, with these people, "the wish is father to the thought." A most amusing solution was offered by an actor in a well-known theatrical rendezvous the other night. He said, "It is not a difficult problem to solve. You see, nearly all the theatrical profession have been until recently unalterably opposed to motion pictures and motion picture work. I speak of the professional people—people who have established themselves upon the stage. For instance, myself. Until a year ago I would as soon consent to drive a truck as I would to pose for moving pictures. Since that time I have radically changed in my opinion. Now the people who have been appearing in moving pictures during their ascendency have become worn out, as it were. The public is tiring of their faces and their work, and the producers of the pictures now find themselves obliged to turn to the stage for new players. As I once did, the professional people hesitate about adopting the new field of employment, but they are gradually falling into line, and it will not be long before all studios will have full forces again."

* * *

Can you beat that for conceit? Here is a one-year-old convert who knows it all and his fertile brain has solved (?) the problem. He occupies the same position that many others in the business do. After playing parts in a couple of pictures and getting a glimpse at moving picture studio work, they feel qualified to not only direct a picture but operate an entire plant. That is why there are so many picture-producing companies in existence. It is not because there is a market for the pictures, but because so many conceited and over-ambitious individuals feel that the market needs them!

* * *

A veteran producer said the other day, "Most people look upon motion picture studios as mints. They are not supposed to have a lull in operations. For several weeks many studios have been rather quiet, but this is not unusual. It is not a surprise to the old-timers. Those who are most impressed by the conditions are those who become interested in the motion picture business during a comparatively recent period. Bear in mind that the supply of new pictures to the thousands of picture houses throughout the country goes on uninterruptedly, so that there is something doing, in spite of the apparent halt in the wheels of the industry. You cannot judge the operations of a company by the appearance of its studios at this season. A studio may be absolutely idle and the forces working in more advantageous locations in the South. You know in the winter time all the leading producers hike to that part of the country until weather conditions permit full operations at home. Don't let any of these stage people fool you into the notion that the photoplay is on the wane. All the picture theaters are running on full schedule time and new houses are building so fast it is hard to keep track of them."

* * *

"I have heard rumors of late," said the writer, "that there is a tendency on the part of producers to curtail expenses."

"Well, I guess you got in pretty close touch with the right dope there," said the veteran. "I have been expecting that for some time. But get the right idea: this curtailment is not a general one. It applies more particularly to salaries paid the players. You see the desire of some companies to get the services of players employed by other companies became so keen that salaries have attained what may be termed fictitious values. I believe that many companies have come to the conclusion that expenditures in this direction have reached the top notch. I have heard from several quarters that many companies are feeling their way towards establishing plans by which the actual value of a player to them may be more definitely determined. I mean that in arriving at the value of a player the management will not be as much influenced by the name or ability of a player as it will by the player's money-making power on the screen. The Charlie Chaplin case perhaps explains the situation better than any other illustration. As actors his superior, both on the stage and on the screen, are legion, but as a money-winner he outclassed anything in the history of the theatrical profession during the past year. The players' salary list is one of the greatest sources of expense and really the only one on which retrenchment can be figured. The staging of pictures is also an expensive proposition, but the sharp competition between the numerous companies in the field precludes any attempt at retrenchment in that direction. Indeed, the staging of many pictures has as much to do with their success upon the screen, if not more so, than the work of the players. This rumored retrenchment, so I am informed, applies only to the top notchers in the business."

* * *

An old photoplayer, when told of what the veteran had to say, said he had heard rumors to the same effect, but they had not disconcerted him because he had never been fortunate enough to get a startling salary. "What he says is logical," said the player. "I am not the least envious of my more fortunate brethren and wish them all kinds of luck, but I have had grave doubts of the ability of some companies to keep going under the stupendous salary lists they have shouldered to get control of certain players. Why, some of my old friends are earning under contract from three to four times more in pictures than they received during their most successful career on the stage. One I have in mind never earned in his life more than $500 a week for a season of thirty to forty weeks, but in pictures has been getting close to $100,000 a year, and he is not Charlie Chaplin. That is a big individual item for one payroll."

AUSTRALIAN NOTES

THE two Australian pictures mentioned in my last letter have been released. Neither were up to the standard of imported films. The first was a J. C. Williamson four-reeler, a screen visualization of the famous stage comedy "Get-Rich-Quick Wallingford." As on the stage, all the fun was in the dialogue, as a screen comedy it fell very flat. The leading parts were taken by Fred Niblo and Josephine Cohan.

"Pictures as they shouldn't be" is the best way to describe the other production. It is a war drama by a new company, and is entitled "The Martyrdom of Nurse Cavell." The cast included some of the best-known stage notabilities in Sydney, and yet the finished picture is everything it should not be. The acting is the worst I have ever seen in any Australian subject. Of course, because of the story, the production is having a very successful run. Perhaps this is all the company thought of.

* * *

The firm of Higgins Brothers, with head offices in this city, produced a few subjects about a year ago. Since then the chief partner has been on an extensive trip through the United States, and it is now stated that on his return the company will take up the filming of high class features for direct release through American exchanges.

* * *

Another new company, the B. E. Picture Producing Company, is at present engaged on a picture to be released next month. At present no details are available, but I hope to give more information next letter.

* * *

The latest stage concern to break into the motion picture game is the George Willoughby Dramatic Company. They will produce features, from original scenarios by Australian writers.

* * *

Only last letter I stated that the Metro Pictures Corporation had no agents in this country. Last week the Co-operative Film Exchange, which already controls World Features, announced that they had secured the Metro pictures. The first to be shown will be "The Shooting of Dan McGrew," which will be screened at the new Australian Photoplay Theater, one of the finest in Australia.

* * *

"The Mirror," the foremost Sydney weekly paper, recently conducted a Photoplayers Contest. The winners were as follows:

Drama—Henry Walthall, Mary Pickford, 1st; Maurice Costello, Marguerite Clark, 2nd; Harold Lockwood, Florence LaBadie, 3rd.

Comedy—Charles Chaplin, Mabel Normand, 1st; Roscoe Arbuckle, Fay Tincher, 2nd; Ford Sterling, Mary Pickford, 3rd.

I may state that this is the first contest of its kind yet held in Australia.

* * *

The Palace theater, which is one of the oldest "legit" houses in Sydney, is opening this week to photoplays again with "The Juggernaut," Vitagraph's Blue Ribbon Feature. Australasian Films, Limited, have the rights for Australia, and are charging 3, 2 and 1 shilling (75c, 50c and 25c) admission. The Palace theater had shown several famous pictures during the last year, including "Judith of Bethulia" and "Hypocrites."

* * *

William Fox Photoplays (Australasia), Limited, has been formed with Lieutenant James P. Anderson as manager. The new firm will act as sole distributing agents of William Fox productions in Australia. I had the pleasure of being present at a private exhibition of several subjects, namely "Carmen," "Samson," "The Kreutzer Sonata" and "The Plunderer." Leading Sydney professional men, including several members of Parliament, were present, and also many theatrical managers and artists. "Carmen" is a splendid picture, and was loudly applauded. Theda Bara deserves much credit for her fine interpretation of "Carmen." William Farnum gained many new admirers by his fine work in "Samson" and "The Plunderer." The announcement by the J. C. Williamson Company that they would regularly show these features at one of their theatres in Sydney has caused quite a sensation in the moving picture world here. The Theater Royal has been chosen as the place of screening, and it is notable that this house has played "legit" ever since its opening, over forty years ago, with the exception of about three weeks, when in September last, the Panama Exposition pictures were shown. The rates of admission will be 3 shillings, 2 shillings and 1 shilling (75c, 50c and 25c). "Carmen" will be the first attraction, and will be supported by a program of small pictures. Each feature will run for one week only, regardless of popularity.

* * *

"The Warning," the five-part Equitable feature, is at present breaking all attendance records in Sydney. Being widely advertised before its first presentation at the Crystal Palace theater, it became well-known to all picture-goers, and the result is crowded houses wherever shown.

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Features shown here during the past three weeks include "The Labyrinth" (Equitable). This picture, like other dramas by the same company, had a very successful run, being retained for an extra week at the Lyric theater. The "train wreck" in this play deserves special mention, especially when no train was used. "Kilmeny," by Morosco, featuring Lenore Ulrich; "Her Triumph," with Gaby Deslys; "After Dark" (World) with the Sydney photoplayer, Alec B. Francis, and "The Cub" (World).

TOM S. IMRIE.

Sydney, Australia, February 14, 1916.

"IRON CLAW" WARDROBE EXPENSIVE.

Pearl White, the daring heroine of "The Perils of Pauline" and "The Exploits of Elaine," who is now starring in "The Iron Claw," the new Pathe serial, has been equipped with no less than thirty-four gowns, thirteen suits, eleven cloaks and coats, innumerable hats and other accessories costing the Pathe Company $25,000, a record sum even in these days of extravagantly produced screen plays. Miss White declares she will do better work in "The Iron Claw" than in any of her previous successes. "To be well dressed is half the battle," she says, "and I know I can take care of the other half."

One of the most striking of Miss White's gowns is one of sapphire blue sequins on shaded green and blue chiffon, bound at the edges with silver ribbon and trimmed with small silver balls. The skirt is of sequins, finished with an eight-inch flounce of blue net and hemstitched in silver. The bodice is of sequins with draped tulle sleeves. This creation cost $1,000, and while wearing it Miss White is required to struggle with the villain down a flight of stairs. Ten dollars should be a good price for it after the "take."

Another sartorial triumph is an afternoon gown of dark blue Georgette crepe trimmed with ruffles of old blue taffeta and dark blue ribbon. French rosettes of dark blue and silver tassels provide a further trimming for the bodice which has a deep white chiffon collar, trimmed with Krimmer fur.

A sapphire blue chiffon velvet evening coat, worn by the peerless Pathe star in another episode, should make the fair members of the audience gasp at its gorgeousness. It is trimmed with solid gold ornaments set with jet. Another masterpiece of the modiste is a Russian dark blue chiffon velvet suit with a cape edged with Krimmer fur and collar and cuffs of the same material.

Some of the costumes will be worn by Miss White only in one scene. After the camera handle has been turned on them for a few minutes they will have served their purpose as far as the Pathe Company is concerned.

MAINE THEATERS, INC., BUILDING ANOTHER HOUSE.

Another high class moving picture theater will soon be opened by the Maine Theaters, Inc., of Rockland, Me. The new house will be in Biddeford, Me., at the corner of Alfred and Bacon streets, and will have a seating capacity of 1,300. The Maine Theaters, Inc., already operate ten photoplay palaces.

GLADYS BROCKWELL BACK.

Miss Gladys Brockwell has returned to work at Universal City, and will be seen in leads with the Robert Leonard Company, working principally under the direction of David Kirkland. Miss Brockwell is a favorite at the big film city and her many friends were delighted to hear this clever actress had been re-engaged. Her first work under the present arrangement will be the lead in "Their Wedding Night."

LONDON TRADE TOPICS

"THE Battle Cry of Peace" has been shown to the trade and press under the auspices of the Vitagraph Company and under the new title of "An American's Home." The fact that British audiences are already war-hardened to a certain extent will not shear this Blue Ribbon of its dominating power. It has already been eulogized by staff officers of the army as a picture that will effectually stimulate recruiting wherever exhibited. The main idea of the production is, however, not exactly new to us, having been previously exploited in a stage play of five or six years ago entitled "An Englishman's Home."

* * *

A clumsy anachronism is being noticed and pointed out by many people in the Famous Players film, "The Moth and the Flame." In the first reel the girl receives a telegram from Fletcher upon the identical form it was despatched and with the postage stamps, tendered in prepayment at a place more than a hundred miles away, adhering to it.

* * *

Harold M. Shaw, producer of the first subject issued by the London Film Company, "The House of Temperley," and subsequently of "Trilby" and "England's Menace" among others, has severed his connection with that company and will shortly journey to the United States.

* * *

Among a certain set of people in London it has become a fad to attend the private trade shows of the different film companies, says a writer, and these faddists have been given the name of "first-filmers." There is no gainsaying this assertion. Not that the "first-filmers" have the remotest connection with the trade. They watch the announcements of manufacturers and agents and turn up at the trade shows in such large numbers that very often the bonafide viewer or exhibitor has to stand. At the show the other day of the new Hepworth Pinero picture a welcome expedient was found in numbering and reserving seats for all members of the trade likely to attend.

* * *

The Hepworth Co. by the way has just completed another visualization of a Pinero play. This is Sir Arthur's famous comedy of theatrical life, "Trelawney of the Wells." The Turner Films, Ltd., associated with the Hepworth Company, also announce this week the completion of a drama of slumdom called "Doorsteps." Florence Turner with Henry Edwards opposite take the two chief characters.

* * *

The Registrar of Joint Stock Companies has once more been taking stock in his motion picture department. His most recent statistics show that during the year 1915 disaster overtook a larger proportion than usual of motion picture enterprises, there being an excess of 150 companies compelled to retire from business. To counter balance this there were only 53 new registrations, the aggregate capital amounting to approximately $2,150,000. In 1914 there were just over 300 new companies incorporated with a combined capital of over $12,000,000, and since the inception of the industry there has been a total of 1,887 separate concerns registered under the limited liability laws involving a total capital of nearly $60,000,000.

* * *

Pathe Freres are following the "Elaine" serial in Great Britain with its shorter successor, "The Girl of Lost Island," released in the States under the title, "Neil of the Navy." The practice of rechristening foreign films shipped to Britain does not as a rule find much favor with the London agents of manufacturers except in the case of a different language making it necessary. It savors too much of the obsolete theatrical strategem of touring an unsuccessful American play in England under a new name to confuse critics and reviewers. The newest Universal serial, "Graft," comes to us as "The Mills of Greed," while the current serial from the same house, "The Purple Iris" first saw the arc-light in America with the designation of "Under the Crescent."

* * *

While still cherishing its grotesque ideas of foreign film prohibition the London scare press never loses an opportunity to attack the home industry—or those parts of it in which it is not interested—and if the opportunity is not periodically present it never disappoints the public by failing to manufacture one. The London County Council has under consideration a proposal to place all Sunday kinema performances in the Metropolis under the control of the National Sunday League, an organization for the provision and control of suitable Sunday entertainments in the city. In commenting upon this, the newspaper in question infers in customary trend of its own thoughts that the change is due to managers of moving picture theaters falsifying receipts upon those occasions when their doors have been open to aid the different charities. Fortunately, for the paper, the accusation is a general one and not directed at any particular hall or individual.

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The truth of the impending change is, however, recorded in the proceedings of the London County Council and is purely and simply on account of the ability and experience of the National Sunday League to organize Sunday entertainments upon an extensive scale, and furthermore is in deference to a long-standing suggestion of the Exhibitors' Association. Under the new arrangement all Sunday exhibitions in London would in future be given under the auspices of the League and after the payment of expenses the entire profits would be devoted to charities approved by the Council.

* * *

Two cases of particular interest to the export trade recently occupied the attention of the courts. The first concerned the British rights of the film, "The World, the Flesh and the Devil," in which Mrs. Laurence Cowen sued the Ideal Film Renting Co. for breach of contract. The film was originally owned by the McEmery Syndicate and from them Mrs. Cowen purchased world's rights except North America. She entered into an agreement with the Ideal Company to exploit the film in this country upon a twenty-five per cent. commission basis and her claim arose out of an allegation that this company ceased to advertise the film and instructed their agents not to secure any further bookings after Sept. 14 last. She contended that her agreement meant that the company must exploit the film so long as copyright lasted or until public taste was satiated. Subsidiary issues to the same claim were the surrender of copies and contracts and payment of money due. As a set-off against the latter the defence was that £100 had already been paid in financing another production of Mrs. Cowen's. Judge Neville in his decision said Mrs. Cowen was entitled to a statement of receipts, but entered no further judgment, leaving both parties to pay their own costs of the action.

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A similar claim was heard in the King's Bench Division, where Godfrey V. Z. Phillips sued Paul Mayer for the rescinding of an agreement to buy a film, "Wild Game Hunt in the Soudan," and for damages for breach of contract. The evidence showed that the film was not original nor exclusive and when shown at the London Opera House previous to the war was objected to because some of the scenes had been seen before. Judge Bailhache assessed Mr. Phillips damages at £250 subject to the payment of £100 balance of account to Mr. Mayer.

* * *

Larry Trimble and Flo Turner are now engaged at the Hepworth Company's studio at Walton upon a screen version of one of "Rita's" most famous novels, "Grim Justice."

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The newest and most original paraphrase of Aesop's "Fox and Sour Grapes" as condensed into headline by the "London Evening News" (Feb. 12): "American Film Importers Should Remember that we do not want their advertisements."

* * *

John D. Tippett, managing director of the Trans-Atlantic Film Company, has sold the Williamson submarine series of motion pictures to Edward Laurillard of the New Gallery Kinema in Regent street. To commemorate the successful run of these pictures at the Philharmonic Hall. Mr. Tippett last Wednesday invited a party of novelists, literateurs and pressmen to luncheon at Pagani's. The object of the function, to quote Mr. Tippett, was to act as a precursor of closer and more amicable relations between American producers and British authors. Dr. Charles announced on behalf of the Trans-Atlantic and Universal Companies that Mr. Tippett had arranged with the Society of British Authors to pay royalties upon work used instead of a lump

sum as heretofore and for the reversion of the rights to the author again after the elapse of a specified period. Charles Garvice, probably the most widely read writer of light literature in England, welcomed the concession as one that would appeal to all authors, and W. L. George, another well known novelist, remarked that authors working for the screen would have to change their ideas considerably, as at present most of them seemed to be writing on the theme, "Why am I, what I am, and if I were not what I am, why should I not be?" A good theme for a film story, observed Mr. Garvice.

* * *

Mention of the Society of Authors recalls that at the last meeting of its Cinema Sub-Committee, exception was taken to the large number of middlemen or intermediaries that were being placed between the manufacturer of motion pictures and the public. According to the secretary, the consequence was that both in America and England royalties upon sales and leases of films were being unfairly curtailed. A new form of contract between author and manufacturer was suggested as a remedy, but it is hoped the arrangement outlined in the foregoing paragraph will be adopted by all manufacturers, thus obviating further disputes.

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The new shipping regulations imposed by the American shipping and freight agencies in regard to the package of film exports in sealed metal cases (described in a recent issue of the "World") have occasioned considerable delay in recent shipments of negative and positive stock from New York.

* * *

The second series of the official war films of the British Army in France and Belgium arrived in town last week, and are certainly a much better contribution than the first series. They depict in graphic reality the shelling and destruction of an enemy's blockhouse, a vivid panorama of devasted Ypres; pleasing pictures of the Prince of Wales in action; the use of a war invention, the "sniperscope," and other convincing phases of the ghastly struggle. From the American view, this series is of particular interest, for the concluding parts illustrate some of the Canadian forces in action. And one glance at the screen is sufficient to prove its terrible reality. Closer views of the fifth battalion of the Canadian Infantry and Princess Patricia's Light Infantry going into action are included.

J. B. SUTCLIFFE.

FROM THE PHILIPPINES.

The film manufacturer has invaded Uncle Sam's farthermost possession and January saw the formation of the Cines Manila, the first manufacturer of films in the Islands. The managing director is E. M. Gross, a cinematograph man of a decade of experience in the Orient.

The company's first work was the dramatization of "El Filibusterismo," one of the novels of Jose Rizal, the author-martyr of the Filipino people. Rizal was executed in Manila in 1896 and his execution really started the revolt against Spain which culminated in the arrival of Dewey's fleet and the American troops. Mr. Gross last year produced the first of a series of novels by Rizal, "Noli Me Tangere," and it is still running to capacity houses in the theaters of the Islands. "El Filibusterismo" is a sequel to "Noli," and an even greater success for this picture is predicted.

The Cines Manila has its own troupe of carefully trained Filipino actors, and in the production of "El Filibusterismo" has used half a dozen of the leading actors of a Spanish troupe which was playing in Manila on a round trip of the world.

The company is the only manufacturer of film in the Philippines and expects to specialize on Philippine scenic topic and dramatic film, occasionally producing a historical drama.

BLEECKER HALL SECURES NEW WAR FILMS.

New film angles on the great European war are presented in a new collection of films which Bleecker Hall, the cameraman, recently brought back from Liverpool. Some of these were taken by Mr. Hall himself, and others are from negatives taken by the official photographers on the eastern front, the exclusive rights to which have been secured by the Hippodrome Film Company, 110 West Fortieth street, New York, which will present them to the exhibitor under the title "At the Front with the Allies."

Thomas Meighan With Lasky

THOMAS MEIGHAN, who has come rapidly into popularity as one of the leading members of the Jesse L. Lasky Feature Play studio organization, according to announcement made last week, is to be featured soon in several elaborate productions. Few players having achieved exceptional success on the dramatic stage—for Mr. Meighan was well known to Broadway audiences for several years before he went with the Lasky company—have been able to so quickly adapt themselves to photoplay acting as has Mr. Meighan.

Thomas Meighan.

Following his most recent big role as the revenue officer in the Lasky production, "The Trail of the Lonesome Pine," Mr. Meighan has begun work in leading support of Blanche Sweet in the picturization of "The Sowers." In this production he will appear as Paul Alexis.

Mr. Meighan has had an interesting career. He was born in Pittsburgh and during his school years he achieved considerable prominence as an athlete. Despite the wishes of his parents, Mr. Meighan cherished a desire to go on the stage. His first engagement was with Henrietta Crossman. Just previous to joining the Lasky company, last summer, Mr. Meighan had one of the principal roles in the original production of the melodrama "On Trial." His first appearance in a photoplay production with the Lasky Company, was as Burton Temple in "The Fighting Hope," a Lasky-Belasco production. Subsequently, he appeared in "Blackbirds," "Out of Darkness," "The Secret Sin," "Puddin' Head Wilson," and "The Trail of the Lonesome Pine."

Jack Dillon, Vogue Director

"SLAPSTICK with a Reason" is Jack Dillon's religion. He is the director of one of the Vogue comedy companies, and has few equals when it comes to cramming laughs into film in a compact series of superlatively comical plots and actions.

Further, Mr. Dillon is resourceful. He will not permit weather conditions or anything else to delay his output of mirth-creating pictures.

Jack Dillon.

During the recent weeks when southern California was held rigidly in the grip of inclement weather, Jack Dillon was there behind the camera—sometimes in front of it—with little "Brownie" (W. J. Brown) industriously cranking to register every atom of fun that was going on before the lens.

Mr. Dillon conceived the idea of making a motion picture of a cinema production, giving to the public a precise idea as to how the films are made for the purpose of amusing and entertaining the millions of people who patronize the motion picture theaters.

This one-reel Vogue comedy is called "More Truth Than Poetry," featuring Russ Powell, Priscilla Dean and Arthur Moon in the important roles; and, aside from being highly amusing, it will be of instructive value to moving picture fans who are interested in knowing just how a picture is produced. This comic reel was released on the Mutual program, March 12.

GERMAN TRADE NOTES.

THE latest effort toward talking-pictures had its inaugural at the Union theater, Friedrich Strasse in the form of a film opera. The Deutsch Lichtspier Opera Company screened Wagner's "Lohengrin," using in the main roles such first-class opera singers as Elisabeth Boehm van Endett, Frieda Langendorff and Felix Dahn. The opera was taken under the baton of Director Hermann Stange of the royal German Landstheater, Prag, who is throughout the picture shown directing in a small frame at the bottom of the film. At the performance singers hidden in the darkened room are substituted for the originals in the film. The film has not made a very favorable impression for numerous reasons, chief among which are that the voices of the singers shown in the picture are too well known in Berlin to permit substitution, the difficulty for the singers, orchestra and projecting machine to work simultaneously, and the lack of changing scenes which give life and imptus to a film. Especially unfortunate was the choice in opera, as "Lohengrin" with its long acts, especially the first, greatly tired the spectators, who are used to action in films. The possibilities which the outdoor scenes afforded were also lost since all of these scenes were taken in the studio. With all its failings the film opera is at least a step toward giving the small town dweller, who is not so critical of vocal resemblances, an opportunity to see some of the better things which his city cousin enjoys.

* * *

Kinematograph patrons in Berlin have been especially fortunate in the number of splendid features which have recentl, been offered them.

* * *

The Union theaters are featuring the Deutsche Mutoscop and Biograph Company's "Der Rote Faden" (The Red Cord), which demonstrates in a very interesting and cleverly worked out detective story the possibilities for films of this kind through the aid of secret doors, sinking furniture and other clever technical constructions.

* * *

The Tauentzien Palast is playing Rudolf Meinert's "William Voss, der Millionendieb," an exciting detective film taken from an idea by the late Director L. N. Turzinsky. The film, although throughout replete with thrills, embodies a refinement which causes even opponents of detective films to view this work with great enjoyment.

* * *

The Kammerlichtspiele presents as the main attraction the Nordische-Film, "Der Ring der Pharaonen," with Ebba Thomsen in the leading role. The action of the drama, which begins in old Egypt and then comes down to modern times, is gripping as well as picturesque. A Wild West act, "Der Praeriekutscher" (The Prairie Coacher), shows some wonderful riding stunts.

* * *

The attraction at the Mozart Lichtspiele is the Walter Schmidt-Haessler supervised fantastic tragedy in five acts, "Spinolas letztes Gesicht" (Spinola's Last Face). Public and critics are unanimous in acknowledging the merits of this exceedingly well staged picture. Maria Carmi once more exhibited her versatility and charm in her Genoveva role, while Josef Klein as the main figure, Spinola, and Theodor Loos as the poet interpreted their parts with equal skill.

* * *

Visitors at the Marmorhaus were kept in continuous laughter by Heinz Gordon's farce, "Wie werde ich Amanda los?" The cast consists of a number of star laugh producers, including Henry Bender, Mizzi Wirth, Hanna Brinkmann, Heinrich Peer, Victor Janson and Max Adalbert.

* * *

The "Wittelsbach" on Bayerischer Platz in addition to an amusing Dorrit Weixler comedy, "Auf Hoheits Fuersprache," shows the Nordische tragedy, "Die Sensation im Morgenblatt" with Carlo Wied in the leading part. The picture is especially good in photography, various and intricate light effects and beautiful outdoor views add materially to the charm of the picture.

Prompted by the idea of raising the standard of films and also with a view towards encouraging the talent in young German writers, the Oliver Film Company has inaugurated a film idea contest. All ideas received up to the twenty-ninth of February, 1916, and which are produced in film during the current year will be paid for upon acceptance with 300 marks. The film must not exceed 1,000 meters and should preferably be divided into three acts, although this last stipulation is not exacting. Books on the rental of these films will be kept and the author whose film will register the highest returns will be rewarded with a prize of 1,500 marks, the second and third highest with respectively 1,000 marks and 500 marks.

* * *

Richard Oswald has commenced work upon the filming of "The Tales of Hoffmann." C. T. U. Hoffmann's tale has been rearranged by Fritz Friedman-Friedrich and Mr. Oswald for the film. Hoffmann will be played by Erich Kaiser-Titz; the other roles will be taken by Ferdinand Bonn, Friedrich Kuehne, Werner Krauss, Lupu Pick, Resel Orla, Thea Sandten, Relly Ridon, Loere Rueckert and Kaete Oswald. The stage-settings are in the hands of Manfred Noa. Music taken from Offenbach's motives is being arranged to accompany the film.

* * *

The May-Film has secured the filming rights for Konrad Wieder's romance, "Der Teutone." Since the action of the story transpires in various seasons of the year, the film will not be complete until next Fall. The direction will be under Joe May.

* * *

As a serial to "Der Rote Faden," which is having a run at the Union theaters, the Deutsche Mutoscop & Biograph Company is preparing the second work of the Barker-Swift series, "Wer war es?" (Who was it?). The leads will be taken by Rudolf Klein-Rohden and Louis Ralph under the direction of von Woringen.

* * *

According to reports received from Duesseldorf, "William Voss," which met with such success at the Berlin Tauentzien Palast, is playing nightly in the Palast theater to sold-out houses.

* * *

An extraordinary film which is at present causing much comment is Harry Piel's newest work, "Die Grosse Wette" (The Great Bet), which is having its premier at the Marmorhaus. The action of this film is supposed to take place in the year 2,000 and Mr. Piel has endeavored to give a representation of the world as it will be at that period. Needless to say astonishing and intricate technical tricks, including an airline cab-service, an exceedingly cleverly constructed millionaire's palace with all twenty-first century conveniences, a library whose books step out of place by merely pressing upon a button, were used as means toward showing life in the next century. An interesting plot revolving about an American millionaire who bets his fortune upon his ability to live three days with a tricky automatic figure forms the substance of the story throughout which many amazing things happen. Criticisms over the film are divided, but in general the work has been favorably received, inasmuch as it is a change from the ordinary love drama and also points the way toward a new school in films. The leading parts lie in the hands of Mizzi Wirth and Ludwig Hartmann, who executed their respective roles with great understanding. Especially commendable are the settings which Mr. Piel has arranged in this film.

* * *

Director Joe May, who is responsible for a number of successful film works, among which might be mentioned the Joe Deebs detective series, has now produced a work which in quality surpasses even that of his previous films. "Die Sünde der Helga Arndt" (Helga Arndt's Sin) is having a prolonged run at the Tauentzien Palast. The winsome Mia May, who appears in the title role, gives a wonderfully vivid representation of the beautiful woman who cannot break with the past. The film is predestined to be a lasting success.

* * *

The Mozart Lichtspiele presents Richard Oswald's "Die Silberne Kugel" (The Silver Ball), a detective story with, Erich Kaiser-Titz in the main role as Detective Engelbert Fox, who does full justice to a very flattering part. Praise is also due to Erich Schoenfelder, who, through his unfailing humor, added materially to the film's success.

* * *

The main attraction at the Kammerlichtspiele is "Der Eremit" (The Hermit), the story of an unhappy marriage.

The development of the drama and the solving of the problem of the play are worked out in a very interesting manner, while the excellent playing of two children caused much satisfactory comment.

* * *

Following the Gulaschkanone (the goulash cannon, as the German field kitchen has been affectionately christened), and the Bildungskanone (the field library), there will soon appear a "Flimmerkanone." At the incitation of Baroness Fries-Skene of Triest a rolling cinema will be provided for the benefit of the soldiers on the Isonzo front. The cinema, which will be presented to the Southwest army by the Women's War Benefits Committee of Triest, consists of three wagons which contain all necessary apparatus for a complete cinema, including an orchestral arrangement. The wagons will be sent this week to Triest and from there to the war zone, so that the Isonzo troops will have their first show within a few days. Owing to the cinema's mobility soldiers in every part of the army will be able to enjoy the entertainments.

* * *

The first number of the newest trade journal, "Der Film," has made its appearance and is in every respect in keeping with the progressive strides which the cinematograph has made. The journal is the official organ of the Society for the Protection of the general interests of the Cinematograph and Allied Trades.

* * *

Mr. Mandl of the Messter Film Company, Berlin, is at present in Vienna, where final arrangements are being made together with the Austrian film concerns, Philipp and Pressburger, and the Sascha-Film, for the building of a modern film laboratory. Mr. Messter, who is at present in the field, is also shortly expected in Vienna.

* * *

The Munich police have taken steps against the gross, sensational film posters and other advertisements which offend the refined aesthetic in word or picture. The exhibiting of such posters will be prohibited. The Department trusts that cinema owners will not find this ruling harsh as the German poster artist is capable of producing worthy things if a demand for such is created.

* * *

. Miss Olga Desmond has returned from an Austrian-Hungarian tour, where she appeared in many of the principal cinemas and theaters, and will soon begin work upon the newest Desmond film. Miss Desmond's last film, "Puppenspielers Lene," to which Professor von Woikowsky-Biedau wrote the music to the ballet in the third act, bids to share the popularity achieved by the first Olga Desmond film, "Nocturno." Among other Berlin film favorites who are now enjoying successful tours are Anna Mueller-Lincke, Franz Schmelter, Dorrit Weixler and Manny Ziener.

Berlin, February 10, 1916.

J. A. FLEITZER.

BESSIE EYTON'S BEAUTIFUL GOWNS.

Bessie Eyton plays a princess in a mythical kingdom in the Selig comedy, "A Strange Adventure," in which production she is co-star with Jack Pickford and she will wear two gowns which are certain to set feminine hearts aflutter. Both were designed by herself and are exceptionally beautiful. The first is of silver net shirred over a foundation of cloth of silver, with a bodice composed entirely of rhinestones and pearls set in an intricate Oriental pattern; a cloud of silver tulle is draped about the shoulders and Miss Eyton has christened it "Shimmering Mist." The other is of fine black net embroidered in blue and green sequins, over a foundation of cloth of gold. The ends of two hundred peacock feathers are used as a fringe six inches wide about the bottom and a tunic of peacock feathers hangs from the waist line, forming an over-drape, which is oddly effective. The short bodice is of blue and green sequins, the sleeves are of the embroidered net and a quaint train of peacock blue velvet is draped from the shoulders. Color photography alone could convey the wonderful beauty of this unusual gown. Miss Eyton calls the creation "Peacock's Vanity" and one could not imagine a more appropriate name.

RAYMOND G. NYE JOINS UNIVERSAL.

Raymond G. Nye, accredited film artist, with a reputation envied by many an older thespian, has joined the Universal forces at their Pacific Coast studios, where he is to appear in heavy leads in the production of Western films.

The Art of the Moving Picture

Vachel Lindsay's Book Interesting—Is Not Always Practical Survey of the Art.

By Epes Winthrop Sargent.

VACHEL LINDSAY is a poet and artist, and it is perhaps but natural that his new work on the picture of motion should judge the infant art by the yardstick of the atelier. In this Mr. Lindsay is a most welcome relief from the scores of essayists who persist in treating the silent drama as the illegitimate offspring of the drama stage and comparing it with the latter to its disadvantage. Mr. Lindsay recognizes that there is more of plastic than dramatic art in pictured motion, and, indeed, he decries the results attained by certain producers who yield "neither good moving picture nor good stage play;" which is precisely what so many film productions are. The real pleasure in reading Mr. Lindsay is found in these occasional flashes of estimate so accurate as to suggest measurement by micrometer, but, on the other hand, the very next phrase may be a suggestion so radical as almost to nullify the authority of the statement just made.

Undoubtedly Mr. Lindsay knows the field of which he writes far more intimately and completely than those before him who have sought to pose as commentators and instructors. He knows and loves the motion picture. He writes from exact and intimate knowledge and when the subject does not run counter to his own peculiar views he speaks with an incisiveness that we recall in the work of no other commentator not directly connected with the business. It is precisely this quality that makes one regret that Mr. Lindsay seeks to hold so closely to his idealism. Granted that it is the idealist and the dreamer to whom we must look for new expression of an art still in the making, Mr. Lindsay, for the greater part, is too revolutionary for a pathbreaker to better things. He decries the terms of the stage, but urges instead the expression of painting and sculpture. It is wholly true that painting and sculpture are more intimately connected with the pictured expression of fancy than the drama stage, where dialogue generally rises superior to visual production —or should—but in urging the new standard he seeks to bring about too radical and too abrupt a change.

As a critic and commentator, Mr. Lindsay speaks with weight and discernment, but as an innovator he too strenuously urges art as a substitute for drama and finds in the art museums the proper schoolroom for the player and producer. Assuredly in the time to come art will come more and more into the photographic studio, but Mr. Lindsay seeks to make the change too abruptly. This is a business recruited largely, if not wholly, from the ranks of the theatrical profession, and he speaks in a tongue foreign to the majority of those whom he would reach. He himself admits that to his surprise he finds that the examples of photoplay and photoplay acting he has cited seem all to revert to Griffith and the players he has trained. He might have added, with equal truth, that this is not because Griffith is so great, but because there are so few, as yet, who are even good. Few of our present day producers will take the trouble even to attempt to understand Mr. Lindsay's arguments. Fewer still will be able to grasp his meaning. He speaks in terms of art and architecture. They may perhaps, sense his chapters on Scripture in Motion and Painting in Motion, but Architecture in Motion will not appeal and other chapters will be still more strange than Greek.

It seems almost a pity that a man who can appraise so exactly the current film productions should have sought to air both his knowledge and his ideals in the same volume, obscuring sound sense with fantastic suggestion. Could he be induced to write another book dealing wholly with the few merits and many faults of present day production, he would give to the photoplay world a work of rare excellence, for he knows better than most the virtues and defects and a dissection of both in plain language, unhampered by comment and suggestion too radical to find acceptance or even understanding, would be of greater value at the moment and perhaps pave the way for a second volume in which he could then advance his theories. He cannot find ready acceptance when he contends that the true accompaniment to the picture should be not music, but the subdued hum of conversation. It seems strange that he should advocate the encouragement of talking during the run of a picture by managerial devices, yet this is no more of a jarring note than many other suggestions that rub elbows with sound sense and keen judgment. Mr. Lindsay is interesting, but at times most irritating because he belittles his own judgment with flights of fancy that question the merit of the whole. (The Art of the Photoplay, by Vatchel Lindsay. The Macmillan Company. $1.25 net.)

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Llewllyn's Preference.

EVIDENTLY John W. Llewllyn has lost none of his enterprise since he dropped out of West Point, Ga. He is located now at Fitzgerald in the same State. Down at the bottom of the page you will see a cut that shows his idea of a preferred position advertisement. If you run your own house organ you can make it up as you please, but this is the top of the first page of a three times a week newspaper and the first instance we know of a newspaper selling space across the top of the page. The layout is good for a strip advertisement anywhere in the paper, but should be held together with six or twelve point rule if run in the body of the sheet. Mr. Llewllyn used the enlarged foot prints on the sidewalk for the Man Trail and writes that he has something new for A Bunch of Keys. So clever a stunt man should subscribe to the V-L-S-E Pals. It only costs a quarter a year and even a poor idea is worth that much—and the Pals' ideas are not poor.

From the Northland.

Lately we told about Tom North's automatic telegram that you had only to sign and send. He builds up on this by sending in the V-L-S-E Pals a blank ready addressed to himself and at the bottom a note about the Hearst-Vitagraph and adds, "Use this as a day letter or night letter form for your order for the Hearst-Vitagraph News Pictorial or for any other inquiry regarding rates and services—message to be at our expense." When you think of the business that has been lost to some exchanges through their picayune attitude about telegrams, you can understand why the V-L-S-E program goes ahead. Mr. Irwin surely is some picker when it comes to exchange managers and none of them beats T. N.

Here is another scheme that is good clear through. For the benefit of exhibitors the reviews of the V-L-S-E subjects are tabulated, three papers being catalogued. Instead of looking through a lot of back numbers, the exhibitor knows just which paper to look for. Pals is trying to get second-class entry on a paid subscription list and we're willing to go on the stand and testify that the Pals has a real value to exhibitors as great as its value to the house that issues it. This catalogue of reviews is one of the best little labor savers yet.

Program Stuff.

Here is some good program stuff that is taken from the monthly of the New Family theatre, Adrian, Mich.

> A partner in any business has a voice in its conduct.
>
> Very often, at the close of a performance, as the audience is passing out through the foyer, we overhear one person say to another: "Now there was a good picture. If I could see a picture on that order I'd come here all the time." Why not tell that to us? Your friend or your neighbor may like to share your views and your verdicts, but he or she will never make an effort to bring your style of picture to the theatre. If those little hints of yours were only left at the box office WE would make a determined effort to secure another picture similar to the one you liked, and WE would keep you informed as to its coming. And again, we overhear such expressions as "Not very good," "I didn't think much of that," or "I'd rather see Miss or Mr. So and So," and similarly expressed opinions. Why not tell us? Why not, when passing the box on your way out say," I do not like that kind of a picture," or if you do like it say "That was a good play; when will you have another?"

And here is another good line that you can work over into your own programs:

> UNEXPECTED GUESTS
>
> Often times "drop in" on you. They are friends of yours and want to be entertained. The best solution to this portion is the New Family Theater. Seats reserved for theater parties upon request.

The New Family and the Majestic, Cleveland, by the way, are the only monthly programs that we know of. Are there any others? It takes a lot of booking ahead to be able to get out this form, and you have to be reasonably certain that there will be comparatively few changes. If there are any other monthlies, we should like to see them.

Saying Something.

The Philadelphia exchange of the Paramount, the Famous Players Exchange, is doing some missionary work in the house bulletin. Here is something from a late issue:

> Advertising puts new life into the performance at your theater. Besides increasing the public demand for a staple product, it stirs up your organization, putting enthusiasm into your employees, so that each one is a "booster."
>
> Enthusiasm pumped into your employees many times means the success of your enterprise. When your patrons come in to a performance the man on the door greets them with a confident smile; the usher does the same; the operator seems to take greater care in the projection; the musicians seem to put their souls into their playing, and so on. You feel proud of your theater, and you have a right. The public soon begin to to feel this tide of "gladness." The right kind of contagious advertising will bring the business.

Perhaps you've never heard your blase usher talk—away from the house. Some of them like to pose as "hard audience" and affect a lofty contempt for pictures merely to impress their listeners with a sense of their importance. They think it is big to be tired of pictures—to have seen so many that nothing has power to please. They may behave around the theater, but with a crowd of their friends they will find no good in the coming programs and the friends pass the word along. Get after your own people. Make them realize that while they may work for you only a part of the day, you are entitled to command their loyalty in and out of the theater.

Change the Type.

The Davison theater, Beaver Dam, Wis., sends in a house program and asks for suggestions. It is a card folder about 3 by 5½, a deep salmon printed in black. The combination is too hard. It probably will be a difficult matter to get any ink that will look well on the stock, so it would be better to change the color of the stock. A white card, done in black, is apt to look bleak. A fairly light blue printed in deep blue or a deep but brilliant green will look better, or a green stock done in green ink will work well. If there is stock on hand that must be used up, a red or brown should work well, brown better than the red if the shade is right, but it should be strong photographic brown.

For another thing the printer has stuck the page too full of large type. It is ugly type at that. The house name is in Gothic, black, hard-angled and forbidding. A fancy but clear face should be used, possibly one of the inlines rather than an outline. This is a type with a white line in the center instead of black lines about a white space. The word "Theater," just below, should be cut out and instead a light

FRIDAY
Robert Edison
In
"The Cave Man"
V. S. L. E. Feature
and 3 other Reels.

SATURDAY
Florence Turner
in "FOR HER PEOPLE"
and a Paramount-Bray
Comedy Cartoons.

AMUSU THEATRE
J. W. LLEWELLYN, Manager
THE HOME OF EXCLUSIVE FEATURES
5 and 10c
WHERE EVERYBODY MEETS EVERYBODY

MONDAY
NILPAHC ELRAHC
In His Latest Success
"WORK"
And 3 other Reels.

TUESDAY
MARGUERITE CLARK
IN
PRINCE AND THE PAUPER

THRICE-A-WEEK
FRIDAY EDITION
THE LEADER ENTERPRISE
And Press
Monday Wednesday Friday

Official Organ Ben Hill County. FITZGERALD, BEN HILL COUNTY, GEORGIA, FEB. 18, 1916 VOL. XXI, NO. 21

OFFICERS OF
KITCHIN WILL HOLD JOB AS LEADER OF THE HOUSE DEMOCRATS.
WILSON FORMALLY IN RACE FOR 2ND TERM
WASHINGTON, Feb. 14—In a let-
CHAUTAUQUA SEASON OPENED YESTERDAY
DAN G. HUGHES DEAD FROM BLOOD POISON
Funeral at Atlanta With Interment at
CHAUTAUQUA OPENS WITH A SWING

face "The" in about an eight point caps placed above the house name. We do not like the idea of the line cut of the house. In these half-tone days a line cut of a building looks archaic. It should either be replaced by a half-tone or removed. If it is held in, there should be some white space top and bottom.

This can easily be gained if the printer is made to set the lower part of the page in smaller faces. It is not necessary to use an eighteen or twenty-four point face for the word "Program." This should be set in eight or ten point to read:

Program for the
Week of February 7 to 12.

The other lines should be reset in smaller and prettier face. If he has nothing else he should throw a match in the benzine can and buy new type with the insurance money.

The inside pages are just as bleak and ugly. You hate to look at them. In the first place, a two point rule is used to panel the days. Where there is no other matter on the page, a one point will be lighter and less suggestive of a funeral notice, particularly on so small a page. The heavier rule is to be used when you have to fight to keep the outside advertising from falling into the program space. Then you can use six point, if you have to, but where you have the page to yourself, such rule is out of place. The largest and blackest line is not the play title but the date. The date can go in a smaller italic letter and then the extra two points can be given the title. Get them interested in the play and they will note the date quickly enough.

All of this can be done with precisely the same copy now supplied. It is merely a matter of composition.

The back page shows a house fault. It is headed "Notes of Interest to our Patrons" and carries a series of announcements such as

The Girl and the Game
Every Tuesday
Paramount Features
Mondays and Thursdays

There are nine of these, each carefully segregated. Here the use of a light rule gives a better effect, but a running story will be better yet. Instead of the above let the story run:

> Each Tuesday we show an episode of "The Girl and the Game," the famous railroad story by Cy Warman, now running in the leading daily papers of America. Miss Helen Holmes is the daring star.
>
> Mondays and Thursdays are Paramount feature days and this means the best the Photoplay field affords.

This takes less space than the isolated announcement and will be more readily assimilated. Set the stuff in not larger than eight point, make it chatty and it will be read with interest and not only hold but make business, if the stuff is changed each week. It would be even better to take just one talking point each week and elaborate on that.

No real improvement will show until the stock is changed, but the type would spoil the finest stock obtainable. It is not even good enough for an auction bill.

With Children's Matinees.

The Parkway, Baltimore, sends in its house programs which show that the theater is in line with the present movement for children's matinees. The house issues the program only every second week, changing but twice a week. Two forms are sent in. One dated January 10th offers an exceptionally pretty layout. There are two panels to the page and into the upper left hand corner of each is set a portrait cut. The rest of the panel is formed of double rule. If they repeat this make up, we should be glad to get a copy on white paper. This is blue on blue and will not make a decent cut. The stock is too good in one way and not good in another. It is a heavy coated paper, but it breaks quickly under handling and will not last the two weeks. The other program is on thinner but tougher stock and is better suited to the purpose. The layout is not so good on the inside pages and the front is an experiment in rule work that is odd, but effective only because it is odd. It represents a lot of work and has been joined with unusual care.

Both programs have the back page set as a miniature newspaper. We should like to reproduce this, too, if we can get good cut copy. There is a formal head and two columns of six point matter breaking to a cross page announcement about half way down. They list full information as to prices, hours of performance and telephone. It is well gotten up in every way, but the blue program is vastly, better, typographically, than the other.

Educational.

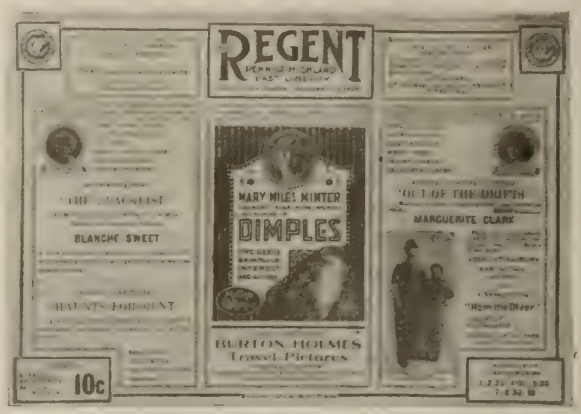
Get people coming to your house and if you run the right sort of shows, they will keep on coming. The great point is to get the stranger into your auditorium. Show him that you have something worth while and in no time at all he will cease to be a stranger Lately the Alhambra, Elwood, Ind., sent out this card:

> TO OUR PATRONS:
>
> Believing that you do not fully realize the kind of productions we are offering the public, and believing that you can more fully comprehend the merits of such photo plays as the "Sins of Society," "Salvation Nell," "Carmen," "The Warning," "Barbara Frietchie," "The Labyrinth" "The Rack," "Excuse Me" and "Camille" which we have shown in the last month. We invite you to accept this card with our compliments which will admit you on Monday evening, Feb. 21, 1916, when Metro will present Marguerite Snow in "Rosemary."
>
> THE ALHAMBRA AMUSEMENT CO.

There follows a list of coming attractions, the whole being on a card 6¼ by 3½. A card only six inches wide would have been much better proportioned. The printer has done his work rather badly, merely setting some type with no attempt at making a display. This is a mistake. Such a bid for business should be made as attractive as possible, for the appearance of the card itself is by many regarded as an indication of the sort of house that sends the card out. You would not scowl at a friend when you ask him to dinner. You extend the invitation with a smile. It is even more important to make a good first impression upon a stranger prospect. It would be better to change the greeting if you make use of this idea. It is to be supposed that your patrons know how good your programs are. There should exist no necessity for telling them. The appeal should be directed to non-patrons, and the greeting should be changed to suit.

Takes Half Pages.

The Regent theater, Pittsburgh, one of the Rowland and Clark string, is using half-page advertisements in the locality paper in East Liberty section. They get an attractive layout but in the present instance the use of a black background cut in the center and a type too small for the other titles plays up the middle section at the expense of the other programs. This cut does little more than suggest the layout, but it can be seen that the title lines of the outside



section do not stand up well. These could have been set in the same face had they been played up with a border with a little white space above and below. As it is, the black cut fades down the other titles and renders them inconspicuous. Apart from this printer's lapse the arrangement is unusually good. One good line is shown in the right hand "ear." This reads to the effect that a visitor to the house said that he felt as though he could breathe in the auditorium and they replied that he could because they built it that way. This hammers home the ventilating system as no announcement that the air is changed every two minutes ever could.

A Noisy Birth.

The Orpheum, Aberdeen, S. D., has been having "The Birth of A Nation" and A. W. Walker got out a pink edition of the Orpheum Herald to help along. The Normal School attended one performance in a body and there was a $4,000 advance sale, which is doing something for a motion picture. Mr. Walker also "sasses back" on a recent suggestion that he avoid commenting upon the dangerous condition of a rival theater, taking the position that theatergoers cannot be too careful. That part may be all right, but it is bad medicine to attack a business rival. It never pays. More than one house has been put on the map through attacks.

A Thirdly.

Just the other week we wondered how many monthly house programs there were and before the wonder was printed H. J. Clauer, of the Dreamland, Galena, Ill., comes in with a four-month program of Paramount and Metro pictures. This, it would seem, is entitled to the long distance record. The booklet is three and one-half by six inches, eight pages and cover, two shades of grey printed in blue and printed instead of being overprinted. Mr. Clauer says he gets these out "from time to time," so we presume that he does not issue three times a year but comes out more often with the issue, but with the long run program. The subjects are given but one line each and no month takes more than two-thirds of one of the pages, the rest being given up to house stuff, and it is mighty good house stuff. The first item given below is a capital argument for a small town house. It gives strikingly one of the chief appeals of the pictures. Other stuff also makes good clip material. We are sorry that Mr. Clauer never came in before. Look this over:

> EVERYBODY IN JONESVILLE
>
> wonders how Mr. and Mrs. Jones manage it. For, although Mr. Jones is President of the Jonesville Bank and Chief of the (2) Jonesville Police, he is no Croesus. And, while Mrs. Jones is of ancient lineage, she has no financial background but her father's Jonesville Agricultural Seminary. Compared with other residents they are merely well-to-do.
>
> But the Joneses are undisputed leaders of Jonesville Society. Mrs. Jones' dinners, teas, dances and bridge parties know no equals. And her clothes are the despair of the feminine population.

Mr. Jones, too, is dressed beyond reproach. The male citizens ape him sedulously. At least they try to. But everything he owns—his clothes, his motors his dogs his cigarettes—all are more distinguished than his friends can buy.

The Joneses seldom go to New York or any other large clearing-house of cultivation. And yet they are completely in touch with all that is going on. How do they manage it.

ABSURDLY SIMPLE

They visit Dreamland three times each week; they see there the latest things—the newest fashions for men and women of taste, and instead of going elsewhere to buy things they let their home merchants do their buying for him.

Dreamland doesn't preach; Dreamland doesn't teach; but it provides you with a generous share of good wholesome ican drama, clean humor and well drawn, well printed picture photoplays.

Before the pictures came, people got their ideas of life mainly from what they read. The demand for something better produced better newspapers, better magazines. The same demand is now heard for better pictures. The logic of this demand is the basis of Paramount and Metro quality programs.

The booklet is good in every way, for they even have a good printer. But when Mr. Clauer writes that for four years he has been getting good things out of the paper and that this is the first time he has put anything back, we feel like suing him for that back debt. If you can do better than usual work, send it along and help those who need help.

Listen To This.

A. W. Ballenger, of the Dean, York, Neb., has not been in as often as he used to come, but as usual he brings something when he does come. This time it is the first issue of a house program, but he offers a brand new angle in prices that it will pay others to study closely. It is not only good logic, but it has worked well in practice. He says:

> Am enclosing herewith issue one of our new paper. Tell us what you think of it. It is young and needs chastisement.
>
> Number two is going to look better, and we hope to get three out a little better than its predecessors.
>
> Note in the prices for the shows that the kiddies are kept at 5 cents. There is mention of it on page 2, column 2, and we find that it is a winner.
>
> Parents do not object to paying the advance for themselves on Feature Nights, but do kick like hades on a dime for the children.
>
> But, since putting in the 5 cent price for children, it has improved our attendance.
>
> As we have the capacity, we can handle all the children that come, and it tends to bring the older ones out, if they can afford to bring the children.
>
> There has been an increase of about three hundred per cent. in the number of children which come, which in itself more than pays, while the increase in adults has been very satisfactory.
>
> My reason for calling attention to this matter is that it may help some fellow exhibitor. Several of the boys in this state who have heard of it are more than pleased with the idea.

Now that Mr. Ballenger has raised the question and has given the answer, it is easy to see that this is so, but it is probably something that will occur to few others who may be suffering from the same trouble without knowing the cause. The program announcement referred to is merely a plain announcement that the prices for children under twelve will always be five cents irrespective of the price charged for regular admission. There is a good line in an article on the increased price for some bills. He says, "A manufacturer cannot make a washing machine as cheaply as he can a washtub, can he?" If you are raising prices, take that as the text for an article.

The sheet is a small four-pager nicely arranged. The heading is in type a shade too small for the size of the sheet, but this is better than type too large. The back page is given to the formal program and Mr. Ballenger uses a half box for his days, like this:

TUESDAY
FEBRUARY 8

This is more easily handled than a box and if set into the margin it serves as well. It would not be good in the body of the text.

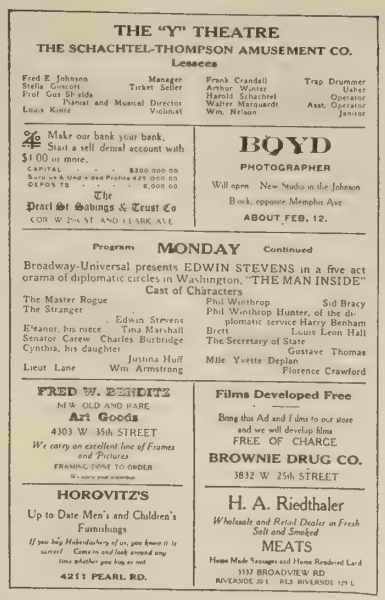
We will appreciate being placed on the regular mailing list, for we think that we can get a lot of good material. Mr. Ballenger used to be a welcome contributor once upon a time.

Getting Better.

A. H. Cobb, Jr., of the Temple theater, Hartsville, S. C., sends in a program fixed up from the suggestions made by this department as well as their printer can do it. The printer is rather shy of small display type and this handicaps the arrangement, but Mr. Cobb seems to have done about as well as he can do with his facilities and it is a neat and orderly program. One thing he might still do is to delete the word "program" at the top of the two program pages and divide this space between the three days of each page to get some white lines. It is not necessary to label it a program. The fact is self-evident. Mr. Cobb adds he will not "butt in" for some time. We hope he changes his mind and comes in regularly.

Too Much Type.

The Y theater, Cleveland, Ohio, sends in an eight page house program, white stock printed on red and with most pages far too full of type. It


THE "Y" THEATRE
THE SCHACHTEL-THOMPSON AMUSEMENT CO.
Lessees

Fred E. Johnson, Manager — Frank Crandall, Trap Drummer
Stella Gimlett, Ticket Seller — Arthur Wurtzer, Usher
Prof. Gus Shields, Pianist and Musical Director — Harold Schachtel, Operator
Louis Kintz, Violinist — Walter Marquardt, Asst. Operator
Wm. Nelson, Janitor

Make our bank your bank. Start a self denial account with $1.00 or more.
CAPITAL . . . $200,000.00
Surplus and Undivided Profits 425,000.00
DEPOSITS . . . 6,000.00
The Pearl St Savings & Trust Co
COR W 25th ST AND CLARK AVE

BOYD
PHOTOGRAPHER
Will open New Studio in the Johnson Block, opposite Memphis Ave
ABOUT FEB. 12.

Program MONDAY Continued

Broadway-Universal presents EDWIN STEVENS in a five act drama of diplomatic circles in Washington, "THE MAN INSIDE"
Cast of Characters
The Master Rogue — Phil Winthrop
The Stranger — Edwin Stevens
Sid Bracy
Phil Winthrop Hunter, of the diplomatic service Harry Benham
E'eanor, his niece — Tina Marshall
Brett — Louis Leon Hall
Senator Carew — Charles Burbridge
The Secretary of State — Gustave Thomas
Cynthia, his daughter — Justina Huff
Mlle Yvette Deplan
Lieut Lane — Wm Armstrong
Florence Crawford

FRED W. BENDTZ
NEW, OLD AND RARE
Art Goods
4303 W. 35th STREET
We carry an excellent line of Frames and Pictures
FRAMING DONE TO ORDER

Films Developed Free
Bring this Ad and Films to our store and we will develop films FREE OF CHARGE
BROWNIE DRUG CO.
3832 W. 25th STREET

HOROVITZ'S
Up to Date Men's and Children's Furnishings
If you buy Merchandise of us, you know it is correct. Come in and look around any time whether you buy or not
4211 PEARL RD.

H. A. Riedthaler
Wholesale and Retail Dealer in Fresh Salt and Smoked
MEATS
Home Made Sausages and Home Rendered Lard
3337 BROADVIEW RD
RIVERSIDE 201 RES RIVERSIDE 175 L

is not apt to do very good work for the house. It may interest persons already regular patrons, but it is not calculated to attract new business. The color scheme is too raw for one thing, but the chief faults are the overloaded pages and crowded program space. The house gets a comparatively small space and this is lost in the closely set advertising. something can be done by framing the program space in six point rule and using smaller type sizes, but it would be better to throw out some of the advertising even if it does represent actual money. And red ink should never be used on white paper for a program. A good black is best with blue for a second choice. The management should have a talk with the printer and tell him a few things. If he doesn't know it is a poor job, the work should be taken elsewhere. An earlier issue in black looks much better and here the effect of the overcrowding is less noticeable because in the first issue there were fewer advertisements and the space was broken across with jokes above and below the program space. In both programs the announcement is too brusque.

One, for example, runs:

> Francis Ford and Grace Cunard in The Broken Coin (11th. Episode). Billie Ritchie in Knocks and Opportunities. Robert Leonard in The Silent Member and others.

No effort apparently is made to give the anouncement attractiveness. That's what is offered. You can use your own judgment. A little touching up would give the suggestion of attractiveness that might pull business.

Uses Big Space.

The Opera House, Madera, Cal., uses page and half-page advertisements in the daily paper. This is going pretty strong, but it pays where the space rates permit the spread. They use the Paramount service and make a nice use of the Paramount portrait cuts for border work. They lay out the type nicely and the compositor worked in with them, for they get plenty of announcement while avoiding the appearance of overcrowding.

A Note from Natalie.

Steve Talbot, over at the Chestnut Street, Philadelphia, sends a card that reads:

> Dear Friend: Go and see the Deemon Rum gets his just deserts at the Chestnut Street opera house, *now*. It'll do you good. Natalie.

We hope that Steve means nothing personal in his remarks. The Jack Roses have bloomed and are gone and—well Steve did it very nicely and the handwriting on the face of the card matches the cut work on the back and Steve used a black ink both cases to get a match. It's an effective card—if he didn't have the Jack Roses in mind.

Getting After Churches.

The Motion Picture Exhibition Company, of Newark, N. J., offers an effective advertisement to ministers in a blotter, the top of which carries an article from the New York Times and then carries on the argument from a more direct approach. Most ministers write their sermons, most use blotters and most want well filled churches. The combination is excellent.

And by the way, did you ever try to get your local ministers interested? Even if you run Sundays yourself, you can afford to get that sort of opposition for the sake of the rest of the week.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tell all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. By mail, postpaid $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Undervalued.

EVEN if you are a sneak thief you must have a respect for your business and be anxious to be a good sneak thief, expert and adroit. You must desire to be a master in any line of work you essay, and yet so many who write photoplays seem to despise the art. This applies particularly to men who might write good plays if only they could realize that any old thing will do. One of the poorest synopses that came in the German Money scripts was from a dramatic editor. If he ever say such a thing on the stage he would go to the office and write two columns of solid roast on the production, but he was not writing a drama; "just a photoplay comedy," and he made it too wildly improbable to be accepted.

If dramatic critics can offend, perhaps others have an excuse, but there never is an excuse for slighting either your vocation or your avocation. Whatever you do try to do better than merely well. Do your very best.

Polishing.

Do not waste too much elbow grease polishing up your stuff. Get it out in first class form, but instead of wasting a couple of weeks going over it and changing a word here and there and perhaps adding or subtracting a scene, get down to business and see just what you can do to make the plot better. Polish that rather than the form. It will pay you better and bring quicker return.

When you write a story at first, you are too apt to feel that you are committed to one development. Forget that development and the written story for a month and you may find that Jack should be Jill.

Technical Terms.

It is no business of yours whatever how an effect is produced. You do not have to tell the director how to make a ghost. He knows how. You merely tell him that you want to show something. Tell him what it is you want to show *in the English language*. He can read and understand that. If you want to have a scene showing an apparition it is not necessary to tell him to use double exposure. He knew that before you started writing plays in all probability. You tell him that at a certain point "the figure of Claire appears in the doorway." He'll make it stop camera or dissolve to suit himself. You just tell him that the figure is there.

If we could only persuade new writers to lay off this technical stuff we could save both them and the directors a lot of trouble. Real, regular writers say "dissolve" only when it saves words and only when they know what a dissolve is. Until you have lived in a studio be content to call for effects without trying to explain them to the director.

Struggle.

Dr. J. Berg Esenwein, in his introduction to Charlton Andrews The Technique of Play Writing (The Writer's Library), voices a world-old theme when he writes: "A walk over makes a poor fight in a play as well as a baseball game." In other words, things cannot be made too easy for your hero. He must fight to win and the better the fighting, the more appreciated the winning is.

Typewriters.

One author writes that he has spent in excess of $55 having his scripts typed and now he has decided to learn to do the work himself. It has cost him more than the sum named, for no man can see the faults of a long-hand script.

Bromides.

An inquirer asks if there is any prohibition against plays dealing with aphasia, as one company writes her that they were not permitted to make such plays. There is nothing to which the censors will find objection in plays dealing with loss of memory. This is not obscene or immoral or anything else that will cause pain to the worthy Mr. Bretinger and his ilk, but there is such a thing as common sense that shows in flashes in the studio and no sane editor is going to pay out real spendable money for bromides.

It all resolves itself into a case of merit. An author wants to work at his trade. He has no ideas but he thinks he needs the money. That is no real reason for trying to write without something to write about, but he sits at the machine and thinks. It is almost a certainty that in such a frame of mind he will hit upon no novel idea; no new thought. It must be something unusual, he knows. He must do a lot of strange things and then find a reason for them. He splits fifty-fifty between it-was-a-dream and the aphasia alibi. This was all right years ago when lost memory was not so common, but the man who can take the theme today and make something out of it that is worthy of purchase is little less and sometimes something more than a genius.

With several hundred aphasia stories already produced, and several thousand more written, but never sold, it is not remarkable that there should be no market for the same old stuff.

Do not try to sell the old stuff. It is just wasting time to try and land the obvious. Any studio writer can do a dozen better aphasia stories than the average free lance, but he would rather resign than be fired when he is ready to quit, and so he does not.

Envelopes.

The other morning three envelopes in the same mail were all stamped "received in bad condition." In each instance they were white. It is seldom or never that a manila or kraft come in torn. There is a reason for this. White envelopes, except those that cost prohibitive prices, are made of wood pulp and this pulp is bleached to make it white. The bleaching agent is not thoroughly washed out and the stock rots. It cannot then stand even moderate handling without breaking. The white envelope may look nicer, but it does not look professional for professionals know that the cheaper envelopes are also better and use good manila.

Questions of Price.

One of the nicest questions the author is required to face when sales first begin is the matter of prices. Perhaps the author has concentrated energies in an effort to sell a particular studio. At last a sale is made with the usual bunk about the story being taken for the idea alone and "the price is small but—" stuff that some otherwise self-respecting companies resort to. The author fears that if the offer is refused the sale will be lost, and yet ten dollars a reel seems absurdly small for a five-reel story, and he hestitates to refuse and perhaps incur the ill will of the studio.

It is a cheap and nasty form of graft, generally practised by some editor who earns his own fancy salary by cutting down others, and it is hoped that the time will soon come when even the conceited directors will be ignored in favor of the companies that pay well and promptly, but meantime the question is one that each author must solve for himself. Three times in the past week this question has been brought in, from which it will be seen that the practice is widespread, since comparatively few inquiries are made in proportion to the number of times the question arises.

In the fiction end, those companies command the best stories that make the policy of treating the author well. They do not always pay quite as much as another, but they pay promptly, which sometimes counts for more than a slightly higher price plus delay. Some day a film company will make prompt decision and either send the story back or forward a check within a week, and when the fact becomes known that company will have the pick of the free lance market. Fair treatment and prompt cash payments were the secrets of the Munsey success.

Not Yet.

Now and then some correspondent asks an intelligent question. One the other day suggests that others may be wondering. The inquirer says:

> I have been told that there is little or no market for fairy stories, but with the children's matinees now a feature, would there not be a market for stories appealing largely if not entirely to children?

The reply is "not yet." The children's matinee is a special performance, generally on a Saturday morning. It is a program composed of some educational stuff, some clean comedy and perhaps a drama not too intricate to be grasped.

It is mostly what is known as "commercial" stuff; old film that rents for about a dollar a reel a day. The cost for a five reel show might not be even five dollars. Now a single reel must earn at least one hundred dollars for the exchange before it can begin to show a profit. If it must take two years to do this, the turnover is too small, and yet at the present time these special shows are given but once a week and not every day. Naturally it will not pay to make special releases or even regular releases planned more especially for this purpose, but it is to be hoped that in time the theatres for children will find their place in the scheme of things and open a new market. At present there is enough old stuff in presentable shape to supply the still small demand.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

By mail postpaid. **Add ten cents if registration is desired.**

Address all Orders to

THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 130.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is the most effective thing with which to smother a film fire? What would you do first in case of fire? What would be the first four things to do? Suppose the fire got into the upper or lower magazine, what would you do? What is the main objection of the operating room door opening directly into the main auditorium?

Roll of Honor on Question No. 123.

Question No. 123 brought out a somewhat formidable array of very good answers, the following being entitled to a place on the Roll of Honor: Joseph H. M. Smith, Fort Worth, Tex.; W. C. Crawford, Brooklyn, N. Y.; Tom Clemmons, Beaumont, Tex.; W. B. Allen, Edmonton, Alberta; M. Nosti, Tampa, Florida; C. R. Terhune, Franklin, Ind.; Walter Bryner, Springfield, Ill.; Arthur F. Rix, Chicago, Ill.; O. J. Bean, New Bedford, Mass.; F. F. Bell, Palestine, Tex.; Arthur H. Cuff, Gravenhurst, Ont.; Wilson Hays, Barton, Md.; Jamie McAdoo, Hamilton, Mo.; Walter Collins, Tiffin, Ohio; F. Howard Marx, Ashland, Wisconsin; H. W. Sanders, Spokane, Washington; Claude E. Lindstruth, Carthage, N. Y.; T. Richards, Blaine, Washington; Chas. Brenning, San Antonio, Texas; Leon Brantley, Nacogdoches, Texas, and T. C. Shipley, Lincoln, Nebraska.

The selection of a reply for publication was a very difficult matter. There were quite a number of the Roll of Honor replies which were very complete indeed. I think, however, everything considered, that Brother Sanders' answer best serves the purpose of publication.

Reply to Question No. 123.

By H. W. Sanders, Spokane, Washington.

The Question:

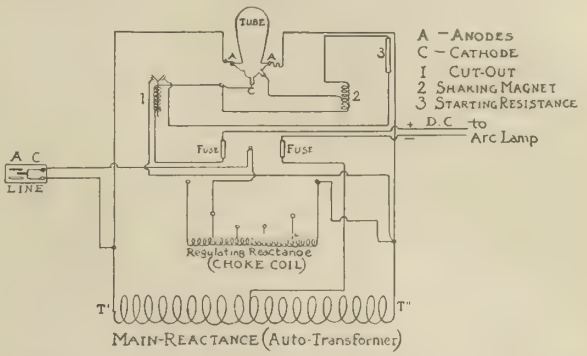
What is a mercury arc rectifier? What is its purpose and how does it operate? What is the source of the light emanating from its bulb? Is the current it supplies true D. C.? Does it take A. C. direct from the line into its tube?

The Answer:

The mercury arc rectifier is a device for converting or rectifying alternating current to direct current. It consists of an auto-transformer, known as the "main reactance," above which is mounted a panel carrying a choke coil, called the "regulating reactance;" also mounted on the panel are the starting anode resistance, shaking magnet, automatic cut-out and a sealed glass tube containing a small quantity of mercury, and having two graphite electrodes, the term "anode" being usually applied to them, and a mercury electrode, the term "cathode" applying to it, also a mercury starting anode. These electrodes are sealed in the glass tube and the air exhausted as completely as possible, leaving very nearly a perfect vacuum. This tube rests in a holder capable of being rocked or tilted by the shaking magnet arm. The necessary wire connections complete the advice.

The purpose of this machine is to produce a continuous current from an alternating current supply for charging storage batteries, electroplating, operating arc lamps, and for all purposes where a comparatively small direct current is essential or desirable.

The operation of the mercury rectifier is explained by reference to the above wiring diagram. The alternating and direct current switches are closed and the carbons brought together (for arc lamps for moving picture work). The A. C. then flows through the regulating reactance, starting resistance, shaking magnet, cut-out wiring and completes the circuit through the load (arc) and main reactance. On account of the starting resistance, this current is too weak to operate the cut-out magnet, but operates the shaking magnet, tilting the bulb, allowing the mercury to flow from the starting anode to the cathode; the current then flows through the mercury instead of through the tilting magnet, which is thereby so weakened that the bulb falls back



(In the above drawing I have not made allowance for any certain voltage, but merely shown the principle upon which the device operates.)

to its upright position, breaking the stream of mercury between the two electrodes. The heat of the arc thus formed immediately vaporizes some of the mercury, the metallic vapor reduces the resistance of the path between the two electrodes, starting the arc, which is immediately picked up by the main anodes. The current now being strong enough, operates the cut-out magnet, cutting the starting resistance and tilting magnet out of circuit while the device is working. The alternating current then flows into each anode alternatively; impulses of one polarity flow through one of the anodes and impulses of the opposite polarity through the other anode, passing current through the cathode to the arc lamp, this being the positive wire, the negative returning to the neutral point of the main reactance. This current flows only in one direction through the arc lamp.

The device depends for its operation on the electrical check valve action of the tube. After the mercury has been vaporized, as described, in starting, the metallic vapor is an electrical conductor and will allow the current to pass from either of the solid anodes to the mercury cathode, but the mercury offers a high resistance at its surface and acts as a check valve and will not allow the current to pass from it to either of the solid electrodes; thus the current must flow from the anodes to the cathode.

As long as the current flow is not interrupted a comparatively low voltage will maintain the arc. It has been determined that even with a 10,000-cycle alternating current which gives 20,000 reversals per second (a frequency far beyond any used in commercial work) the reversals are not quick enough to maintain the arc in the bulb. For that reason the regulating reactance, or choke coil (which it really is), is inserted in the circuit. The action of this coil is to set up a counter electro-motive force which opposes the impressed E. M. F. and causes the current to lag so that the half waves overlap one another, and the current at no time falls to zero, but consists of a series of slight impulses. The amount of variation in these impulses is controlled by the inductance of the choke coil, varying the amount of windings in the coil, varies the amount of current at the arc lamp. The more windings that are cut out the greater will be the current strength.

The tube gives off a soft greenish light, as the mercury vapor is heated to incandescence by the passage of the current through it.

The current from the rectifier, as before stated, is a pulsating direct current; that is, the current always flows in the same direction but changes slightly in value and amount, but never falls to zero.

The rectifier does not take the A. C. direct from the line into its bulb, strictly speaking, but through the auto-transformer (main reactance) and the choke coil (regulating reactance); comparatively little of the A. C. flows from T' to T" of the main reactance or vice versa on account of the high impedence of the coil.

Mercury Converters being free from rotating parts, require less attention, and more over in small sizes, in which they are usually made, they are more efficient than motor-generators or rotary converters of corresponding capacities. But unlike the motor generator or rotary converter, the rectifier will not stand overloading, even for short periods.

Fifty Ampere rectifiers are now made for moving picture work, but tubes for greater currents are seldom built because the larger the current output, the larger must be the bulb to allow sufficient condensing surface, and larger tubes are expensive and difficult to handle.

The greater the current strength, the more mercury there will be vaporized, and if too much vapor is crowded into a small tube, it will smother the arc. The vapor condenses on the walls of the tube and runs down to the bottom, and if the tube is not large enough to afford sufficient condensing surface, the vapor will soon become so dense that the arc goes out.

Including the losses in the transformer, reactance (choke) coil and the tube, the efficiency of the mercury arc rectifier for moving picture work is about 75 per cent.

A Complaint.

Nacogdoches, Texas, complains of the condition of films which are on circuit, and which he says are received from the Park theater, Jacksonville, Texas. He says that in the Pathe serial, "Who Pays," three reels, there were twenty-five misframes and a ten foot section of the first reel patched bottom side up.

If this is corrct it seems to me that the manager of the Park theater ought to get real busy with his operator, find out where the trouble lies and remedy it—quick. If the Park theater is *receiving* the films in that condition, then for the love of Mike what kind of a show is he putting on. Certainly no one can put on even a half way decent show with films in that condition.

Mind you I am not accusing the Park theater of anything, but simply setting the matter forth as it has reached me. There is so much complaint about films on circuit being received in poor condition that I am going to begin naming those accused of being offenders, and see if we can't get action on the matter.

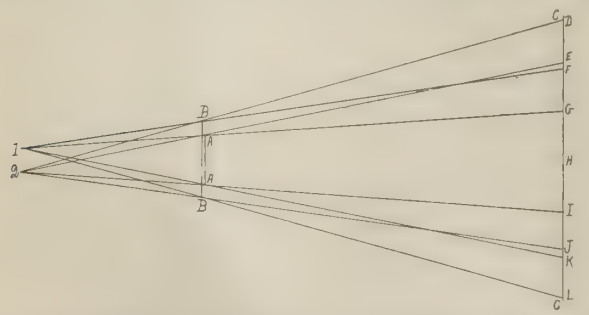
The "Optics of the Observation Port."

J. McGuire, Summerville, Texas, says:

> I have been engaged in an argument with my manager over what I dub the "optics of the observation port." I have the second edition of the Handbook, and fully appreciate what you say therein, and what you have said through the medium of the department with regard to the matter of the width of the observation port, but cannot quite bring my manager to the point of understanding that the observation port ought to be 12 inches wide instead of 6. Will you kindly explain the matter as clearly as possible in the department, and at your earliest convenience.

Yes, I will do that little thing, my brother, though it seems as if the proposition is so almost childishly simple that no extended explanation should be necessary. In the drawing, which is altogether out of proportion, and not made to scale, but merely designed to make the idea clear, 1 and 2 represent the operator's eyes, 2½ to 3 inches apart, A-A represents a narrow observation port, and B-B one somewhat wider, though in this particular instance it is still not quite wide enough. Following the lines it will be seen that, taking the small port A-A, eye No. 1 has a view of the screen from G to K, while eye No. 2 has a view from I to E, so that the combined view of both eyes covers only the space E to K, leaving E to D and K to L entirely out of the range of vision. Switching now to large port B-B, eye No. 1 sees from F to L, and eye No. 2 has a view reaching from J to D, thus covering the entire screen, but let it be here observed that whereas eye No. 2 sees the screen from E to D, and eye No. 1 sees it from K to L, eye No. 1 does not see the space D-E, nor does eye No. 2 see space K-L, so that the vision from E to K will be clearer than the view of the rest of the screen.

Please understand that this is not designed to set forth a real condition; it is merely intended to illustrate the principle of the thing, and show your manager, and other managers also, the principles involved. The manager may say in reply to this: "Well, all right, let the operator move up closer to the port and he can see the whole screen." And that is exactly the trouble. The operator can see the whole screen through a knot hole if he glues one eye to it; he can see the whole screen through an opening 6 inches square if he stands with his eyes right up against the hole, but *that is not where the operator belongs* and, moreover, as I have time and again pointed out, it is exactly this condition which is in many cases responsible for shadows on the screen. The unthinking manager has made it more or less inconvenient for the operator to see the screen, therefore a good portion of the time he just simply don't see it, and in consequense shadows appear. Under these conditions I do not see how we can blame the operator very much, or for that matter at all.



In closing I will repeat my oft made statement that the observation port ought to be at least, and preferably 12, inches wide, and be adjustable in height as shown in the Handbook. Anything less than this makes for inefficiency and shadows on the screen.

Status of the Industry.

R. L. Riggs, Hastings, Nebraska, after bombarding the Moving Picture World with bouquets, says:

> When will the new Handbook for operators be out? I sure want a copy, and know in advance it will be just fine. What other books or literature have you, or do you know of any that will be of interest to moving picture men in all lines, such as operators, theater managers, promoters, producers, etc.? I am accumulating everything of value along this line as fast as it appears. Do you consider that the moving picture business is still in its infancy, at its zenith, or ready to decline? It certainly has made wonderful strides during the past five years, and to the casual observer it appears as though just getting its breath for a new start.

See last page of this department for the announcement of the Handbook, which is now ready. As to other books, why the woods are full of them, but those which have any considerable value are scarce. In addition to the Hawkin's Electrical Guide (nine volumes), I can heartily recommend Brother Sargent's works to those who are interested in theater advertising or photoplay writing. His work on theater advertising is very, very good, and while I am not so very well acquainted with his Technique of the Photoplay, I believe it is, thus far, the best thing in print. These books are both for sale by the Moving Picture World. That is about as far as I can go in the book line. There are, of course, many works which are of more or less value, but as a general proposition I have found it to be "less" rather than more, but you will find "Optic Projection," by Henry Phelps and Simon Henry Gage, to be well worth its price. It is published by the Comstock Publishing Company, Ithaca, N. Y. Price, $3.00.

As to the moving picture industry, why thus far I have been a pretty good prophet, though "propheting" is a reasonably dangerous business—dangerous to the reputation. Nevertheless, I am willing to risk mine at least once more. In my opinion the moving picture industry has passed its infancy stage, and has passed its zenith in so far as the *number* of moving picture theaters be concerned, but has not reached its highest level so far as excellence of production and excellence of presentation be concerned, nor has it, I think, yet reached its highest plane of favor with the public. I also am of the opinion that in educational and commercial lines it is still comparatively speaking in swaddling clothes. I am firmly of the opinion that within the next ten years the moving picture is going to wrap its tendrils very tightly and firmly around the educational institutions of this and other countries, and that it will be utilized by our instructors in many ways yet unthought of; I also believe that the time is not far distant when big commercial institutions, city governments and civic associations of various kinds will make use of the moving picture to such an extent that you would deem me a dreamer if I set forth my ideas. On the other hand, I believe that, except in the very small towns, the "store room" theater is doomed, as is also the theater of small seating capacity. I believe that the city of, say 20,000, will have one or possibly two moving picture theaters seating 1,000 or perhaps 1,500 people, and that the smaller cities will have just one theater, with a seating capacity equal to the demand of the town. I base this latter opinion on the fact which is being recognized more and more, viz.: the theater of large seating capacity can give very much more for the money than can the smaller theater.

To my mind the biggest danger now confronting the industry is the huge multiplicity of releases, which are consuming possible photoplay plots to an extent that is entirely out of reason, and, it seems to me, to an extent that is going to make really good plots mighty scarce in the not at all distant future.

Strand Projection Excellent.

Mr. B. A. Rolfe, now managing director of the famous Strand Theater, has been paying particularly careful attention to the improvement of projection in that house, and after making such improvements as seemed necessary, sent the editor an invitation to visit the theater and "look things over." Without the knowledge of either Manager Rolfe, or the operator, we did so, being careful to arrive at the beginning of the show, a matinee, and remain through the whole performance.

It gives me very genuine pleasure to be able to say that during the entire show I had no fault of any kind whatsoever to find in the projection. Friend Rolfe, in his invitation, asked me to come to his office and advise him of any criticism I might have to make. I went back and met Mr. Rolfe, a most pleasant gentleman, and found that his views on matters pertaining to projection were sound and well considered. I took the opportunity of calling his attention to the utter inadequacy of the operating room of the Strand, and explained to him how a new and thoroughly adequate room could be erected without in any way disturbing or interfering with the performance. I told him that his operators were giving good service, but that they were and always had worked under a heavy and *entirely unnecessary* handicap. Mr. Rolfe recognized the justice of the contention and promised me he would take under very serious consideration the building of a new room, and I sincerely trust his decision in this matter will be favorable.

The Strand has a national reputation, due in large measure to the Moving Picture World. It stands at the head of the list of elaborately beautiful moving picture theaters. I am very genuinely pleased to be able to say good things about its projection. My compliments to Manager Rolfe. He is, it seems to me, pre-eminently the right man in the right place. If the Strand will now replace its present operating room (it strains courtesy to call it that) with one of more ample proportions there will be nothing left for me to criticise.

WAYSIDE NOTES (Continued).

Indianapolis, Ind.

It was the warm handclasp and smiling face of Brother E. C. Scobey, secretary-treasurer Local Union 194, I. A., last seen at Seattle, Wash., almost three years ago, which extended the "welcome to our city." Scobey quickly piloted Your Scribe to where the rest of the Glad-to-Have-You-With-Us committee awaited the result of his, Scobey's, onceover of the passengers, and we were introduced to Brother J. O. Benner, business agent Local Union No. 194, I. A., E. P. Hunter, manager Two Johns theater, representing, for the occasion, together with the next-to-be-named gentleman, the Indianapolis Exhibitors' League, and John B. Hubert, almost the last act of whose life was to welcome the editor, and assist in putting into practical form the hospitality of the League, for almost before the shades of night had fallen the loved form (for it was beloved, both by his fellow-exhibitors and the operators) of John Hubert was but cold clay, his great heart was forever stilled and his soul returned whence it came. Mr. Hubert died of heart failure while driving homeward from the dinner six of us enjoyed at the Hotel Severin later in the day.

During the afternoon Friend Hubert, accompanied by the aforenamed gentlemen, showed us over Indianapolis and its suburbs in his car, and a really charming city it is, too. After our ride a number of theaters were visited and we met several Indianapolis managers and operators; also inspected a number of operating rooms, ranging from "nothing extra" to fair. In none of them did I find even so much as a wash bowl, much less toilet conveniences. Ventilation was quite good in them all. Observation ports were above the average, and, except in one case, of ample width, but one fault existed in them all—*too much light.* In every single room we found from two to four incandescent lamps burning, though in one case the operator had the grace to use amber tinted globes—better than white, but still bad. In every instance, too, when I spoke of the matter the operator made haste to explain that he "only had them burning while he threaded." Far be it from me to say, aver, hint, or insinuate, that the boys prevaricated, but I will remark upon the coincidence of so many operators in so many different theaters having just barely finished threading when I arrived; undoubtedly the men all told the truth, but perhaps the truth had, just at that moment, been through a railroad wreck, and become slightly bent, battered, dented and warped—which was not, of course, their fault.

Paint those walls black, gentlemen, and PUT OUT THOSE LIGHTS. IT IS THE ONLY WAY YOU CAN, OR WILL SECURE THE BEST POSSIBLE RESULTS ON YOUR SCREEN.

The darker your operating room the better you can see your screen, and detect faint shadows thereon. *In no case did I find the operator seated at his machine,* AS HE SHOULD BE *every moment the picture is on the screen.* Provide a chair, is my advice, Mr. Manager, and require your operator to sit down at his machine and STAY THERE. If he is seated there will be decidedly less tendency to roam around the room while George, the motor, runs the show, with resultant shadows on the screen. Now don't misunderstand me. The work of the Indianapolis men, as exemplified by what I saw, will compare very favorably with that of other cities, and is considerably better than some. It was, in fact, very good so far as illumination be concerned and the speed was excellent, there was no racing in evidence, at least while I was there. But, gentlemen, there is always room for improvment.

At one theater, owned by my friend, Frank Rembusch, of Mirror Screen fame, we found rear projection on a ground glass screen. The effect was excellent, though there was slight but not objectionable tendency to brighter illumination at the point where the eye was in line with the lens; this is, however, always the case with rear projection, particularly when the distance of projection is relatively short. But the glass screen is the best there is for rear projection, and the result thereon is distinctly good. While I was talking to Mr. Rembusch's manager in the operating room we noticed a sudden increase of light in the room and, looking at the door, discovered it to emanate from the dazzling smile Frank J. Rembusch pulls on his friends when he is pleased. For he's a jolly good fellow, is F. J. R.—one who can and will scrap like a battleship and when the fight is over, whether triumphant or licked, smile, shake hands and forget it all, as the Indianapolis operators have cause to know.

The "Strand" of Indianapolis is a really beautiful house, of which Indianapolis picturedom is distinctly proud. Its lobby is remarkably pretty and its interior very nice indeed.

At the Hotel Severin a party consisting of Frank J. Rembusch, John Hubert, E. P. Hunter, E. C. Scobey, J. O. Benner, and the Yours Lovingly spent a delightful hour discussing items selected from the cuisine of that excellent inn. At 11 P. M. we were escorted to the theater where were assembled perhaps a dozen managers, and practically every operator in the city, plus two members of the Chicago Local Union 110, who are with "The Birth of a Nation," then running in Indianapolis. These gentlemen had, I was told, expended considerable useless effort (a habit a certain portion of the membership of 110 seems to have) in wielding a hammer on the editor, incidentally declaring to all and sundry that we were "not a member of the I. A." They must have felt reasonably foolish when Brother Scobey, in introducing us, displayed our working card in Local Union No. 306. Go as far as you like, gentlemen. Your capers certainly don't and can't injure me in the least degree, and does supply me with considerable amusement. Some day the Chicago men will come to their senses, perhaps, and when that time comes we will be glad to forget the childish peevishness displayed by those of the local who have displayed rancor because I have refused, do refuse, and will continue to refuse to stand for the tactics of a *leadership* of that local.

It was on my way to address the meeting that I heard the sad news of Mr. Hubert's departure into the mists of eternity, and the shock made it extremely difficult to concentrate my mind on my subject. However, after it was over I was told that some real good had been accomplished. I was surprised at the size of the gathering as I came at a time when Indianapolis picture men were concentrating their every effort upon preparation for a big state convention of exhibitors to be held in that city the following week.

Dayton, Ohio.

From Indianapolis to Dayton was but a matter of two hours on a fast train. At the Dayton depot I found Brother C. B. Morganthaler, secretary Local Union 248, and another brother, whose name, unfortunately, got lost in the shuffle, for which we duly apologize; anyhow he was a good fellow, and showed us every kindness. During the day it was pencil pushing for mine, except for a trip to the National Cash Register Plant to inspect the projection equipment of that establishment, which will be described, somewhat in detail, in a separate article.

In the evening, in company with several of the members of the local, I visited a few Dayton houses, at least one of which deserves more than passing mention—the New Auditorium on Fourth street. The New Auditorium is a "duplex" theater. There are two 500 seat auditoriums, one above the other, the operating room of the lower being under the stage of the upper. The lower theater begins the day, and when the first two reels are finished they are sent upstairs and the show is started in the upper auditorium, thereafter the show continues for the day with the lower theater two laps ahead of the upper. There are three operators employed. The operating rooms are of good size, but there were the inevitable incandescnt lamps burning; also the walls were too light in color, *all of which makes for imperfect work on the screen, as well as eye strain for the operator.* This was the case in every operating room we visited in Dayton. Why is it that operators will be so very foolish? Ordinary common sense should, it seems to me, tell them that light walls, and incandescent lamps burning while the picture is being projected is W-R-O-N-G, from any and every point of view. The New Auditorium runs six reels for ten cents. The projectors are Power's Six A's. Projection is in charge of S. Howell, P. Willoughby and W. Stoker. The screens are heavily tilted, which is at least partly unnecessary and looks bad. The lobby of the New Auditorium is very spacious, is decorated in pale blue and is fitted up with wicker chairs, stand lamps and cozy corners—a beautiful, commodious rest room. The house is owned by the Auditorium Amusement Company, of which that wideawake, pleasant gentleman, Gill Burrows, is manager. We had an extended talk with Neighbor Burrows; also met Mr. Elmer Rauh, president and treasurer of the company. The picture at the New Auditorium is very good, but nearly all Dayton screens showed occasional signs of faint shadow at the bottom, which is to be expected when the operating room is light, especially if that condition be supplemented by small or badly placed observation ports.

Taken as a whole, however, the work in such houses as I saw was, under the conditions, very good. But in all of the theaters there was too much stray light near the screen and the side wall lights were very much in evidence, which latter is bad. *Side wall lights serve absolutely no purpose which cannot be much better served by the ceiling lights.* Cut out the side lights; also all ceiling lights in the front half of the auditorium, and double the ceiling lights in the rear fixtures, is my advice.

Dayton managers, or some of them rather, are, or have, with industry worthy of a better cause been engaged in the pastime of attempting to saw each other's economic heads off—trying to commit assassination upon each other—to put each other out of business by the extremely simple process of "running more reels than he runs." To such utterly idiotic, insane lengths has this been carried that one house actually, for a time, ran fourteen reels for five cents. In saying "ran" them, I speak advisedly, since it would require approximately four hours to run that number of reels at anything like proper speed, and most certainly even the most insane reel hog could not run a four hour show for five cents. The answer is speed 'em up—shoot 'em through.

It is to be sincerely hoped that this particular form of worse-than-foolishness will be stopped, and stopped quickly. What Dayton needs, above all things, is an effective, live-wire exhibitors' league.

In the evening, at 11 o'clock, the editor talked to the operators and some of the managers for one and a half hours on projection.

There are, by the way, some queer people in this jolly old world of ours. One manager on being asked to attend the meeting said: "Naw! They can't nobody tell me nothin' about th' picture business!" Gee, I wish I was that wise. It's positively wonderful what some people know—and with what consummate skill they manage to conceal it.

Springfield, Ohio.

Beyond visiting the factory and examining into the merits of the Foos Gas, Gasoline, and Kerosene Engine I sat tight at the hotel and rested—Heaven knows it was needed. Oh yes, I did drop in at the Majestic theater for a couple of minutes and met Manager L. Chackevas and operator Wilbur Frey. I found a good size concrete operating room, with almost white walls, floor and ceiling, and the *incandescent lamps going full blast.* Operator Frey was at his machine, with his eyes glued to the six-inch-square observation port (?). I asked the manager why he had made such an utterly absurd port in an otherwise excellently constructed room, to which he made reply: "There's the one responsible," pointing to Operator Frey. "He was the architect of the room, and he wanted it that way." Now will some one tell me why an operator will deliberately make his own work unnecessarily difficult? Presumably Friend Frey made these little, utterly insufficient, inefficient ports because he had always worked with that kind, and, instead of using his brains to reason the matter out, followed custom, and thus made his work difficult.

When I entered the room his face was right up against the port—it had to be if he was to see his picture at all.

At 11.30 I adressed a meeting on the subject of Projection. For the first time since leaving New York the meeting was unsatisfactory in point of attendance. Only one manager was present, and not even all (though most) of the operators. Yet it was very evident that there was every need for the Springfield men to listen to just such a talk. A few questions proved conclusively that the men have done no studying at all—knew absolutely nothing about the technical side of their profession; also they were so indifferent that some came late, and a few did not trouble to come at all. Two managers sent word that they were "too tired to come." I will venture the assertion that had it been a matter of getting some especially desirable feature they would, if necessary, have stayed up all night, yet the "feature" would only benefit them for one or two days, whereas what they might have heard that night would have benefited them and their business for all time to come.

Springfield is afflicted with the "speed' em up" evil, I am told. Its operators receive from $11 to $15 per week, and its maximum admission is ten cents. There is one installation of antiquated projection machines in a vaudeville house, but the moving picture theaters all have later model machines. There is also a tendency to locate the operating room away back at the top of a high gallery, and thus render high class results on the screen impossible.

Columbus, Ohio.

The editor was quickly identified by the committee of Local Union No. 386, consisting of Brothers Charles Watson, Past President, G. F. Redcliff, Business Agent, and O. H. Cornwell, Secretary. I don't know what it is about me—whether I look guilty or merely suspicious, but reception committees at the various cities seem to not have the slightest difficulty in selection me from the crowd of passengers.

In Columbus I think I struck, at the Chittenden Hotel, about the limit in temporary unhappy homes. After a chat with the committee, I called up my good Amberlux Lens Friend, William Desbler Warner, who dropped the burdens and tremendous cares of business to come to our inn—no, that's a mistake; it isn't "mine" and I wouldn't own it on a bet—and convey to us some faint idea of how enormously pleased he was to "have you in our midst." Incidentally, William, Old Top, has just about the cutest baby doll of a buzz cart it has been my fortune to ride in up to date. We took a ride later in the afternoon, and really it was all I could do to resist the temptation to take that darned baby Buick away from him and light out for New York in it, even though it was snowing and the weather utterly beastly.

Well, during the afternoon the committee piloted me to the lair of the Ohio Censor Board, which is famous, or notorious (according to how one views the matter), en masse, but quite delightful folks personally. I had an extended talk with Mr. Wilson and Maude Mary Miller, who constitute two-thirds of the board. We exchanged views on the subject of censorship, and I presented them, free of charge, with a very carefully censored personal portion of certain of their official acts; particularly as to the rejection of "The Birth of a Nation," which, I have been informed by Columbus citizens, the Governor of Ohio caused to be thrown out in order to cater to the "blackbird vote." But this last is only hearsay and should not be given too much credence, beyond remarking that it is just what a politician would be very likely to do, if he could accomplish it.

At the Knickerbocker theater I met Manager J. W. Swain. Ed. Dickerson is operator and Eddie boy had occasional slight shadow at the bottom of the picture.

At the Grand theater I was introduced to Mr. J. Luft, manager. Oscar Workman was operator, and Oscar, Old Top, had occasional slight shadows at the bottom of the picture.

The manager of the Hartman theater was out of the city, but we met Charles King, treasurer of the company. The Hartman is a Klaw & Erlanger legitimate theater, running pictures temporarily to bridge a gap in bookings. The temporary operating room in charge of Brother R. A. Elkins, of Huntington, West Virginia, Local Union No. 369, had a 10-inch vent flue connected to the exhaust system of the house, this being required by law. If you asked a New York manager to thus ventilate a temporary operating room he would most likely either fall in a fit or develop rabbies, but the can't-be-done stunt don't go in Ohio, so they just—do it. The regular operator of the Hartman, Brother Charles Pratt, was off duty. He has trouble with his eyes. Let us hope recovery is complete and rapid. Friend Elkins, dear heart, had occasional slight shadows at the bottom of the picture.

At one o'clock I side stepped the committee and retired to the depths of my two-fifty-per-day unhappy home to sleep off a bad headache, but found that, judging by the sound a goodly sized troupe of men were in the next room, actively engaged in an attempt to operate a rock crusher and buzz-saw with a herd of grizzly bears. Investigation, however, proved it to be merely paper hangers amputating the wall's paper garment, preparatory to redecorating. I would just coax my aching head to behave, when Z-z-z-z-z zowie ker slam would go the battery of scrapers. An appeal to the office did no manner of good, so I gave it up for a bad job. At four Brother Warner brought that perfect dream of a gasoline cart and we motored until dinner time, and then visited the new, palatial Athletic Club and, after inspecting its various mysteries, satisfied the inner man.

In the evening it was my privilege, through the courtesy of Max Stearn, President Exhibitors' League and manager of the Majestic theater, to inspect the Majestic very thoroughly, and save for two major and one minor criticisms I have nothing but praise for the splendid equipment of that house. First let us dispose of the criticisms, so that the disagreeable will be out of the way, and we may have only pleasant things to contemplate: First: the operating room is of excellent construction, commodious in size and well ventilated, but it is placed at the top of the balcony, with resultant steep pitch in the projection. This of course prevents securing the best possible results on the screen, though aside from the inevitable distortion, the picture was very good, and the definition excellent. Second: the walls and ceiling of the operating room were entirely too light in color, and there was a blaze of light from four to five 16 c. p. incandescents, and a blaze of wild light from the machines reflecting from the front wall, particularly around the observation ports, all of which make it utterly impossible for the operator to see faint shadows on the screen, as well as setting up excessive and entirely unnecessary eye strain for the operator. Friend Stearn promised me he would paint the walls black, and if the operators, Forest Wilson and Clayton Weber, have any regard for their eyes, or any desire to deliver the best results on the screen, they will cut out these incandescent lights P. D. Q. and *keep them cut out.* Third: the observation ports, while excellent as compared to many I have seen, still might better have been full 12 inches wide by a little higher. And now for the good! The operating room is, as I said, commodious in size and very well ventilated indeed, though a pipe from the top of the lamphouse to the open air would improve matters, and could very easily be installed. There is a sink with running water and iron lockers of goodly size for each man. The projectors are Power's SixB. Just back of the projectors is a switchboard of goodly size. On the wall are Pyrene Guns. Current is taken through a Hallberg D. C. to D. C. economizer, but there are auxiliary rheostats, located near the ceiling, for use in case of emergency, with double-throw switch connections to instantly change from economizer to resistance, or vice versa. The operating room was scrupulously clean, and bore evidence that this was not merely a temporary condition. The operators do not belong to the I. A. and, at risk of incurring Manager Stearn's displeasure I will say that in this they are foolish. Mr. Stearn belongs to the Exhibitors' Union; in fact is president of it. Surely his example ought to be a good one for his operators to follow. If Mr. Stearn himself believes in unions, and if he did not he surely would not belong to one (the League is nothing but a union, formed to protect the exhibitors' and managers' interest) he certainly must approve of his operators joining one and must, away down in his heart of hearts, consider him as a bit of a chump for not belonging to the organization which is formed to protect *his* interests, just as the League protects the interests of Brother Stearn.

The Majestic is not only a handsome house, but a remarkably well equipped one in all departments. Mr. Stearn is evidently a man who understands the value of doing things well. Down under the stage, which is equipped with gridiron so that regular attractions may be put on at any time it is desired, is a vacuum cleaner which sucks the dirt out instead of sending it flying everywhere a la the broom. There is a most complete steam heating plant, so arranged that when the pressure of steam reaches five pounds the ventilation fan, a big one, is automatically started and pulls in air through a maze of heating coils. In summer the air is passed through a water spray, which cools and cleans it. Neighbor Stearn tells me the spray washer is worth its price merely in the advertising it supplies when exhibited to patrons. And right here this quill shover has a real bright idea. Why not place that spray in view at the front, so that patrons may, through plate glass, watch the air being purified? By colored light effects it could be made very attractive. The water is circulated through the spray again and again by an electric pump. After passing through the spray it falls into a small tank whence an electrically driven pump sucks it and forces it back through the spray.

The screen is supplied with a velour drape which is automatically swung outward at the beginning of each play, and in at its end, merely by the piano player touching a push button which operates the motor. The operator signals the piano player just before the beginning and end of each play. There is a charmingly decorated ladies' rest room, with maid in attendance, hot and cold water, telephone, and even a canary bird to supply music. Taken altogether the Majestic is a thoroughly up-to-date house, managed by a man who, aside from his attitude toward unions (other than his own) is a thoroughly up-to-date manager, and I am sorry to be obliged to criticise or disagree with a man of that kind on even one point.

At 11.30 P. M. the operators, or some of them, foregathered at Union Hall, where we gave them an hour's talk on projection, and right here, at the risk of offending my good friends, I am obliged to, for the good of their souls, criticise the membership of the Columbus local. From the letters and wires received from the Secretary I was led to suppose the Columbus men were planning to get some real good out of our visit, but that was far from the fact. So far as I know the total energy expended consisted in sending a committee to meet the train, and sending invitations to managers. Outside of this, so far as I know, there was nothing done except a perfectly reckless expenditure of seventy-five cents for lunch, which I imagine probably came out of the aforesaid committee's personal funds. Let me tell you, gentlemen and brothers, once and for all, that YOU CAN'T ACCOMPLISH RESULTS THAT WAY. I gave you, and I gave you freely, a day's time, which was worth fully twenty times the entire expense you went to. As aresult of your mistaken policy not one single manager was present (you might have known they would not under the conditions obtaining in Columbus, come to the Union Hall, to start with) but few, if any, non-union men and *not even the entire membership of your union,* were present. How different from your course was that of some other unions, especially Utica, N. Y., where they did things up right, and as a result got out every manager in the city, as well as some from other towns, and every operator, too. Real good was accomplished in Utica. Some of the other unions took almost equally vigorous action, but some did little or nothing, and the benefit they derived was correspondingly small.

I am setting all this forth not to hurt your feelings—far from it, but to try to show you the utter foolishness of such a course. If you do a thing at all, my brothers, do it WELL. It is energetic action and hard work which *gets* results. For a few dollars of expense, and a little hard work the Columbus local might have gotten results worth hundreds of dollars, and I would have felt that the expense I was put to through stopping there was justified. Perhaps that much is true as it is, but certainly the local by no means reaped the benefit it might have reaped, which same holds equally true of Springfield, Ohio. All other unions have been pretty well alive to the possibilities of our visit and have been, so I am told, extremely well satisfied with results. Here is a letter from one local, Springfield, Illinois. President John A. Caldwell, Local Union 323, writes:

> Friend Richardson: If you ever come to Springfield again (I hope you will) you will get in trouble, for the next morning after your lecture some of the operators were calling me before I had breakfast, and were down to my house for advice; also I find the managers in the same frame of mind, so you see what you have done. Say man, if I can only keep them at it, there will be a change here, and it is what I have long been fighting for. Now, Richardson, I might write a dozen pages, but one word will cover the whole dozen and that is "Thanks." I hope you are having a pleasant trip. At any time that I personally, or Local 323 as a body can do anything for you, command us.

Springfield Local Union 323 did not get that kind of result merely by sending a committee to the depot to welcome the editor, however. Columbus and Springfield (Ohio) will please understand that this is not intended merely to hurt their feelings, but to wake them up and impress upon them, for the future, the importance of vigorous action when opportunities such as this occur.

Coshocton, Ohio.

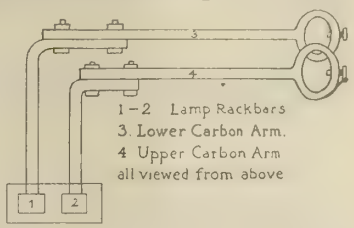
Two of the stage hands did duty as reception committee at the depot, as all operators were working and there are no extra men for relief. The stage hands and operators have been together in one local, but finally concluded to, and have just secured a divorce, with alimony of good will for both sides, and the operators are now sailing the sea of unionism in a brand new boat which is all their own, and of which they seem inordinately proud. The department bids them Godspeed and bon voyage with heartiest good will.

After dinner I dropped in at the "Cinderella" theater, paying my dime like a little man, so that not a soul knew "Richardson was there." The picture was decidedly brilliant, and except for a time or two when the operator lost his arc in changing over from A. C. (used to heat up carbons) to D. C. the screen was evenly illuminated and the work excellent, except for the item of too much speed, which, I am told, was not the operator's fault. Of course there was the Saturday evening crowd and people waiting, and under these conditions the temptation for the manager of the small theater to "speed 'em up" is almost too great to be withstood; still, unless the manager *does* resist the allurement of those waiting dimes he will not only work great injustice on the industry, injure the films, thus injuring the show of all brother exhibitors who must run them thereafter, and render abortive the best efforts of the producer, but will actually perpetrate a sort of petty swindle on his own patrons. The speeding at the Cinderella was not as bad as I have seen, oh so many times, in other theaters, but it was sufficient to very decidedly mar the effect and to cheat me, a patron, of proper enjoyment of the show, and therefore, in somewhat lesser degree, it cheated others, though I knew there was something wrong, and what that something was, whereas they doubtless merely wondered only why people, horses and things moved with such astonishing and utterly absurd speed. Then, too, there was another minor annoyance, viz.: beside and within perhaps two feet of the screen was a clock face, with an incandescent lamp smearing light around a circle of fully two, if not three, feet, while on the opposite side was an exit sign about 10 x 12 inches, also containing an incandescent of entirely unnecessary c. p., which showed brightly through the red glass and white letters, to the annoyance of the eye. I spoke to the manager about this as I went out, but his reply was that "it didn't hurt the picture." True, the picture itself was in nowise injured, since these lights did not strike the screen, BUT IT HURTS OR STRAINS THE EYES, Brother Manager, and that is worse still. And it is so entirely useless. Put in a two or four candle power globe in both places, and *cover the front of the shade with a metal plate having a hole in it just barely large enough to allow of the light covering the circle of the clock face;* then *paint that red glass black,* and stain those white exit letters red, and you will accomplish the exact purpose you seek, and accomplish it without annoyance to the eyes of the audience. Remember that the less visibility there is to every thing except the picture the more pleasing the general effect will be. All this is not set forth with view of hurting the feelings of the manager of the Cinderella—by no means. I dwell upon this instance for the benefit of other managers who are doing the same thing. *Any light of any kind whatsoever located near the picture is BAD,* regardless of whether its rays strike the picture or not. It strikes the eyes of the audience, and that is sufficient to condemn it.

The Cinderella would also improve matters very materially by cutting out the two front ceiling fixture lights entirely, while the picture is on, and placing more light in those at the rear. There are no side wall lights, and that is distinctly good.

The operator ran advertising slides and the Union Slide, and every slide was clean, which was decidedly and distinctly to his credit. The projectors are Simplex, sixteen months old, and Brother E. S. Williams, the operator, informs me that the repair bill has been very low. The operating room was of brick, the observation ports not bad, though smaller than they should be, but the walls were white and there were three incandescent lamps going full blast—which is very, very bad indeed. Current is taken through a Fort Wayne motor-generator set.

The Utahna theater is, I am told, named after an Indian maiden, and the young lady should have had greater consideration for posterity, because it requires considerable explanation and spell-it-outedness before the stranger can be certain he is not taking undue liberties with a perfectly respectable cognomen. Mr. C. G. Chacos is manager of the Utahna, and a most pleasant gentleman he is, too. F. Marshalle and Russell Berlin are the operators. The projection equipment is remarkable. The lamphouses, lamps and motor drive, as well as the machine tables are the invention of T. G. Chacos, a Coshocton operator. The lamphouse proper very closely approximates the Power's SixA lamphouse in size, but at the left is a sort of addition, being almost as large as the lamphouse itself. There is no partition between the two. The lamp proper is modeled after the Edison Model B lamp, and is in the aforesaid extension, but the carbon jaws are about eight inches long and, while attached to the lamp where the carbon clamp would ordinarily be, extend at right angles to the lamp, over into the lamphouse proper, as per sketch. The advantage claimed is that the wires and lamp mechanism are removed from the heat of the arc. The lamphouse is mounted on iron rollers, or small wheels which run in channel iron grooves, so that it may be shoved over to the stereopticon lens, but there is no practical method provided for moving the lamphouse backward and forward. The motor drive is quite effective, but contains no method for regulating the speed, that item being taken care of by a variable speed motor. The whole thing is "home grown" except the mechanisms, which are Power's Six. The operating room is of brick, the walls 12 inches thick and the observation (?) *ports less than five inches square,* and cut straight through the wall (with no flare) at that. With one'e face right up against the wall, one cannot see the whole picture at one time. There are shadows and other faults on the screen of the Utahna—of course there are. Why would there not be? It is not Brother Marshalle's fault. He has no earthly chance in the world to produce good work. And in addition to this the walls of the operating room are not *black,* and there were incandescent lights burning. And THE MAGNIFICENT FILMS OF OUR PRODUCERS ARE AT THE MERCY OF SUCH IMPOSSIBLE CONDITIONS AS THIS. One big producing company sent an exhibitor around the country—it seems to me, from what I have seen on this trip, they might better have sent a projection engineer. In the auditorium the picture was not bordered with black, and a clock light plastered a blaze of light six feet wide on the wall beside the screen, though the rays were shaded from the screen itself—let us be thankful for small favors.



This is a severe arraignment of the Utahna theater, yes, but it is thoroughly deserved. There is no excuse for such conditions, because theater managers and operators have been told many, many, many times to (a) border their picture in black; (b) have no incandescent lamps near the screen; (c) have observation ports 12 inches wide by as high as local law allows, up to 24 inches; (d) have the inside of the operating room painted black, and (e) have no incandescents burning in the operating room while the show is on. But what earthly use is there in preaching proper conditions to men who pay absolutely no attention? The Utahna is using alternating current, and not overly much of it, so you may imagine the effect on the screen. It was poor enough the day I was there, when the operator knew I was in the house—Heaven knows what it is at other times. And it is all so utterly useless. An hour's time would cut those ports to proper dimensions—or maybe it would take two hours. A pound or two of lampblack mixed in boiled linseed oil would coat those brick walls, and a conveniently located switch would enable the operator to extinguish every operating room incandescent, and he then could and doubtless would produce good results on the screen; also bordering the picture in black and shading that clock light so that only the face of the clock would be illuminated would be a comparatively small matter, and worth a hundred times its cost.

In the evening we addressed the managers and operators, all of whom were present, and believe much good was accomplished. At least they all said so, and one manager remarked at the end of the talk, in the hearing of all present: "Well, I certainly have learned more about my own business than I ever knew before."

After the talk we all adjourned to very neatly arranged tables in Coshocton's most swell food emporium, where the Operators' Union, President Marshalle presiding, did the honors and invited its guests to "order the whole blooming works" if they felt like it.

(To be continued.)

THE NEW HAND BOOK

Is Now Ready

Price $4.00, Postpaid

See Advertisement on another page

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Notes on Film Development.

After the film has been wound on to the developing rack, immerse for a few minutes in a soaking tank of pure water as film which is plunged at once into the developing solution is apt to have air bubbles lodge on it, causing large round transparent spots on the film. Bubbles are particularly liable to collect on the film where it turns over the rack and a large camel's hair brush should be constantly kept on hand by the developing tank so that the top of the rack can be gone over with the soft brush immediately after immersing in the developing solution. The developing solution should come well over the top of the rack, otherwise the shallow layer of developer at the top which is always more oxidized than that deeper in the tank is apt to cause staining and uneven development. Continue development until sufficient density is obtained, which can be judged by raising the rack for an instant before the red light, taking care not to hold it against the red light longer than necessary, as even the safest red light will produce fog on long exposure. A small pilot red light at the end of a flexible rubber-covered cord is invaluable for minutely examining local points on the film, but it must be well tested for safety and only used when absolutely necessary, and then for as short a time as possible.

If the film has been correctly exposed the high lights of the film will soon appear in the developer, then the half-tone and then finally the shadows, and if sufficiently developed the resulting negative will have all the desired printing qualities, viz: sufficient density with full detail and the parts of the film where the light has not acted perfectly clear.

If the film was over-exposed the whole image will appear simultaneously as soon as the action of the developer takes place, and the negative will be flat and lacking in contrast.

Lack of contrast may be helped by carrying the development as far as possible without making the negative too dense to print.

Bromide of potassium has a restraining effect on the shadows and helps to keep down the fog.

An under-exposed film develops very slowly without detail in the shadows and will not yield as good a negative as one that is correctly timed. Do not carry an under-timed negative too far in the hopes of "bringing it out." An under-timed film has not had enough light in the shadows to affect the emulsion and no amount of development will bring out detail that is not there, and the high lights will meantime become so dense that when the negative is printed the high lights will be too dense to print through and you will have the familiar "soot and white wash" effect of black shadows with no detail and blank whites with no detail.

After developing is completed, rinse the film well and place in the fixing bath for the purpose of dissolving the bromide of silver which has not been acted upon by the light and the developer. After all of the silver haloid appears to be dissolved and the milkiness has disappeared from the back of the film, leave it in the bath for at least ten minutes longer to insure permanency and freedom from stain.

Films that are left in good fresh acid fixing and hardening bath for at least half an hour will not show reticulation in the wash water even in warm weather; they will wash thoroughly in a fraction of the time required for insufficiently fixed negatives, and dry quickly and with practically no increase in density as long as the fixing bath is in good condition.

If the dark room is cold the developer should be kept warmed to the correct temperature by adding fresh portions of warmed developer and stirring at such intervals as may be indicated by the frequent use of an accurate thermometer. Increasing the concentration of the developer also has the same effect as warming, but is not to be recommended except for dark rooms only a few degrees from normal temperature.

A concentrated developer works fast and with much density.

A diluted developer works slowly but with finer detail and works best for short exposures.

If the developer is too strong or too warm it will produce chemical fog, which may be restrained to a certain extent by bromide of potassium.

If too much diluted it produces stain by the prolonged immersion required and is apt to produce peculiar streaks and markings.

Weak negatives with clear shadows are due to under development or too weak developer.

Weak negatives with plenty of detail in the shadows are due to over exposure or too flat lighting of subject or too weak developer.

Strong negatives with too much contrast are due to under exposure and over development or to too long developer containing too much alkali. Add more water and reduce the amount of alkali as an excess of alkali tends to block the high lights.

Too much intensity is the result of too warm or too strong developer of too prolonged development. Negatives dried in warm, sultry air become more dense on drying than when dried in a cool drafty place.

Frilling, reticulation, softening of the emulsion, emulsion leaving the celluloid or distortion of spots on the film are caused by too high a temperature. When this occurs, cool the developer with ice and increase the proportion of hardener in the hypo bath and allow the films to stand for a half hour or longer in the acid fixer.

In hot climates where ice is not available, formaldehyde added to the soaking water followed by a soaking in a 1 to 40 formaldehyde and water solution after washing, prevent melting of the emulsion, but the irritation produced by the odor of formaldehyde on all of the mucous membranes is extremely unpleasant. It is almost indispensable, however, in tropical climates and on warm sultry days in summer where plenty of ice is not available.

Pocket Edition of the Mutual Weekly.

What is probably the first number of the first periodical ever published which is devoted exclusively to the art of cinematography, was received by this department from the editor, Pell Mitchell, of the Gaumont Company, Flushing, N. Y. It is called the "Pocket Edition of the Mutual Weekly," a large four column sheet of very interesting matter devoted principally to things of interest to news cameramen. Its purpose is shown in an introduction by the editor in which he says:

> This little periodical has a purpose. We found this fact to be true many months ago. Then after some consultation and letter-writing and securing of opinions, an idea was formed and now The Pocket Edition of the Mutual Weekly is the concrete result. It is not the child of any one brain—all of you have had to do with its conception and it is equally yours. Its success depends upon what use YOU make of it. Use it as a mental market place. Swap ideas with your brothers of the crank. If you will make it a medium for improving your work, its purpose will have been fulfilled.

This little sheet is certainly a step in the right direction and has already excited considerable interest among cameramen. It is to be hoped that it may soon be issued on a regular publishing date, and that as it goes on it will increase in size and usefulness.

Mr. Mitchell has written a letter to this department saying that he will be glad to send a free copy of each issue to any cameraman who will send his name and address. Send your request to Pell Mitchell, Editor Weekly Dept., Gaumont Company, Congress Ave., Flushing, N. Y.

Motion Pictures on Paper.

Ever since motion pictures were first made upon the transparent celluloid medium, a multitude of chemists and inventors have sought a substitute which would be cheaper and more pliable and yet more resistant to wear than the celluloid film.

There has recently appeared a machine under the trade name of Kinak which projects pictures from an opaque paper ribbon using the same standard size and perforation as moving picture films, but which, instead of projecting by transmitted light, turns the picture by means of a concentrated reflected light upon the screen.

This will open an enormous field for home picture machines, as the high price of celluloid has hitherto made it almost prohibitive for private individuals to stand the expense of maintaining a library of transparent films.

It is claimed that the new paper films can be sold at a profit at one cent a foot and that the machine is absolutely fireproof and can be operated from any incandescent light circuit. The lighting source is not an open arc flame but a series of small nitrogen lamp bulbs. It is also placed on the market as an advertising device since one model has an automatic rewind so that the projecting mechanism, film reels and lighting source are encased in a camera-like box and the motion pictures are thrown upon a transparent screen at the opposite end of a shadow box about three feet away. The spectators see these pictures by watching the front end of the shadow box.

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "The Unwritten Law."

Released by the California Motion Picture Corporation.
Suggestion Prepared by S. M. Berg.
By special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming the chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of California films the following suggestions for an accompaniment to "The Unwritten Law" were prepared by Mr. Berg, who is associated with the Photoplay Department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of this picture is based on a speed of fifteen minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues which may consist of printed sub-titles (marked T) or by a description of action (marked D). For instance: 1¾ T "One year later" is a sub-title and is printed reading matter on the screen. But 10 D "Cabaret scene" is a description of action.

Wilson and his wife Kate start out in life happily. Successful as a district attorney he is nominated for governor. He refuses the support of Larry McCarthy, saloon owner and political boss, and incurs his enmity, with the result that he loses at the polls. Though previously a total abstainer, he staked everything on his political ambitions, and when crushed he resorts to drink. He is aided on the downward path by McCarthy, who is infatuated with Kate, though he has a liaison with Estelle, a cabaret singer. Kate has now become the breadwinner, but owing to a fire caused by Wilson's negligence they become totally destitute and accept McCarthy's charity. Then Wilson leaves his wife and McCarthy persuades her to sue for divorce and accept his protection. Before the marriage, however, he tires of her and decides to return to Estelle. Kate's mind becomes unbalanced and in a struggle she kills McCarthy. Wilson returns just as this happens and he is charged with the murder. By hypnotic influence Kate's mind is restored just in time to clear him. The picture closes with the reunion of the now reformed husband and his wife.

Particular care must be taken in handling this picture. The whole character is intensely dramatic. Note particularly: Ball-room scenes from 16 to 24—music should be fortissimo and piano according to action; Agitato for fire scene from 40 to 86; Agitato from 57 to 59; Dramatic allegro from 77¾ to 82; Allegro agitato from 94¾ to 99; Drummer's effects; Telegraph ticker 17¼ and 19¼; Fire effects 40 to 45; Smashing of glass 57 to 59; Shot 96¾.

The THEME selected is "Canzonnetta"—d'Ambrosio.

Time schedule: seven reels (6,600 feet), 100 minutes.

Time.		*Sub-titles and Descriptive Cues.*	*Music.*
0	D	Opening.	Promise Me—deKoven. (Moderato con expressione.)
1¾	T	One year later.	Canzonetta—d'Ambrosi. (Allegretto moderato.) (Theme.)
2½	T	Larry McCarthy, saloon owner—	
2¾	T	Estelle, popular cabaret singer.	
4½	T	"I control the southern half of the state—"	Al Fresco—Etienne. (Tempo rubato.)
6¾	D	When Kate goes horseback riding.	Clavelitos—Valverde. (Marcia allegro 6/8.)
9¼	D	When the saloon-keeper gives Estelle some money.	Katinka—Friml (Allegro moderato.)
10	D	Cabaret scene. (Flash only.)	
11¼	D	Cabaret scene.	The Ragtime Pipe of Pan (Allegretto)—Romberg.
11¾	T	"Take a bottle of wine to the Wilson's table—"	
13	T	"Wilson and his wife just came—"	Chiffonnette—Atherton. (Moderato con grazia.)
14¾	T	"Wait until election night—"	
16	T	"My support for Wilson is off."	
16½	T	Election Night—(Ball-room scene.)	Destiny Waltz—Baynes.
17¼	D	Telegraph ticker.	Drummers effects.
17¾	T	"Well, Wilson will get his—"	
19	T	"If not elected I am ruined."	Repeat: Canzonetta. (Theme.)
19¼	D	Telegraph ticker.	Drummers effects.
20¾	D	Ball-room scene. (Waltz.)	Waltz of the Season—Eysler.
22	T	"Wilson's defeated."	
23¼	D	Ball-room scene.	
24½	D	Wilson sitting at table.	Repeat: Canzonetta. (Theme.)
25¾	T	Five months later.	
27	T	"Give Wilson all the booze he will drink."	Serenade—Kautzenbach. (Allegretto.)
28	T	After four years.	
30¾	D	When Wilson sells the dog.	Petite Serenade—Horton. (Allegretto.)
34½	D	When McCarthy opens Estelle's letter.	
35	T	"Where's my dog?"	Repeat: Canzonetta. (Theme.)
36½	T	"Please don't bring her any more."	
37¾	T	"I'll mail it."	Serenade—Strube. (Andantino grazioso.)
40¼	D	When Wilson returns home.	Agitato No. 2.
40¾	D	When curtain catches fire.	
43½	D	When McCarthy rescues Kate.	Agitato No. 3.
45	T	Dr. Mahler, celebrated physician—	Repeat: Canzonetta. (Theme.)
46¼	T	The Wilsons are now tenants—·	Roses and Rue—Scates. (Valse lento.)
48	T	"Let me come as a boarder—"	
49	T	"We don't want any boarders—"	Repeat: Canzonetta. (Theme.)
51¼	T	"Give me one more chance—"	Idilio—Lack. (Allegretto grazioso.)
52½	T	"Mr. Wilson will be here—"	
53¾	T	"Mr. McCarthy, as I am unable to pay you—"	Arabian Night—Mildenberg. (Andante sostenuto.)
55	T	"Dear Kate: I am only a burden, etc." (Letter.)	
57	D	When Wilson enters the saloon.	Agitato No. 4.
59	T	The shock of John's leaving breaks Kate's health.	Romance—Karganoff. (Andante sostenuto.)
61¼	T	"Sue must go to a sanitarium—"	
62½	T	Sue's condition grows more serious.	Inspiration—Edwards. (Andante.)
64½	T	"You forget I am still John Wilson's wife."	
65¾	T	"You have been so good to us Larry."	Repeat: Canzonetta. (Theme.) La Caresse—Hemberger. (Allegro grazioso.)
67	T	After six months.	
69¼	T	John has now been away a year.	
70¼	T	"It's my divorce, Larry—"	Repeat: Canzonetta. (Theme.)
71½	T	"Sell your business and we will pull out."	Morris Dance—Noble. (Allegro moderato.)
[illegible]	T	"We will leave on the Overland—"	
73	T	Next day.	
75½	T	"Is Larry ready to catch the train?"	Intermezzo—Arensky (Presto.)
77¼	T	"I won't wait any longer."	
77¾	T	Larry McCarthy has secured a license to marry Kate Wilson.	Dramatic Allegro No. 1.
80¼	T	"I am going. Wait for me at the station."	Hurry No. 1.
82½	D	When Kate returns with policeman.	Nocturne—Karganoff (Andante non tanto.)
84	T	John is held for trial.	Repeat: Canzonetta. (Theme.)
85¾	T	Preparing for the trial.	Pathetic Andante No. 1.
87¾	T	"Dr. Mahler is trying to restore Mrs. Wilson's memory—"	
89½	T	"We can't delay longer for Kate Wilson's testimony."	Andante Pathetique No. 1.
93	T	The verdict is guilty.	
94¾	D	When Kate rushes into the court room.	Agitato No. 1.
96¾	D	Shot.	
99	T	"I move the defendant be discharged, believing no conviction—"	Repeat: Canzonetta. (Theme.)
100	T	The End.	

NOTE—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on Page 173.

Undeveloped Resources.

By S. M. Berg.

In the February 12th issue of the Moving Picture World the writer discoursed as follows: "Just as the great artists interpret the story of the ballet by their dancing so will the motion picture in the near future explain to the masses the beautiful allegories and dramatic situations bound up in the symphonic poems. It is only the favored few possessed of a thorough knowledge of music that have realized the wealth of story embodied. But in the near future it is most certain judging from the constant ebb of standards toward the ideal that motion pictures will portray the symphonic poem and there will be thrown open to all the knowledge of musical interpretation enjoyed now by the cultured few."

To those directors and producers who desire a new country to explore, rich in fantastic story with musical settings full of beauty that no composer of modern days can conceive—dig deep into the mine of symphonic stories.

As a fitting example, the writer presents

BERLIOZ'S FANTASTIC SYMPHONY.

This Berlioz symphony does not have the love motive though it has a leading melody of association. The following is the preface of titles:

1. *Reveries; Passions. (Largo; Allegro agitato ed appassionato assai.)*
2. *A Ball. (Valse. Allegro, non troppo.)*
3. *In the Country. (Adagio)*
4. *March to the Scaffold. (Allegretto non troppo.)*
5. *Witches' Sabbath. Dies Irae; Witches' Round Dance. (Larghetto; Allegro assai; Allegro.)*

Most significant is the foreword that precedes a full account of an episode in the life of an artist, which is the burden of the symphony.

The following programme must be distributed whenever the symphony is performed dramatically, and followed by the monodrama "Lelio" that ends and completes the story. In this case the whole orchestra is disposed on the stage behind the lowered curtain.

If the symphony alone is played, this arrangement is not needed; in fact, the programme may even be dispensed with, the titles of the five movements alone being retained. The composer hopes that the symphony may offer in itself a musical interest independent of all dramatic intent.

The composer shows here exactly the right perception, in so far as his symphony tells its own story, in pure musical process. To test the Berlioz symphony in this high purpose, we must, in hearing the work, ask the one question: Does the music tell the story, or merely heighten the effect? Therefore, the full accoupt of small incident, in our "episode," must fairly be reserved to the end, there to test the message of the music.

A dreamy melody begins, *largo*, followed by more feverish strains and a more fervent burst of the first tune, in full melodic career, with free play of lesser phrases. The whispered close is broken by bright chords, Allegro agitato appassionata assai, that heralds a song of sweeping beauty. It is not a mere theme, though its essence is most centred in the first phrase. The middle verse stresses the passion: the whole needs no words for the clear stamp of a lyric of love. On the first phrase in low strings rises a fiery dialogue of profound beauty, against a new answer in high wood. Then the sovereign beauty of the song reigns alone. Later a second climax is reared in fevered response of lower strains of first phrase, topped by a higher course of the passionate motive, ending in crowning verse of the pure melody. The close comes *religiosamente* in softest solemn of united chords. The first strain has not recurred.

Sounds of glad expectancy soon usher the clear notes of expressive waltz, that flows in its repeated course, with intermittent vaguer play. But in the midst the love-lyric sings a verse right through the gayety of dance,—and once more, before the bright close, alone in softest confidence.

Bucolic reeds betray the scene, of mournful (English) horn and cheering oboe, echoing a chance tune in lonely duet. The quaint simplicity, the impromptu song of the *Ranz des vaches*, all mark the rustic spot. The oboe, too, has moved his distant notes to clearer foreground. And now, in gathering of all the accompanying sounds, low strings sing the main rustic theme. But it is not all a placid pastoral. A tremulous pulse pervades. A passionate phrase now strikes in romantic depths of strings. Suddenly answers on high—the soothing love-song. The bitter, jealous theme wars with its own solace. Peace comes with a return of the first idyl.

The march to the scaffold hardly needs the title, with the solemn doom of funeral tramp, the fatal ring of death-song, with the sad terror of overwhelming chorus, that gives a more poignant sense to the single gentlest strain of impassioned love, just before the end that has somehow a sudden rift of hope.

The last scene is, once more, clearly pointed by the title Witches' Sabbath, that begins a stormy revel in mad medley of restless discord and vague cries. First of defined strains is the old love-motive, now piping dimly distant in merry mockery, over the dull dance of low drums. Now bursts a tempest of warring cries. Then the full course of love-song dances as before, where the cheer is blighted by the uncanny trip of basses and the nearing rage of mad cries. Symbols of doom abound in the clang of bells and ring of fateful Dies Irae, that is itself distorted in mocking rhythm. The Witches' Round Dance starts a grim orgy; later the pitiless chant mingles with the dance to crown the hopeless terror that ends the dream.

For a dream it is. The story that has been told us is of a young artist seated outside the village Inn overcome with liquor who sees his sweetheart, on her way to the Fete, turn from him in disgust on account of his drunken condition. Drinking deeper, in his dreams he follows her to the dance. After scenes of dancing and love-making his passionate desires are resented and in a struggle he kills her. Apprehended for the murder he is tried and convicted and marched to the scaffold. Then his soul in Purgatory with Satan's imps in their excess, his sweetheart's prayer for his soul's redemption and his awakening and realization that it was only a dream. The pure beauty of the melodies in the hue and contrast of their humors justly spin their thread of symbolic story.

Such is the wealth of material awaiting the magic of motion picture interpretation.

Essanays for April

An Unusually Snappy List of Releases Exclusive of Features Is Announced.

GEORGE K. SPOOR, president of Essanay, announces an unusually snappy list of short subjects for April. These are exclusive of the V-L-S-E multiple-reel features and come in one, two and three-reel acts. Essanay's Wednesday releases consist of two Canimated Nooz Pictorials, Animated Cartoons by the famous newspaper cartoonist, Wallace A. Carlson, including caricatures of men in the limelight and news events of importance, and two artistic photoplay drawings by the celebrated artist, Vernon Howe Bailey. One of these gives all the interesting points of Rome, with which Mr. Bailey is thoroughly familiar. The other is the sketch of Boston, with all its historic buildings and scenes.

Both the cartoons and the picture drawings are each five hundred feet in length and contain five hundred feet of exceptionally good scenic pictures of the picturesque spots in the United States and Canada.

Among its two-reel releases, "Millstones" is one of the strongest. It is a story of the underworld of evil characters with a grain of good in them. The story is brightened by the sweetness of a girl's love. The play features Darwin Karr and Nell Craig.

Owing to the strong demand for some of Essanay's earlier releases, the company has decided to reissue two two-reelers. These are "Under Royal Patronage" and "The Elder Brother." Both of these feature Francis X. Bushman.

Among the five-reel releases for this month "The Spider's Web" is one of the best. This is a magazine story written by Clarence L. Cullen and features Bryant Washburn, Elizabeth Burbridge, John Junior and John Lorenz. This is a story of a youth who is made the slave of the drug habit, having been lured to try the drug by a jealous rival. He finally makes good, however, throws off the habit, wins the girl and a place in the affairs of the world.

Other excellent three-reel releases include "The Last Adventure," featuring Lillian Drew and E. H. Calvert; "The Frame-Up" and "A Woman's Naked Soul."

Its multiple-reel features are exceptionally strong, including William Gillette, the noted speaking stage star in "Sherlock Holmes," the play written by himself and the character to which he has given undying fame.

After South American Trade

President L. L. Hiller of Claridge Films, Inc., Will Sail for Buenos Ayres to Establish a Branch for His Company.

L. L. HILLER, president of the Claridge Films, Inc., is planning to leave within two weeks for South America with a view to establishing a branch of his company in the South American metropolis, Buenos Ayres. Many inquiries for rights to the Claridge Films productions have come to their office and instead of having the films handled through the customary channels, Mr. Hiller thinks it best to look over the ground with a view toward establishing a South American office for the Claridge films.

Although she planned on leaving several weeks ago, Mrs. Agnes Egan Cobb, general manager of the Claridge Films, just left Monday, March 13 on her trip as far west as St. Louis. Because of the many western and foreign buyers in town, Mrs. Cobb has been delayed in starting from time to time. She will visit the various exchanges who have bought the rights of the Claridge Films first two releases for their territories, Robert T. Haines in "The Heart of New York," and the William Courtleigh production "The Birth of Character." The Claridge Company reports unprecedented results in these features, and within a few days the third release of Claridge Films will be announced.

SCHWALBE BUYS TERRITORY FOR "ONE DAY."

The Electric Theater Supply Company of Philadelphia, through H. Schwalbe have purchased from B. S. Moss the rights to exhibit "One Day" in eastern Pennsylvania, Delaware, Maryland, Southern New Jersey, Virginia and the District of Columbia. A record price is said to have been paid for the rights.

Chicago News Letter

By JAS. S. McQUADE.

Liberty of "Movies" No Light Matter.

UNDER the heading above this article, the Chicago Examiner had the following editorial in the issue of March 16, which combatted the stand taken by Editor Arthur Brisbane in his speech on moving pictures on March 12 before the Motion Picture Board of Trade in New York City:

"It is unfortunate that a newspaper man speaking at the Motion Picture Board of Trade dinner should have shown so little appreciation of the rights, privileges and opportunities of the moving picture business, of his own business and of the public.

"This newspaper man, speaking at the Hotel Astor in New York last Sunday night, declared that the motion picture plays are based upon the stupidity and lack of intellectual development of the human race and that censorship is not worth bothering about, one way or the other.

"The Examiner feels, as it has said many times, that a fundamental right of free publication is assailed by every successful attempt to impose a censorship upon motion pictures. Nor do we regard an assault upon the freedom of pictorial publication as any light or trivial matter.

"We believe, and we believe very earnestly, that the freedom of the printed press will not long be secure from attack if the freedom of the pictorial press is not stoutly defended against censorship.

"It does not make a particle of difference whether the 'movies' are educational or merely entertaining, whether they present Hamlet or Charlie Chaplin, whether they only bore an audience with dreary stuff that is supposed to create an intellectual atmosphere, or whether they make a lot of persons laugh and forget their toil and cares—still the 'movies' are exactly what we have styled them—the pictorial press.

"Now, the one essential point to bear in mind is that it makes no difference whether we believe a newspaper to be a cheap and shallow medium of sentimental slush and worked-over rags and tags of superficial information and copybook maxims, or whether we consider it a product of thought and real scholarship. Still that newspaper **is entitled to the right of free publication, uncensored by anybody,** and answerable only to the laws which prohibit libel and impropriety.

"And that is exactly the rightful position of the moving picture press, and every one of us should unite in maintaining that position with all possible effort.

"The proposed Federal moving picture censorship, like all state moving picture censorships, is an assault upon the constitutional guarantee of the liberty of printing and publication.

"It is a serious and dangerous assault and should be manfully and strenuously resisted by every printed publication in the country and by every citizen who believes in free speech and the other guaranties of republican government."

Chicago Political Equality League Would Prohibit Parents Taking Their Children to Evening Picture Shows.

The Chicago Political Equality League capped the climax of a campaign against moving pictures at a meeting of the moving picture committee of the League in the Auditorium Hotel on Saturday, March 11. At this meeting one of the members, Mrs. M. M. Mangasarian, proposed that an ordinance be passed by the City Council prohibiting parents or guardians from taking children to moving picture shows after nine o'clock p. m.!

Second Deputy Superintendent of Police M. L. C. Funkhouser luckily was present when the ordinance question was broached, and the lady mentioned appealed to him. "We cannot do that," the deputy replied. "Parents have the right to decide such things. All we can do is to regulate the character of the films. We have no right to tell parents what time they may take their children."

Mrs. George S. Haskell, another member of the committee, then read a list of photoplays which had been condemned by the committee during the last two months, in which little good and much that was bad were found. Among those designated as especially "rotten" (this word was used in the report) were "Sealed Lips" and "The Ghosts," the latter being pronounced the worst of all. Next to "The Ghosts" in moral badness was "The Reward of Chivalry," and "A Fool There Was" was voted distinctly immoral.

Mrs. Blanchard, chairwoman of the committee, asked for a measure enforcing the placing of pink permits in the lobbies of all picture theaters, and Deputy Funkhouser promised that this would be done.

Second Deputy Funkhouser Under Fire.

Major M. L. C. Funkhouser, second deputy superintendent of police, and head of the Morals Division of the Police Department of Chicago, has been charged with "flat disobedience" of Mayor Thompson's orders by Chief of Police Healey in the matter of the exhibition of cut-outs from films censored under his supervision.

"The Mayor gave me a verbal order about six weeks ago to stop the exhibition of cut-outs," says Chief Healey. "I at once repeated the order to Major Funkhouser. Recently I heard he was still giving such exhibitions, and when I asked him about it he said he had given such an exhibition in the City Hall. That constitutes flat disobedience of orders. Major Funkhouser's explanation was that he understood the order to apply only to exhibitions in connection with his speeches before clubs and lodges."

In defining his position in the matter Mayor Thompson says: "Here is the principle on which we are operating. The censors declare there are certain parts of films not fit to be shown in Chicago. If they are not fit to be shown publicly, they are not fit to be shown at all."

The rumpus has been caused by the private exhibition of cut-outs, in the rooms of the Censorship Board, before nine members of the Anti-Cruelty Society and Alderman Krause of the Twenty-first Ward, about a week ago, at the time of writing.

Second Deputy Funkhouser, when approached on the matter, said: "The charges are unknown so far as I am concerned. If it concerns moving pictures, I will defend myself at the proper time and place."

No charges, as far as known, have yet been filed against the second deputy, but Chief Healey is making an investigation and has asked him for a report.

Regarding his use of cut-outs before the Mayor's order was issued, the second deputy has said: "I have shown the picture cut-outs in my talks on censorship and in gatherings interested in moral welfare. I regarded them as of great educational value, in that they illustrated to the persons who were permitted to see them the necessity for film censorship. They were, of course, exhibited for no other purpose than the educational one."

If Chief Healey's investigation (which is approved by the Mayor) results in the filing of charges, a verdict of guilty would result in the dismissal of the second deputy. If charges are preferred, a vigorous protest will be made by all the women's clubs and women's reform societies of the city, as it is feared that the charges may mean the return of rampant vice and the reopening of the "red light" district.

Major Funkhouser has been in office since 1911, when the Police Department was reorganized. His salary is $5,000 per year.

Several years ago, in my Chicago letter, I referred at various times to the eminent unfairness of Second Deputy Funkhouser in his use of these film cut-outs. The plan of piecing together these cut-outs, so as to form a reel length or several reels length, and then show them on the screen as a connected whole was really diabolical in its conception, without one scintilla of fair dealing towards the film producer or the moving picture itself.

Ten feet of film only, in one case, may be cut from a subject that has a length ranging from 1,000 to 5,000 feet. Yet this ten feet of cut-out is made to represent (by Major Funkhouser's method) the remaining 990 or 4,990 feet that are good. And so on through as many cut-outs as may be used by the Major in one of his cut-out subjects.

Supposing that the reader, myself, Major Funkhouser and others could have our faults visualized on the screen, with no redeeming qualities introduced to soften their glaring harshness, would it be just or right to judge each individual character by the faults only? Would it even be fair to anyone of us to show our faults in such a manner, in order to demonstrate the need of the regulation of human conduct?

Would not such action be a travesty of justice—the burlesquing of our weaknesses—at the expense of the few virtues we might possess?

No; the second deputy has not only been unfair in his use of the cut-outs; whether intentional or not, his action has betrayed a vindictive spirit towards the moving picture.

The whole trade should thank Mayor William Hale Thompson for putting a stop to the outrage.

A Possible Way Out for the Harper Theater, Chicago, and the Sixteen Other Theaters Involved.

Max Schwartz, general manager of the Chicago Cinematograph Co., which owns the Harper theater, Fifty-third street and Harper avenue; the Halfield theater, Fifty-fifth and Halsted streets, and the Beach theater, Harper avenue and Hyde Park Boulevard, called at the office one day last week. Mr. Schwartz stated that nothing new had entered into the tangle in which the Harper theater is involved, but that active work is under way that will probably lead to the reopening of the house before many weeks have passed.

Mr. Schwartz told me that the Harper theater owners have a signed petition, now on file at his office, showing that not 9,000 but 14,000 residents in the Hyde Park neighborhood had signed for the reopening of the house, said petition being made personally to Mayor William Hale Thompson. He reiterated that the membership of the Hyde Park Presbyterian Church, with the exception of a few, are all in favor of the reopening of the Harper, and that all the trustees, with the exception of three, have also signed this petition.

Alderman Dempsey, at the Council meeting held Monday, March 13, after hearing argument against the ordinance, the legality of which was questioned by none, moved that Mayor Thompson be asked to issue a permit for the reopening of the Harper theater. This was objected to by other Aldermen, on the ground that so long as the ordinance remained in the code it should be enforced. The matter will be further discussed at the next meeting of the Council, Monday, March 20.

It is understood that the Aldermen are now considering an amendment of the ordinance which will permit those houses already constructed (and which are in violation of the code) to remain open, and that all new theaters henceforth constructed must conform with the ordinance. It is believed that this will be done in order to prevent the wiping out of the sixteen theater properties now under ban, in addition to the Harper theater.

Over 200,000 citizens have already signed a petition to the Council to amend the ordinance, so as to save the Harper and the other sixteen theaters from being forced out of business.

Mr. Schwartz reported that the Halfield and the Beach theaters are doing excellent business. At the Halfield, straight General Film and Triangle programs are used, and at the Beach, Paramount, Triangle and Metro. The Halfield admissions are 5 and 10 cents, the lower price being charged on Monday, Tuesday and Thursday, and the higher for the balance of the week. At the Beach, admissions are 15 cents straight.

Chicago Film Brevities.

I was much amused by a story told me by Mrs. Bert Feltes regarding the make-up of the membership of the Political Equality League of Chicago. It was during a recess at the recent state convention of the exhibitors of Illinois. Mrs. Feltes being an ardent member of the state league. Mrs. Feltes at one time had been a member of the former league, but she was so dissatisfied with its inefficiency that she resigned. She cited as an example the case of one lady member who had been appointed on the Committee on Alleys of the city. This lady made a report on the condition of the alley near her own home, but never went beyond that in her investigations. She and her neighbors dumped their garbage in the said alley, not knowing that this was a breach of a city ordinance, which had been specially passed to provide against such action. What can be expected from the members of the Political Equality League in their attempted supervision and censorship of moving pictures! Mrs. Feltes is owner and manager of the Park theater on the South Side.

* * *

George K. Spoor acted as host to the members of the Advertising Association of Chicago on St. Patrick's Day. Over 80 automobiles carried the party from the clubrooms on Clark street to the Green Mill Gardens on the North Side, where luncheon was served, Mr. Spoor being host. The line of march was headed by Chief of Police Healey and a squad of mounted policemen. Moving pictures of the procession were taken at the start and on its passage through Sheridan road. The party, after luncheon, proceeded to the Essanay plant, where they were conducted throughout the large buildings. Before leaving, they were invited to see themselves in the moving pictures taken, and the film was presented to the association.

* * *

The amusement Supply Company, of Chicago, will move into its new quarters in Suite 300-302, in the Mallers Building, where better and quicker service will be given to patrons. All owners, managers and operators of moving picture theaters are cordially invited to call and see the fine display of machines and supplies at the address given.

* * *

Watterson R. Rothacker has contracted for the exclusive services of Vincent V. Colby, the famous animal artist. Mr. Colby is the well-known originator of the "Colby Dog" post cards, which were published in sixteen designs and had a record-breaking sale of more than twelve million. He has traveled extensively in his artistic studies and has been on every continent in the world except Australia. Mr. Colby will produce special half-tone animated advertising cartoons for the Rothacker Film Manufacturing Company, and is working out a series of unique entertainment cartoons for general release, details of which will be announced to the trade at an early date. Mr. Colby is recognized as an authority on gelatine photogravure.

* * *

Harry Weiss, manager of Metro's Chicago office, accompanied by his assistant, Mr. Weinschenker, attended the recent State convention of Indiana exhibitors, held in Indianapolis. He informs me that he won first prize for the exhibit given there by exchanges, and that his was the only exchange outside of the State of Indiana that was represented. He made the return trip by auto, covering about 482 miles in three days. While in Indianapolis his auto was struck by a street car and wrecked, he and Mr. Weinschenker narrowly escaping serious injury, the accident being due to a misunderstanding of signals by the motorman of the street car. Mr. Weiss used some of his telling film salestalk on the claim agent of the street car company, with the result that he was not only given a new car but also a cash bonus for loss of time and inconvenience.

* * *

Charles I. Ramsdell has been appointed amusement manager of the Acme Amusement Co., of Lincoln, Neb. He succeeds M. L. Garman, who has retired. Mr. Ramsdell is well known in film circles throughout the Middle West, and spent several years of his early life in Lincoln. He has had about nine years' experience in the amusement business, his first position being that of operator of the Rex theatre, at Wymore, Neb., in 1907. He afterwards entered the film business in Lincoln, where he remained for some time and then settled in Omaha, where he represented the Pittsburgh Calcium Light & Film Co. When this exchange was purchased by the General Film Co. Mr. Ramsdell was retained as manager of the Omaha exchange until he was promoted to the management of the Kansas City exchange. He next took charge of the Omaha and Des Moines offices of the Mutual Film Corporation, but was obliged to resign, owing to ill health. A vacation in Colorado fully restored him, and he returned to Lincoln a few weeks ago to fill the position already referred to. Mr. Ramsdell's numerous friends wish him all success in his present position.

* * *

The Ziegfeld program for the week beginning Saturday, March 18, includes the Musty Suffer comedy, "Out of Order," Mary Miles Minter, in the Metro feature, "Lovely Mary," and Charles Cherry in "Passers By," an Equitable feature. This house continues showing to fine business.

* * *

When last heard from in this city George Bowles, with "The Birth of a Nation," was at Pango Pango, Samoa. The big spectacular photoplay is booked for two weeks at the Royal Hawaiian Opera House, Honolulu, beginning March 11. It will be shown for two weeks and will then follow Mr. Bowles to Sydney, Australia.

* * *

H. E. Aitken, president of the Triangle Film Corporation, made a brief stopover in the city Wednesday, March 15, on his way from Los Angeles to New York.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

PROPOSED ORDINANCE MAY FALL THROUGH.

City Council in Deadlock Over Single Film Commissioner—May Abolish Censorship.

FOR several weeks now our local legislators have been wrangling over the new motion picture ordinance as recommended by the Public Welfare Committee and which, as stated previously in these columns, proposed a single film commissioner in place of the old Censor Board.

In order to break the present deadlock in the Council our city fathers may decide to drop the ordinance altogether and give the City of Los Angeles an opportunity to show how it would behave without a local censorship. Such a pleasing possibility was made public last week by Councilwoman Estelle Lawton Lindsey, head of the Public Welfare Committee.

Mrs. Lindsey states that she is sure of five votes to support her in a movement to repeal the existing ordinance and to abolish the existing board of censors, leaving the situation open for police regulation under the penal laws of the state. She says she is sure of the support of Councilmen Brain, Conwell, Langdon, Topham and Wright, making the six votes necessary to enact the ordinance if it becomes necessary to insist upon such a vote being taken.

Mrs. Lindsey takes the stand that it would be better to wipe out the present method of local censorship, if it is finally determined that the single commissioner idea cannot be established, as originally recommended by her committee.

At the public hearing Tuesday last week on the tentative ordinance, providing for the appointment of a single censor commissioner, Councilman Wright took a firm stand in favor of abolishing all local censorship. Councilmen Brain, Conwell and Mrs. Lindsey spoke in favor of the single commissioner idea, but indicated that they might be persuaded to abolish all local censorship if necessary.

It became apparent that the Council was deadlocked because of the varying opinions as to a single commissioner.

In order to pass the proposed ordinance providing for a commissioner, seven votes will be necessary, because the ordinance provides for the expenditure of public funds in fixing the commissioner's salary.

On Wednesday afternoon members of the public welfare committee, including Chairman Lindsey conferred with the City Attorney on this proposed measure. After the conference Mrs. Lindsey said:

"At the present time I don't see where we are going to get seven votes to pass the proposed ordinance providing for a single commissioner. But it will take only six votes to pass an ordinance repealing the existing ordinance and abolishing the local board of censors.

"If there is no way to break the deadlock, I am ready to vote to abolish the present system of censoring in Los Angeles, and I am confident Councilmen Brain, Conwell, Langdon, Topham and Wright are with me in this. Then, probably, the others will come around to the single commissioner idea, which my committee recommended. There seems to me to be plenty of law whereby we may get after those who show improper pictures, just as we are able to get after other things. I stand by our committee's recommendations as to a single commissioner, but if we can't get that, then I am for the abolition of the whole business."

Final action of the Council will probably be taken Thursday this week.

As it may interest many of our readers, we herewith publish the full text of this much debated ordinance:

ORDNANCE NO. ——

(New Series.)

An ordinance regulating public exhibitions of moving and motion pictures, and creating the office of Commissioner of Films and Pictures, and fixing a penalty for the violation thereof.

THE MAYOR AND COUNCIL OF THE CITY OF LOS ANGELES DO ORDAIN AS FOLLOWS:

Section 1. It shall be unlawful for any person, firm or corporation to show, exhibit, or display, or to cause to be shown, exhibited, or displayed in the City of Los Angeles, any moving picture or motion picture film, or picture, or illustration, or delineation, which said moving or motion picture film, or picture, or illustration, or delineation pictures, shows, exhibits, illustrates, or delineates the human form in such detail as to offend public morality or decency; or to show, or picture, or illustrate or delineate any lewd or lascivious act, or any other matter or thing, of an indecent or immoral nature, or offensive to the moral sense; or which shows, or pictures, or illustrates, or delineates any murder, or suicide, or robbery, or hold-up, or stabbing, or clubbing, or beating of any human being, when such acts are shown in gruesome detail, or in a revolting manner, or in any manner objectionable to the moral sense.

Section 2. It shall be unlawful for any person, firm or corporation to rent, sell, or give to any other person, firm or corporation to be exhibited in the City of Los Angeles, any moving pictures or motion picture films, pictures, illustrations, or delineations described in Section 1 of this ordinance and prohibited thereby.

Section 3. For the purpose of enforcing the provisions of this ordinance, the office of Commissioner of Films and Pictures of the City of Los Angeles is hereby created. Such Commissioner of Films and Pictures shall be appointed by the Mayor, subject to confirmation by the Council of the City of Los Angeles. The salary of such Commissioners of Films and Pictures shall be ———— Dollars ($————) per annum, payable in twelve equal monthly payments.

Section 4. Except as hereinafter provided, no person, firm, or corporation shall exhibit, rent, sell, or give to any other person, firm or corporation, for exhibition in the City of Los Angeles, any moving picture or motion picture film, picture, illustration, or delineation, unless the same has been approved by the Commissioner of Films and Pictures.

Moving pictures or motion picture films, or pictures, which have been approved by any Censor or Board of Censors recognized and approved by the Commissioner of Films and Pictures of the City of Los Angeles may be exhibited without the approval or consent of the said Commissioner of Films and Pictures. But it shall be the duty of the Commissioner of Films and Pictures of the City of Los Angeles, when such Commissioner shall find any moving picture or motion picture film, or picture, exhibited in the City of Los Angeles which has been passed and approved by any Censor or Board of Censors, to be obscene, immoral or indecent, to issue an order forthwith to the person, firm or corporation in whose possession the film or picture is at the time, forbidding the exhibition of such film or picture, and such film or picture shall not thereafter be exhibited in the City of Los Angeles unless such order is thereafter revoked by such Commissioner of Films and Pictures, and each exhibition of the film or picture so forbidden to be exhibited shall be considered a separate offence.

Section 5. It shall be the duty of the said Commissioner of Films and Pictures upon the request of any person, firm or corporation desiring to exhibit any film or picture, or to rent, sell, or give the same to any other person, firm or corporation, for exhibiting, to proceed, not later than twenty-four (24) hours after the receipt of such request, to examine such film or picture; and if such film or picture does not contain any of the objectionable matter prohibited by Section 1 of this ordinance, it shall be the duty of said Commissioner of Films and Pictures to certify his approval thereof, and deliver such certificate to the person, firm or corporation requesting the same.

Section 6. The Commissioner of Films and Pictures of the City of Los Angeles shall have, upon demand, the right of free access to any place or room or building, at which is held or given any public exhibition or entertainment at which moving or motion pictures are exhibited or displayed, conducted or carried on, or any place where pictures, illustrations or delineations are exhibited, displayed, or offered for sale. And it is hereby made unlawful for any person to deny or refuse the right of such Commissioner of Films and Pictures to enter any such place for the purpose of inspecting the films or pictures kept or exhibited therein.

Section 7. It shall be unlawful for any person, firm or corporation conducting, managing, maintaining or carrying on any place or room or building at which is held or given any public exhibition or entertainment at which moving or motion pictures are exhibited or displayed, conducted or carried on, or any place where pictures, illustrations, or delineations are exhibited, displayed or offered for sale, to fail, neglect or refuse to install and maintain in any such place or room or building light sufficient in quantity so that the features of any person in such place or room or building may be distinguished at a distance of not less than ten (10) feet from such person during the hours when such place or room or building is open to the public.

Section 8. Any person, firm or corporation violating any of the provisions of this ordinance shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punishable by a fine of not more than Five Hundred Dollars ($500), or imprisonment in the City Jail for a period of not more than One Hundred and Eighty (180) days, or by both such fine and imprisonment.

Section 9. That Ordinance No. 24, 187 (New Series), entitled, "An ordinance regulating nickelodeons, arcades, and exhibitions or entertainments at which moving or motion pictures are displayed or exhibited, and fixing the penalty for violathereof," approved January 24th, 1912, and all ordinances amendatory thereto or thereof, and all other ordinances in conflict with this ordinance, be, and the same are hereby repealed.

FREIGHT RATE WAR.

Western Film Men Incensed. Board of Trade Starts Fight on High Rates.

Initial steps toward a nation-wide campaign to bring about readjustment of freight rates on moving picture equipment and supplies, were made at the regular twice a month meeting of the California committee of the Motion Picture Board of Trade of America. Committees were named and members appointed to look after this and other important matters.

The freight matter means more to the jobbers and accessory men. During the past five years the tariff on picture machinery and accessories has been increased from $1.95 per hundred to $7.40, from the Atlantic to the Pacific coast. Articles billed as picture machinery, even electric motors for projection machines, it is said, are charged at the maximum rate if sent to picture dealers, but if billed to an electrical or other concern are charged at the minimum rate.

Those who attended this meeting of the Board besides the original California representatives of the organization, who are Mabel Condon, chairman, Kenneth A. O'Hara, J. C. Jessen, Clarke Irvine, included, Bennie Zeidman, Carlyle Robinson, M. G. Jonas, Kenneth McGaffey, William E. Wing and Miss Doris Schroeder, all are now members of the Board.

At the next meeting local officers are to be elected and the reports of the committee heard. It is expected that some interesting matters will be brought up for consideration in connection with the several large studios here. The work of the board has been laid out and there may be some excitement before the spring is over.

WAS DARWIN RIGHT?

If the Scientist Could See Actors at Jungle Film Studio He Might Be Greatly Elated.

The Edwards and Ronin Jungle Film Company, in Los Angeles, has a small collection of most intelligent apes. The players are headed by Napoleon the Great and by Sally, who is some leading woman, too.

Besides being an actor, Nap, as he is familiarly called by his employers, friends and director, is an able bodied seaman. During the last trip that he made abroad with Little Hip and Lew Bristol, the trainer, all were admitted to the order of Neptunus Rex.

Napoleon and Sally "In Dutch."

Nap and Hip are the only two animals known to belong to this marine order, and in the dressing room of the chimpanzee at the E. & R. Jungle studio hangs the certificate of membership. Every vessel that crosses the equator admits its passengers to the order, and these semi-humans were aboard the Ventura when they crossed the line. Today Nap is the only animal member for Little Hip died after arrival in Australia.

These two animals were very much attached to each other, and so strong was their friendship that the vaudeville bookings were cancelled for two weeks, owing to the fact that Napoleon refused to work. Whether it was grief over the loss of his playmate, or whether he could not get used to working alone could not be determined, but the fact is that when the act opened in a new house, he went through his stunts in his usual blase manner. He has the sang froid of a matinee idol, and his whole appearance when working is "Well, I suppose you need the money, so I'll do what I can for you," and he does it, too.

A TIP TO SCENARIOISTS.

Here Is What the Universal Actually Desires, According to Editor H. G. Stafford.

"We are crazy for stories. Only today have I been searching the universe for a five-reel feature for J. Warren Kerrigan. Every director is anxious to receive stories," is what "Doc" H. G. Stafford, editor of scenarios at Universal City told us the other day, and he meant it, too. But there is only one wish he expresses with much emphasis. That is "Please do not submit any stories in continuity form; no working scripts are wanted. All the writer has to do is to send in a detailed synopsis. The Universal has a staff of writers who know the needs of the directors and players, and it is for them to grind out the story scene by scene.

Vice President and General Manager H. O. Davis at the big Laemmle plant said, "We do not want to wade through pages and pages of continuity, reading ourselves blind, spending hours and hours to find the story. We want it in a few hundred words. If we want the story we purchase immediately and have our own writers put in the action."

The editor, who is a most amiable chap, smiled and pointed to a stack of opened scripts. "There is a fine week's work. I have to wade into that every morning, and by night I have culled them down to only a few which are sent out to the directors for final acceptance. Then we have to rehash the stories and write them to suit the company that selects them. If scenario writers over the country only knew what we wanted, they would save time, paper, labor, postage and improve chances of quick sale. I could do probably a week's work in a day, and accomplish the purpose much better. My earnest request is that stories be sent in only in synopsis form, with, perhaps a few explanations of what the writer desires put into the action. Visualize the story without the lengthy scene action."

We might add that in most every other western studio where a scenario bureau is in existence, the editor desires only synopsis scripts."

Los Angeles Film Brevities.

Ford I. Beebe, formerly assistant publicity manager of Universal City, has been appointed director of publicity of the Signal Film Corporation.

* * *

Charles Chaplin, Mutual comedian, arrived in the city Tuesday this week. Charlie was met at the Salt Lake depot by a whole flock of members of his old company. He will begin work at once at the Climax studio in Hollywood.

* * *

Santa Fe, N. M., papers advise that the National Bible Play Society, a million dollar corporation, has recently been organized, and acquired the Las Vegas Hot Springs property of one thousand acres formerly owned by the Atchison, Topeka & Santa Fe Railway.

The property contains the Montezuma hotel, a hostelry known the country over, a smaller hotel, a number of residences, a farm, a park, and the highly mineralized and efficacious hot springs—37 in number.

The National Bible Play Society will produce Bible motion pictures, filming such stories as "Ruth and Naomi," "The Good Samaritan," "Esther," "Jacob," "David," "The Prodigal Son," "In the Wilderness," etc. Each picture will be supervised and censored by an inter-denominational board of ministers who will pass on all phases of the story and production before it is released.

The circulation of these films will be chiefly among the churches, Y. M. C. A.'s and like organizations.

One of the unique and unusual phases of the society's plans, we are informed, is the fact that forty per cent. of the net profits will go to charity. This money will be expended in the erection of orphanages, hospitals and homes, on the society property. The society will also operate the Las Vegas Hot Springs as a resort and vacation spot particularly for church people, Chautauquas, conventions, re-educate, inspire and enliven the stay of those who spend the summer at Las Vegas.

The National Bible Play Society is non-sectarian and inter-denominational.

* * *

Four hundred men, women and children lodged complaints with the state labor commissioner here this week against a local moving picture company.

According to the complaints filed by H. W. Thayer and others, they were sent out to the picture camp by the municipal employment agency. Thayer said they were to receive $1 per day and lunch.

"When we got our tickets they took us to Chatsworth via the Southern Pacific and there we were told we must strip, be painted yellow and don the clothing of aborigines.

"Many of us objected to doing this for less than $3."

H. A. Cable, assistant deputy state labor commissioner, and Harry S. Donoho, superintendent of the State city employment bureau, arranged a conference between the picture company officials and the complainants at the labor bureau.

* * *

Strolling around the Fine Arts with Bennie Zeidman one afternoon this week, we had the pleasure to watch the filming of some scenes in "The Little Apache." There was a most realistic interior of a Parisian cafe, such as the writer has seen many a time in Quartier Latin or Montmartre. Bobby Harron and charming Mae Marsh were among the dancers on the crowded floor and seated at the tables were many types such as we never see outside of Paris.

Scene from "The Little Apache" (Fine Arts).

Some very elaborate sets have been built especially for this production. Three complete streets are exact replicas from Montmartre. These sets were built under the supervision of director Lloyd Ingraham and a French expert. Mobs of three and four hundred people took part in some of the scenes and every attention was given to details in order to secure a true Parisian atmosphere.

* * *

One of the busiest studios in Hollywood is the Christie plant where Producer Al Christie and his brother, Charles, are turning out Nestor fun pictures. This week the veteran Nestor director is completing a comedy written by L. J. Hubene. It is called "Betty's Big Capture," and has for its portrayers Betty Compson, in the name part; Lee Moran as Potts the inimitable detective, and Eddie Lyons as the young police reporter. There are many amusing situations in the piece for when Betty is appointed to the town police force she shows up poor Potts and the reporter, capturing the desperado herself singlehanded.

* * *

Last week Fred L. Miller, who owns and operates one of the largest and most popular Los Angeles theaters, which bears his name, entertained a number of press and photoplay people at his house when he gave a preview of the latest Fox masterpicture "The Bondman." William Farnum, who stars in this production, was present and received the congratulations of his numerous friends. Mr. Miller will present this great film in a short time. At present he is packing them in with "Gold and the Woman," featuring Theda Bara.

* * *

Hugh Russell, brother of William Russell, the Flying A player, arrived in America last week and has connected with a New York firm. He stopped over to visit his big brother, who is busy at Santa Barbara. Mr. Russell had just arrived from Australia.

* * *

Met our old friend J. Warren Kerrigan the other day out at the plant in the valley. He had just finished the last scenes for a five-reeler, "Son of Immortals," which was made by Otis Turner.

Another old friend, Henry Otto, missed the time of his life when his fairy story picture "Undine" was presented here at the new Palace theater. The picture was highly spoken of by the local critics.

* * *

E. L. Delaney, who has been in Australia for the past two years, dropped into the Fox exchange and had a chat with the manager, Mr. S. N. Robinson, and the World man. Mr. Delaney is going east to engage in the film trade.

* * *

Frank Keenan, who resumed work at Inceville some time ago, is now busy making a picture that somewhat resembles "The Coward," that excellent production made by Thomas H. Ince, which was a strong feature on the first Triangle program. Charles Ray is the son, and in that part he is good. Louise Glaum is the girl and Gertrude Claire is the mother, which completes an admirable cast.

* * *

The other day on Broadway a big coupe stopped in front of our building and who should step out but that big giant Jack McGowan, producer of railroad serials. Inside was dainty Helen Holmes, the famous girl who does the hazardous stunts. They told about having just completed the last few scenes for the fifteenth and last installment of "The Girl and the Game." They had just returned from a week's trip to the desert and were glad to be back in civilized territory once more.

* * *

Director James Young, at the Lasky studio, is busy on a big production with the newest Lasky star, Mae Murray. Miss Murray received her machine from New York last week by freight, and the first thing she did was to go home, smash in the garage door, bend a bumper and crumple a fender. Mr. Young says if she can't take better care of herself she had better ride to and from the studio in leather limousine. (Shoes).

* * *

Last week was featured at the Christie studio by the tremendous automobile purchases. Five cars were brought by members of the company that turns out Nestor comedies. One automobile salesman has been sleeping in the studio for a week, until he sold Lee Moran a fine new six cylindered bus. Al Cawood, who cranks a camera, was another motor man. Horace Davey, one of the directors, also annexed a gas wagon, and Harry Rattenberry, who does characters, fell for a four-forty roadster. The last man to fall was Charles Christie, brother of Al, who is now riding around in a big car.

* * *

Victor Moore is burlesqueing a town constable of California. He has already written four acts and he says he'll have to put seven more on to properly show the old codger up. The Lasky players were doing scenes for "The Race" when he got the inspiration from contact with the officer.

* * *

Rollin S. Sturgeon, who has just completed "God's Country and the Woman," featuring William Duncan, Nell Shipman, George Holt and other Vitagraph luminaries, promises the press a preview of this eight-reeler in a few days.

* * *

Billy Cabanne at the FA studio, is making a comedy with Douglas Fairbanks, who is known as a great comedian in the Triangle pictures. Neither will say what the subject is, where it is laid, or give out any information whatever.

* * *

Here is a good one. Anna Luther wears socks. Not men's socks that need garters that fasten about the calf, but kiddie's socks, the kind that the youngsters wear summer and winter. "It is so cool and comfortable," smiled Miss Luther, when interrogated.

* * *

Director J. P. McGowan, who makes railroad stories with Helen Holmes, received word here this week that his brother, Thomas E. E. McGowan, who had lived in Australia, enlisting from there, had been killed while at the front. He was wounded at Lonesome Pine, no one knows just where that is located, and was taken to the hospital where he passed away about two weeks ago.

* * *

Julius Frankenberg, directing for the Dudly Motion Picture firm which is located in San Diego, was in town this week and looked for a new location for a plant. He visited Redlands where he thought he might establish a studio.

Want Federal Tax Abolished

California Exhibitors Petition Congress to Take Tax Off Places of Amusement.

THE Motion Picture Exhibitors' League of Alameda County, Local No. 2 of the California state organization, has commenced a campaign which will doubtless be taken up by branches of the National League throughout the entire country. A petition to Congress, asking that the Federal tax on places of amusement be abolished, has been drawn up and this is to be circulated among the exhibitors of California at an early date for the purpose of securing signatures. The petition, which sets forth the arguments for such an action on the part of the national body, is as follows:

To the Senate and House of Representatives of the United States in Congress Assembled:

Gentlemen: The undersigned owners and proprietors of moving picture theaters and other public exhibitions and shows having a permanent location within the State of California respectfully petition Congress for relief from any proposed taxation of the properties of theaters, museums and concert halls, or any renewal or continuance of the taxation upon such persons as provided by the terms of Section 3 of an act entitled: "An Act to Increase the Internal Revenue and for other Purposes," approved October 22, 1914, and respectfully represent:

First. That moving pictures are a universal means of education and diversion and in the public interest should be encouraged. That the condition of the business of exhibiting moving pictures is greatly hampered by the tax referred to and its standards restricted.

Second. That the occupations suffering the burden of such acts are the particular objects of local, state and municipal taxation and as such already have imposed upon them taxes in the full amount which can reasonably be borne; that local taxation can better meet the requirements of just apportionment of the burden than a system of federal taxation which must be uniform, regardless of varying conditions in different sections of the country

Third. The taxation in proportion to seating capacity works an injustice as shown by comparison with the tax on income levied on practically all of such occupations by the provisions of the United States Corporation Excise Tax Law of 1909.

Fourth. That the provisions of an occupation tax as applied to your petitioners were, and would be in effect, though not in law, double taxation because of the existing excise tax, and a repression of legitimate enterprises.

WHEREFORE, your petitioners pray that consideration be given to this petition in the framing of any proposed act affecting taxation with relation to theatres, museums, concert halls, places of public exhibitions and shows, or the proprietors thereof, and that they be exempted from the provisions of any such act.

Beyfuss Returns to Coast

Says That He is Well Pleased With His Efforts to Market His Picture by State Rights.

ALEXANDER BEYFUSS, vice president and general manager of the California Motion Picture Corporation, has returned to San Francisco after a month's stay in New York looking after his company's initial release of its better-than-program pictures. Before taking his departure, Mr. Beyfuss concluded the sale of the various territorial rights throughout the United States for "The Unwritten Law," in which Beatriz Michelena is starred, and gave out the following statement:

"We are convinced that the state rights method of distributing is the big and absolutely the only way for our policy, that of producing five or six pictures a year superior to those released by the programs. In this connection we note with interest a resolution adopted at the Fourth Annual Convention of the New York State Motion Picture Exhibitors' League, in session at Albany a week ago, as follows: 'That the Motion Picture Exhibitors' League is opposed to the program system now enforced by a majority of the producers, and we favor a system of open booking.'

"We want to impress once more that we have had no quarrel with the programs, but merely wish to go on record that the state rights or open distributing policy is the only way for a concern like ours, with a policy of producing but a few exceptionally good pictures a year, and that we could not release our product on the program basis and exist.

"We are more than satisfied with the results attending the first release by state rights of our better-than-program pictures," said Mr. Beyfuss in conclusion. "The policy of the California Motion Picture Corporation is definitely and positively mapped out for the next three years. We may produce but fifteen pictures during that period, but we want to emphasize the fact that it will be our aim to have each one stand on its own merits, our directors feeling assured that with such a policy our trade mark will stand out as formidably in the motion picture business as do well known trade marks in the mercantile and other fields of industrial pursuit."

At Leading Picture Theaters

Programs for the Week of March 20 at New York's Best Motion Picture Houses.

"The Lost Bridegroom" at the Strand.

JOHN BARRYMORE was seen at the Strand theater last week in a new comedy drama, "The Lost Bridegroom," in which he appeared as an innocent crook. Bertie Joyce, the role assumed by Barrymore, is a young society chap who is struck on the head by thugs while returning from his bachelor dinner on the eve of his marriage to Dorothy Hardin. His memory completely obliterated by the blow, Joyce wanders down to the river front, falls asleep on a wharf and tumbles into the river. When he scrambles out he is taken in hand by a band of crooks and becomes a gentleman burglar. In the supporting cast are Katherine Harris, Ida Darling, June Dale, Hardie Kirkland, Edward Sturgis, Jack Dillon, and Tammany Young. The Topical Review contained news pictures taken in this country and abroad, and also the latest European war pictures. The Paramount Pictograph and a feature concluded the film part of the program. The vocal soloists for the week were Bruce Weyman, Phyllis Davies and Irving Alves.

Constance Collier at the Broadway.

The program at the Broadway consisted of two features. Constance Collier, the distinguished English actress in the Paramount Picture, "The Code of Marcia Gray," an engrossing drama of modern fashionable life and finance, in which this talented artist offered some of the best work of her career, was the star of the program. The other feature was "One Day," the sensational drama, written as a sequel to Elinor Glynn's "Three Weeks." Travel scenics, short comedies and cartoons were also shown.

Triangle Program at the Knickerbocker.

William S. Hart, in a Triangle-Kay Bee production, "The Aryan;" a Keystone comedy, "Gipsy Joe;" a visual tour through picturesque corners of Italy, botanical color studies and the usual high grade musical program made up the bill at the Knickerbocker. Mr. Hart has a role in "The Aryan" similar to the one he played in "Hell's Hinges," and is supported by Herschel Mayall, Charles K. French, Bessie Love, Louise Glaum and Gertrude Claire. In "Gypsy Joe," Joe Jackson, Dora Rogers, Lew Morrison, Elizabeth De Witt, Betty Marsh, M. De la Parelle, and "Shorty" Hamilton.

E.-K.-O. SHOW "THE INVISIBLE ENEMY."

The E.-K.-O. Company, which was recently organized in Los Angeles by Miss Emma K. Oswald, has opened offices in the new building at Seventh avenue and Forty-ninth street. George Szirmay is general manager. He is preparing to exploit "The Invisible Enemy," a five-part subject treating of tuberculosis. It is Mr. Szirmay's intention to inaugurate an active campaign on the rental or state right basis. He promises exhibitors will have the active co-operation of the 2,500 branches of the National Association for the Study and Prevention of Tuberculosis. The subject will be exhibited in New York within a few days. Mr. Szirmay states "The Invisible Enemy" will be followed by a series of productions along educational and sociological lines.

Gilday Gets Interest in Willis Wood

Henry B. Lappe, Owner of Fine Kansas City House, Sells Share to Former Manager, Who Again Becomes Active.

WORD comes from Kansas City that Henry B. Lappe, the owner of the big Willis Wood theater, one of the finest structures in the Middle West, has sold an interest in his house to Joseph H. Gilday, who, for several years has been associated with him in the management of the theater. The announcement is as follows:

"Henry B. Lappe, owner of the Willis Wood theater, has sold twenty shares of stock to Joseph H. Gilday, who will again assume active management of the house. The remainder of the stock is retained by Mr. Lappe. The option on a portion of the stock held by Martin Brothers and Estes expired on March 3. Mr. Lappe and Mr. Gilday will continue the theater with the same policy as in the past."

Interesting Vitagraph Program

Releases for the Week of March 27 Includes Blue Ribbon Headliner and Strong Supporting List of Productions.

AN unusually interesting program has been prepared by the Vitagraph Company for release during the week of March 27. The headliner is the four-part Blue Ribbon feature, the "Two-Edged Sword." A strong supporting list of pictures consists of "Mr. Jack Inspects Paris," the latest of the "Escapades of Mr. Jack," with Frank Daniels; "Three Johns," a single reel comedy; "Freddie Foils the Floaters," another of the "Freddie" series of single part comedies; and the three-part Broadway star feature, "Out of the Quagmire," a gripping political drama complete the bill.

In "The Two Edged Sword," Edith Storey and Evart Overton find an excellent medium for the display of their

Scene from "The Two-Edged Sword" (Vitagraph).

wonderful talent. The story tells of Dorothy, the wife of Gordon Allen, a novelist, who is too engrossed in his work to devote much time to his wife.

Edith Storey and Evart Overton have the able assistance of Josephine Earle, Robert Gaillard, Logan Paul, Marion Henry and Mrs. Nellie Anderson. George D. Baker directed the action. It will be released on March 27.

"Mr. Jack Inspects Paris," the latest of "The Escapades of Mr. Jack," will be released on March 27. In this episode Frank Daniel poses as a generous uncle who sends his nephew Paul $5,000 to start the practice of medicine in Paris. Paul, however, is more interested in Fifi, a chorus girl, on whom he spends the money. When Uncle decides to

Scene from "Mr. Jack Inspects Paris" (Vitagraph).

visit Paris on short notice, complications arise, and many highly amusing incidents take place. This is an excellent comedy, perpetrated in Mr. Daniel's inimitable style.

"Three Johns" is the story of the attempts of two men, each named John, to capture a lunatic, also named John. Each thinks the other the lunatic, and while they are having each other arrested, the sheriff's wife captures the real John and the reward. The film was produced by Dave Smith, the cast including G. Kunkel, G. Holt, G. Stanley, [illegible] Beninger, Anne Schaefer and Jack Hower. It is scheduled for release on March 27.

In "Freddie Foils the Floaters," the latest "Freddie" picture, Wm. Dangman as Freddie gets a job with a newspaper. Having a personal grudge against one of the candidates for district attorney, he rounds up that candidate's repeaters or "floaters." He then succeeds in trapping them in a barn. It proves some job but he gets there just the same. Dangman is assisted in the enactment of the picture by George O'Connell and Frank Currier. The latter, besides playing an important role, also directed the picture which is slated for release on March 31.

In "Out of the Quagmire," Vitagraph has given us an exceptional drama. It deals with the attempt, by a rival faction, to cast a slur on the honor of Arsdale, the candidate for mayor, by making it appear that his wife is in love with Norton, keeper of a gambling house. This unusual drama of love and politics is well portrayed by Joseph Kilgour, Julia Swayne Gordon, Eleanor Woodruff and a strong supporting cast. Theodore Marston is responsible for the direction of this picture which will be released on April 1.

"Social Pirates" a Special

Kalem's Series By George Bronson Howard Being Handled As Special Feature By General Film.

AS THE result of many letters received from exhibitors seeking information, Kalem wishes to make it plain "The Social Pirates," the big new series by George Bronson Howard, is an addition to the regular program output of Kalem and is being handled as a "Special" by the General Film exchanges. The series brings the Kalem output to five subjects a week, the four subjects on the regular program being the Sis Hopkins Comedies, Hazards of Helen, Ham Comedies and Ethel Teare Comedies.

Scene from "The Parasite" (Kalem).

Kalem's innovation of showing two episodes of the new series to exhibitors wherever possible in advance of the taking of bookings is being followed throughout the series and as fast as prints can be prepared they are rushed to the exchanges so that exhibitors will have plenty of opportunity to "see before buying." "The Parasite" is the title of the third episode in the series, which is now being given advance showings at many of the exchanges.

In "The Parasite," Mona and Mary, the two clever "Social Pirates" continue the exciting career that made the two opening episodes so enjoyable. This time the girls choose for their prey a society loan shark and blackmailer and through a daring clever plan deal him a severe blow and at the same time aid one of his helpless victims. As with each of the episodes the story is entirely complete in the two reels.

April 10th is the release date for "The Parasite."

MARY MILES MINTER GETS OVATION IN CANADA.

Mary Miles Minter, the youngest star of the stage or screen, who is now appearing in Metro wonderplays, has returned from a tour of several of the largest cities in Canada where she was tendered a truly marvelous reception. She was received by royalty, dined and feted by college students, visited hospitals, edited the motion picture page of a big newspaper for one day, gave away thousands of autographed photographs, and received so many flowers from boy and girl admirers that it was necessary to obtain an automobile to convey them to her hotel.

The Motion Picture Exhibitor

ILLINOIS STATE LEAGUE.

The Election of Officers for the Ensuing Year and the Fine Spirit and Harmony of the Meeting are Matters for Sincere Congratulation.

By James S. McQuade.

I BECAME much enthused during the proceedings of the annual convention of Illinois Branch, No. 2, M. P. E. L. of America, held Tuesday, March 4, in Room 202, Masonic Temple. The cause of my enthusiasm was the earnest spirit shown by the exhibitors present in the business transacted and in the future of their state organization and of the national organization; also the fine spirit of harmony that prevailed throughout, and the fraternal interest and goodwill that existed between Chicago exhibitors and their visiting brethren from various parts of the state.

I am proud of Chicago exhibitors because of their magnanimity in the choice of officers for the ensuing year, as the three most important officers, president, first vice-president and treasurer, have been filled by downstate men, and I am just as proud of the downstate men elected for having accepted the offices, and declaring themselves at the service of their state organization, in any way, at all times. Such a spirit, with the same prevailing harmony, cannot fail to make the Illinois League a power that will be felt in all cases affecting the welfare of the moving picture business in the state of Illinois.

George Henry, president of Chicago Local, called the convention to order at 12.45 P. M., and after a few preliminary remarks turned over the gavel to G. M. Luttrell, state president. President Luttrell congratulated those present on having lined up a good solid state organization, and felt confident that by continued hard and harmonious work the organization will soon be worthy of the great state of Illinois.

After the roll call was made, Louis H. Frank, owner of the Halsted theater, Chicago, moved that a nominating committee be appointed for the nominating of state officers. This committee was formed by Max Hyman, M. A. Choynski, C. J. Law, Wm. Bradly and Louis H. Frank.

Wm. J. Sweeney, treasurer of the Chicago local and national vice president for the state, then announced that arrangements had been made with the railroads coming into Chicago from both east and west for special rates for all exhibitors, friends and relatives who may come to the National Convention in July. He also said that he had received a letter from Jacob Binder, secretary of the Moving Picture Board of Trade, in which Mr. Binder stated that the board would do all in its power to contribute to the success of the National Convention. Mr. Sweeney also informed the assemblage that the Chicago Association of Commerce is now endeavoring to make arrangements for the use of the Coliseum (with a capacity of 10,000 people) for the National Exposition and grand ball to be given during the convention.

The report of the nominating committee was then made, and the following exhibitors were named for the various offices:

President, G. M. Luttrell, Luttrell's Majestic, Jacksonville; first vice president, Will Bradley, the Crescent, Ottawa; second vice president, Julius A. Alcock, Chicago; treasurer, W. W. Watts, the Gaiety and Vaudette, Springfield; secretary, Sidney Smith, Chicago, and national vice president, Wm. J. Sweeney, Chicago.

After the list was read it was moved, seconded and carried that the list as read be duly elected to fill the various offices. This was done by acclamation.

The next order of business was the election of the State executive committee, which resulted as follows:

C. J. Law, Pana, chairman; Harry Hyman, L. H. Frank and Robert R. Levy, all of Chicago; Dee Robinson, Peoria; W. M. Sauvage, Alton, and Ed. Kunz, Springfield.

In response to the request from the chair, Will Bradley made a short speech, during which he emphasized that the paying of dues was not enough to become a member of the organization, as each member must be ready at all times to give a reason why exhibitors should organize.

C. J. Law was the next speaker. He congratulated the convention on the fact that exhibitors were now getting in shape to do something worth while for their business, and he enjoined that all should work and pull together for the increase of membership. He said that he did not believe in sending out solicitors to get members just for the sake of what each could make in the shape of percentage. In the past the use of this method had led to misrepresentation, he said, as solicitors had represented to exhibitors, whom they were trying to enroll, that the first payment of dues was all that was required in order to become a member. In many cases no receipts had been given for the dues paid, both of which evils had made exhibitors exceedingly wary of becoming members. Mr. Law also referred to the good work done by the downstairs members of the League in the fight against the state censorship bill, which was attempted to be passed at Springfield some time ago. These members had seen Governor Dunne and had simplified matters for him by giving the facts.

W. W. Watts, the new state treasurer, next thanked the convention for the honor conferred on him. He reminded them that before coming to Chicago he had intended to be nothing more than a good working member, but that he accepted and appreciated the honor. "Without Chicago the state league cannot hope to get anywhere," said Mr. Watts, "and exhibitors throughout the state will now be convinced that there is a consolidation of exhibitors throughout the entire state." He believed that a good feature of the coming National Convention in Chicago and also of other meetings, would be the attractions offered during the sessions, as these would serve as a magnet in drawing a large attendance.

Ed Kunz, George Henry and M. A. Choynski were the next speakers in order. Mr. Choynski dwelt on organization. He realized the necessity for organization when he was a lone exhibitor years ago. "The moving picture business affects every man, woman and child in the country," said Mr. Choynski. "Some reformers first tried to kill the business and now they are trying to regulate it, and some of the latter are working only to secure offices and the salaries attached to them. Manufacturers and exhibitors are never called in when the business is being man-handled by the people outside of it." The exhibitors in the Illinois League must go out and proselyte in order to bring the luke-warm exhibitors in, he advocated.

At this juncture Wm. J. Sweeney took the floor and suggested that the annual meeting should be subject to the call of the state executive committee, the date to be fixed by them.

Alfred Hamburger then made a few remarks, stating that he believed in organization and in union, and that he was glad to note that the Illinois League was making good headway. He promised that he would be as active in the promotion of the league's interest as his business permitted, and that as a member he would be always ready to give assistance in any way that lay in his power.

Sam Katz followed, and he pointed out that up to the present time the organization had suffered greatly from the many changes in the ownership of moving picture theaters. He referred to the excellent work done in Chicago through the medium of a co-operative booking club, which had been formed as a subsidiary aid to organization. He declared that by means of this club members have been able to save a great deal of money in film rentals. This club had taken certain territory and divided the bookings so that the evils of competitive booking had been eliminated, thus establishing harmony and brotherhood among the members of the club. "This club has saved the members money and nerve-power and much worry," said Mr. Katz. "The film question is the great question for exhibitors. The state exhibitors should form one great co-operative booking club and thus save money for themselves." By means of the club, Mr. Katz said that the rental prices of a certain film producing concern had been reduced fully 50 per cent.

Mrs. Bert Feltes, owner of the Park theater, 1149 W. 51st street, Chicago, who, with Miss Anna M. Kesner, of the Lyric theater, Chicago, were the only two women exhibitors

present at the convention, made a very pithy and humorous speech, the telling points of which were received with great applause and laughter. She stated that she had been in the exhibiting business for five years, but had only had entire management for one and a half years of that time. When she took full control her competitors were offering as many as 10 reels for five cents, with vaudeville acts thrown in. She refused to follow the bad lead of these competitors by the elimination of vaudeville, at which action they were much shocked. Then she cut down her programs, offering only six reels for five cents and eight reels for 10 cents, which made her opponents lift their hands in dismay and prophesy all kinds of ruin. "But I made it a go, although man management had failed to do so, and I am still doing nicely," said Mrs. Feltes. She referred humorously to the habit of people in her neighborhood of standing outside and looking at the posters, after which most of them walked away. Then she went out to these people and said, "If you want to see my show, come in and see it. You can't see it in front of the house." Some of these people after seeing her show came and complained to her that they could not find in the pictures some of the scenes that were shown on the posters!

President Luttrell then thanked the convention for the honor done him. "I am against censorship first, last and all the time," he emphasized. "Organization is the only remedy to combat the evils now confronting the exhibitor, politically and otherwise. I did not seek this position, but I promise you I will give the best that I have got. My time and money are at the disposal of the organization. We must have an increased membership, and we should not rest until every exhibitor in Illinois is one of us."

George Henry was then requested by Mr. Luttrell to take the chair, and the installation of the newly elected officers was made.

Wm. J. Sweeney then moved that the selection of delegates and alternates to the coming National Convention be left to the state executive committee, as it could not be known, without investigation, what members are entitled to that honor or how many were in good standing. The resolution was carried.

The convention then adjourned sine die.

A luncheon and entertainment was afterwards held in the crystal room, Hotel Sherman, at 9.30 P. M., which was largely attended by representatives and their ladies from all branches of the business. Fred W. Hartmann, proprietor of the Aristo theater, Chicago, who provided the vaudeville acts, was highly complimented on the success of his efforts.

Among those present were the following delegates from southern Illinois: W. W. Watts, the Gaiety and Vaudette, Springfield; Ed Kunz, the Princess and Grand, Springfield: Will Bradly, the Crescent, Ottawa; Arthur S. Simon, owner of the Rex theater, Petersburg, which was recently burned; J. C. Law, the Palace and Gem, Pana, and the Palace, Nokomes; G. M. Luttrell, Luttrell's Majestic, Jacksonville, and M. S. Johnson, the Ideal, Cicero.

The following delegates representing the Chicago exhibitors, were present: H. L. Lieberthal, the Colleen; H. Lutz, the New Illinois; G. M. Laing, the Burton; A. J. Krug, the Park Manor; F. E. Whitmer, the Vaudette; Harry Hyman, the Avon; S. Katz, the Avon and Wallace; Miss Anna M. Kesner, the Lyric; Mrs. Bert Feltes, the Park; August Zilligen, the Drake; Adolph Powell, the Rex; C. Whelan, the Jefferson; M. A. Choynski, the Newberry; Chas. Faulhaber, the Hamilton; Julius A. Alcock; Charles and Joe Abrams, the Acme; Fred W. Hartmann, the Aristo; L. Schindler, the Schindler; Arthur Lowy, the Lowy; Louis Frank, the Halsted; I. G. Gelder; Max Hyman, the Avon; Thos. R. Porter, the Bonita; Max Schwartz, the Halfield; Geo. H. Moore, of the Jones, Linick & Schaefer houses; Morris Katz, the Wallace; H. Lindner, the Janet; F. H. Franke, the California; Anthony Nuccio, the Winchester; T. W. Franke, the Lawndale; Alfred Hamburger, the Ziegfeld, and his chain of houses; D. Toplin; T. W. May; L. Kaplan, the Washington; George Henry, the Iris, and Mr. Trinz of Lubliner & Trinz, owners of the Biograph, Vitagraph and Paramount.

Contest in Ithaca.

A part of the contribution from Ithaca, N. Y., to the Motion Picture Campaign for the Actors' Fund will result from a novel contest inaugurated by Howard Estabrook, a noted star in the film world, who has offered a prize to Cornell students for the best one-act film scenario to be acted by him, Jean Southern and a cast of professionals from the Wharton Studio, to which will be added students of the college. Professor M. W. Sampson has taken the offer up with the college faculty. The Wharton Studios will film the scenario and its production will be given early in April.

American Pictures Popular in France

Due to Their General Excellence and the War, Our Productions Are Greatly in Demand.

VICE-CONSUL DAVIS B. LEVIS at St. Etienne, France, writes in "Commerce Reports" that the curtailment in the production of French and Italian motion pictures, owing to conditions created by the war, has caused a considerable increase in the use of American films. Although American motion pictures have always been popular with St. Etienne audiences, their regular appearance on the programs of the local photoplay house has developed from the general excellence of the pictures shown. Inquiries among exhibitors and spectators emphasize their satisfaction with the films, which are usually advertised by American lithographic posters.

Four large and several small theaters cater to the admirers of motion pictures in St. Etienne, the reels being supplied by one or the other of the two principal syndicates (Pathe, or Gaumont, of Paris) which receive the American films direct or from London agencies. The programs run a week and embody a varied selection of comedy, educational, and dramatic pictures. While at present patriotic and war pictures are naturally strong attractions, the standard plays of well-known authors adapted to the screen are also great favorites. The cowboy or Western drama has more or less had its day, but the comedy and dramatic pictures showing scenes of American cities and resorts are well known and appreciated.

Prices for the usual two-hour performance range from 12 to 30 cents. One performance is given each evening with two matinees on Sunday, while on Thursday there is a special educative program for school children. The continuous performance as given in American cities is unknown here. The theaters are comfortable, sanitary, and well conducted; they usually employ an orchestra, and are largely attended by all classes of the population.

Mary Charleson

MARY CHARLESON, the colleen of the films, has added another to the long line of successes which has marked her career since she left the "legitimate" and joined the Selig forces in Los Angeles. The latest success won by the winsome and skilful Irish maid is in the part of Mary Summers, in the Equitable's production of "Passers By," in which she was the co-star with Charles Cherry. This engagement was directly due to her splendid portrayal of the leading part in "Sealed Lips," better known in book form as "The Silence of Dean Maitland," her first Equitable picture.

Mary's wonderfully attractive face, with its excellent screening qualities, is known wherever films have been shown, for she has been featured with and starred opposite some of the most noted actors before the camera, Maurice Costello and John Bunny having shared their glories with her for more than a year in Vitagraph pictures, to say nothing of the prominence she attained in connection with the Lubin, Eclair, Reliance, Republic and other concerns. She was the leading lady of the Republic's story of "The Gathering of the Council of the Six Nations," an Indian story of the Mohawk Valley, and had a big share in the opening of the Vitagraph theater at Broadway and 44th street, playing with John Bunny and Jimmy Morrison in "The Honeymooners."

Mary Charleson.

Her appearance in "Passers By" was the occasion of a little reunion, as it was her second leading part under the direction of Stanner E. V. Taylor, the first having been back in her connection with the Reliance. Loyalty to the "Ould Sod," a love for flowers, cooking and acting, and a fervent regret that she is not two inches taller than her five feet and a little over, are some of the characteristics of the Irish star who delights in being known as "the colleen."

Pavlowa Film on State Rights

Ohio, Michigan and California Franchise Already Granted on "The Dumb Girl of Portici."

THE Universal Film Manufacturing Company and Anna Pavlowa, co-partners in the motion picture masterpiece, "The Dumb Girl of Portici," have decided to release this stupendous production under the state rights proposition. So many requests come to the offices of the Universal asking their price for certain states, that the matter was brought before the board of directors, to which the Pavlowa representative was invited, and after some discussion and consideration of the several applications already made for state rights, it was finally decided to sell out state rights to the highest bidders.

Many bids were received without solicitation, while a great many other live exchange men and state rights book-

Scene from "The Dumb Girl of Portici" (Universal).

ers wrote in asking the Universal's price for their respective territories, which prompted the officials of the Universal giving consideration to the releasing of the Pavlowa-Smalley's feature on the state rights basis.

Although Pavlowa is the leading light in this picture, in which she portrays the role of Fenella, the dumb girl, it is far from a single central figure picture. The story carries no less than a dozen characters, all very important to the careful development of the play, and each person was chosen for the respective part with the greatest of care by Lois Weber, who adapted the scenario of "The Dumb Girl of Portici" from Auber's opera, "Masaniello," a story of the strife in Italy during the seventeenth century when the land was under the rule of the Spanish viceroys. Such well-known and representative motion picture players as Rupert Julian, Wadsworth Harris, Douglas Gerrard, John Holt, Edna Maison, Lois Wilson, Laura Oakley and Hart Hoxie supported Mlle. Pavlowa.

As the Universal had originally intended to release this Pavlowa feature through its own exchanges, it was at a loss at first to account for the continuous flow of letters asking for territory privileges, but when these became so numerous as to demand the personal attention of President Carl Laemmle he carefully considered the possibilities of the picture. When those exhibitors who had purchased state rights on such big Universal productions as the Annette Kellermann feature, "Neptune's Daughter," and Williamson's Submarine pictures offered sums greatly in excess of those paid for other big features, Mr. Laemmle brought the matter to the attention of the board of directors, which decided to acquiesce to the many demands made and sell state rights to the highest bidders.

Three states have already been sold, before any announcement was made that the Universal would release the picture in this manner. These were specific offers of a certain amount for the territory desired, which were accompanied by a substantial deposit in each case, so that when the directors considered the advisability of disposing of state rights, it had three offers ready for consideration, and the three were accepted. These were for the states of Ohio, Michigan and California, Messrs. McMahan and Jackson, of Cincinnati, obtaining the rights for the state of Ohio; C. L. Hertzman, of Detroit, has the rights for Michigan, while N. A. Magner, of San Francisco, will look after the California rights.

Great as was Annette Kellermann in "Neptune's Daughter" it is said "The Dumb Girl of Portici" surpasses it in artistic, as well as in dramatic action and development. Anna Pavlowa, of course, is a big factor in the attraction as the creator of the title role, and not only emphasizes her charm as mistress of the dance, but reveals new and surprising powers as an emotional actress. Nothing has been neglected in the matter of detail to make this production as interesting as it is thrilling, colorful and convincing.

Funeral of "Daddy" Manley

Old Time Screen Actor's Remains Laid at Rest by Sorrowing Friends.

SIMPLE funeral services were held on Tuesday, February 29, over the remains of Charles Manley, well-known to the screen world as "Daddy," and the body was laid to final rest in Hollywood cemetery with ceremonies of the Catholic Church.

A large number of sorrowing friends of the old-time favorite attended from Universal City and real tears were shed by his former associates as the body was laid in the grave. "Daddy" Manley had been very popular with all at the big film city, and as many as could possibly get away attended the services. The funeral arrangements were made by H. O. Davis, vice president and general manager, and Marshall Stedman, director of production at Universal City.

The pall bearers from among the old-time actor's friends were Lewis Short, Mark Fenton, Wadsworth Harris, Frank McQuarrie, Dr. Harry S. Crane, Henry L. Massie and Orrin Jackson, all of Universal City.

The Robert Leonard Company sent an enormous Master Key Floral piece as "Daddy" Manley was a leading member of that company when it presented the "Master Key" serial, and was loved by all of its members. Other floral pieces were sent by the California Film Exchange, Myrtle Gonzalez, the Nestor Comedy Company, Laura Oakley and many others.

"MUSTY SUFFER" IN JERSEY.

Manager Walter M. Hoffman of Feibert & Shea's Bijou at Orange, N. J., does not permit precedent to stand in the way of asserting himself when it comes to advertising what

"Musty Suffer" in Jersey.

he thinks is the best feature at his theater. The picture accompanying this shows that he thought one reel of George Kleine's "The Mishaps of Musty Suffer" ought to get more prominence than a five-reel "feature," and he acted accordingly. A banner is no unusual advertisement for a moving picture theater, but a banner advertising a one-reel comedy with a five-reel feature on the program is just a wee bit out of the ordinary.

$15,000 THEATER FOR BALTIC, CONN.

Plans have been drawn for the construction of a $15,000 theater for Raymond J. Jodoin in Baltic, Conn. The theater will have a seating capacity of 600 people, 400 on the first floor and 200 in the balcony. It will be made of stucco material and the entrance will be of a most attractive appearance.

There will be a large stage, but motion pictures will be the principal part of all programs. The floor of the auditorium will be of concrete and the walls will be artistically decorated. The front will be handsomely illuminated.

Three Laskys for April

Wallace Reid, Cleo Ridgely, Victor Moore, Anita King and Marie Doro Will Be Featured.

FIVE stars in three big productions are what the Jesse L. Lasky Feature Play Company announces for release in April. They will be Wallace Reid and Cleo Ridgley in "The Love Mask," their second joint appearance; Victor Moore supported by Anita King in an automobile thriller entitled "The Race," and Marie Doro in her first appearance as a Lasky star in a photoplay entitled "The Heart of Nora Flynn."

"The Love Mask," April 6, will be the first of these releases. It is a photodrama of western life, giving Mr. Reid exceptional opportunities and exploiting Miss Ridgely in a manner best suited to her abilities. One of the scenes depicted in this play shows Miss Ridgely standing on top of a stage coach which is drawn by four frightened horses. The horses and coach dash down a hill and the camera reveals Miss Ridgely, reins in hand, bringing them into check. Wallace Reid, who made his debut with the Lasky Company as Don Jose in support of Geraldine Farrar in "Carmen," was seen recently at the Strand theater with Mae Murray in "To Have and to Hold." "The Love Mask" was written by Cecil B. De Mille and Jeanie MacPherson, and is the first De Mille play not produced by the author. Frank Reicher was the director.

"The Race," which will be released April 13, was founded in part upon Miss King's lonely transcontinental automobile tour of last autumn. This journey, which was an extraordinary test upon her endurance and courage, was made in the cause of clean pictures and clean plays. She spoke before several hundred thousand persons in the course of her trip, stopping at more than three hundred theaters. In the production is a thrilling incident which nearly resulted seriously for Miss King. One of the scenes depicts the driver in a big automobile leaping a brook at the speed of sixty-five miles an hour. Engineers had carefully constructed the bridge and the landing platform, and the leap of seventy-two feet is said to establish a new record in this sort of achievement.

"The Race" is by Hector Turnbull and Clinton H. Stagg and was directed by George Melford. Victor Moore as a comedian is well known to motion picture fans by reason of his three previous Lasky successes "Snobs," "Chimmie Fadden" and "Chimmie Fadden Out West."

Following a series of success in production of the Famous Players Film Company, among them "The Morals of Marcus," "The White Pearl" and "Diplomacy," and a production by the Fine Arts Studio "The Wood Nymph," Marie Doro on April 24 will make her debut as a Lasky star in a photoplay produced by Cecil B. De Mille, entitled "The Heart of Nora Flynn." As Miss Doro has signed a contract for a long term with the Lasky company, the former Frohman star's first production will be looked forward to with exceptional interest. She recently left New York to remain for some time at the Lasky Studio at Hollywood, Cal., and the production "The Heart of Nora Flynn," will be followed by a number of other big feature photoplays. Hector Turnbull is the author of the story and Jeanie MacPherson of the scenario. The cast includes Elliott Dexter as leading man, Ernest Joy and Mabel Van Buren. All of these are familiar to motion picture audiences.

The fact that Mr. De Mille is personally directing the production gives an added interest to it. Miss Doro for some time has expressed a desire to appear in one of Mr. De Mille's productions and in a reciprocal way he has been eager to produce a photoplay in which Miss Doro is the star. The story of "The Heart of Nora Flynn" is being kept a careful secret, as the principal role which Miss Doro will play is said to be a characterization unlike anything she heretofore has done, but one for which it is believed she is particularly equipped.

NORMA NICHOLLS WITH KALEM FORCES.

Norma Nicholls, a well known comedienne in Pacific Coast circles, has been secured by Kalem to play in the "Ham" subjects. Miss Nicholls is a brunette, and combines rare beauty with a bewitching personality that should make her a worthy successor to Ethel Teare, who has reached the heights of stardom at the head of her own Kalem company.

Miss Nicholls makes her Kalem debut in "For Sweet Charity," a "Ham" one-reel subject released Tuesday, March 21. "Ham and the Hermit's Daughter" and "From Altar to Halter" are other Kalem productions in which she will soon be seen.

Leon Gaumont Visits America

Head of Societe Des Etablissements Gaumont Here to Confer With President Freuler.

DESIRING to confer with John R. Freuler, president of the Mutual Film Corporation, and also to inspect his American properties, Leon Gaumont, head of the Societe des Etablissements Gaumont, Paris, France, arrived in New York March 15. Before the war it was Mr. Gaumont's custom to visit American annually. This is his first visit since the beginning of hostilities. As the Gaumont company has begun to release through the Mutual Film Corporation since Mr. Gaumont was last here, he wished to meet President Freuler and other officials of the company, with which he is now affiliated.

When importuned for an interview Mr. Gaumont replied that he preferred to make no statement until he had visited his winter studio at Jacksonville, Fla., and also had had the opportunity to acquaint himself with American conditions at first hand.

BEECROFT LEAVES HORSLEY.

Chester Beecroft, who has managed the business of David Horsley in New York for the past two years, announces his resignation to take effect at an early date. He is considering several offers, but is not ready to say just where he will land.

ADOLPH EISNER IN TOWN.

Adolph Eisner, manager of the film department of the Western Vaudeville Managers' Association, is in New York buying film for his concern. Productions will be used principally in the houses of the Western Vaudeville Circuit. His headquarters are in Chicago.

WHO'S IMPERSONATING MARGUERITE COURTOT?

Marguerite Courtot, Gaumont star, who is now playing in Jacksonville, Fla., writes to the Moving Picture World to the effect that some one in Los Angeles is using her name for the purpose of obtaining credit at various places in that city. Miss Courtot is an exemplary young woman and pays her bills, so she wishes to make the fact known as widely as possible that anyone asking credit in her name is an impostor and should be treated accordingly.

DONALD C. THOMPSON INJURED.

Arthur S. Kane is in receipt of information from Des Moines, Ia., to the effect that Donald C. Thompson, war cameraman and correspondent, while lecturing his five-part war feature, "Somewhere in France," which is being distributed by Mr. Kane, was the victim of a peculiar accident on March 9. Mr. Thompson was passing through Des Moines and while on his way to the station filled his pipe from his tobacco pouch which, when the match was applied, exploded and burned his face so severely that it is feared he will lose the sight of his left eye. Thompson was taken to the Des Moines Hospital and is receiving the best attention.

CLARA KIMBALL YOUNG DECLINES VAUDEVILLE OFFERS.

In order to clarify the situation as to the plans of the Clara Kimball Young Film Corporation a statement has been issued over the signatures of Miss Young and Lewis J. Selznick, president and general manager of the organization, which says among other things:

"Miss Young's contract with the World Film Corporation will terminate the 15th of July, 1916. Immediately upon the conclusion of her services with that organization Miss Young will begin work in her own studio on the first production in which she is to be presented by the Clara Kimball Young Film Corporation. This will be released in October.

"Miss Young desires further to make it clear that she has had no intention of accepting any of the numerous and flattering vaudeville or theatrical offers which she has received."

MRS. LONG, KALEM VICE PRESIDENT.

At the election of officers and directors of the Kalem Company, held at the office of the company, 235 West 23d street, New York City, Alice M. Long, widow of the late Samuel Long, former president of Kalem Company, was elected a director and vice-president of the company.

World-Equitable Roster

Imposing List of Well-Known Players on the Staff of the Reorganized Concern.

THE roster of permanent stars, male and female, as it now stands, has been definitely settled upon by the World Film Corporation and the Equitable Motion Pictures Corporation, of course allowing for future activities and the consummation of negotiations now pending.

The activities of the dual program which under the new policy of two distinct and widely different subjects a week requires a great array of talent, and the announcement of the permanent players of all classification has been deferred by the heads of the companies until now. The roster of the World-Equitable is as imposing as any ever assembled and demonstrates, perhaps better than anything else would, the earnestness of the reorganized concerns in their efforts to give diversity of types and supreme quality of players in the productions.

Robert Warwick.

Robert Warwick is a permanent World Film star, with four of the biggest successes the screen has known behind him. At present, Mr. Warwick is engaged in the visualization of "Sudden Riches."

Gail Kane, who appeared to such excellent advantage in "The Labyrinth," and who recently completed her second Equitable picture, "Her God," will be seen about five times a year on the program.

Alice Brady, daughter of William A. Brady, last seen in "The Woman in 47," will characterize the World program about every three months.

Mollie King is at work on "The Call of Love," and will feature the World Film program about every four months.

Carlyle Blackwell is permanently allied with Equitable and will feature the releasing program about five times a year.

Muriel Ostriche, who created a field for herself by her work in "Mortmain," "A Daughter of the Sea" and "A Circus Romance," is the Equitable ingenue piece - de - resistance. Miss Ostriche is now working with two other noted stars, Edna Wallace Hopper and Chas. J. Ross in "Who Killed Simon Baird."

Frances Nelson.

Ethel Clayton will probably appear from six to eight weeks apart on both World and Equitable.

Arthur Ashley is the "heavy man" of the Equitable concern and is now playing opposite Alice Brady in "The Grubstaker."

Clara Kimball Young, one of the World Film Corporation's principal stars for the past eighteen months, will be seen next in "The Feast of Life." Miss Young will be seen, following "The Feast of Life," in "Cloisette," and, according to arrangements now pending, four other elaborate stories are in preparation for her.

Edwin August is permanently associated with World and Equitable, both as star and director. His work at present is confined to playing the leading role and staging "The Social Highwayman." He will probably be seen six times yearly on one or the other of the two programs.

Clara Whipple, recently seen in "The Question" and "The Daughter of the Sea," is at present appearing opposite John Mason in "The Reapers."

Frances Nelson, who is featured in "Love's Crucible," and who is now playing opposite Robert Warwick in "Human Driftwood," and who will be featured with Mr. Warwick in that production, is a long term member of the World Film roster of noted players, and will be seen from time to time.

Holbrook Blinn continues with World Film and will be seen shortly in "The Unpardonable Sin," a virile dramatic document that suits Mr. Blinn's characteristics perfectly. Mr. Blinn will characterize the World program about every ten weeks.

Edwin August.

Among the permanent players who work opposite stars and who handle the difficult roles allotted only to players of known ability, are Doris Kenyon, who recently enacted the leading role in "The Pawn of Fate" opposite George Beban, and who is now handling one of the most important parts in "The Feast of Life" with Miss Young. Mary Charleson, whose work in "Sealed Lips" and "Passers By" and other Equitable plays brought her into screen prominence; June Elvidge, at present appearing under the direction of Maurice Tourneur opposite House Peters; Chester Barnett, whose work in "Trilby" established him as a rare screen juvenile; Lillian Cook and Claire Nagel—all have become definitely associated with the dual alliance.

In addition to the regular players, John Mason, Kitty Gordon, William Courtenay, Henry Kolker, Jane Grey, Edna Wallace Hopper, Charles J. Ross, Bruce McRae, Frank Sheridan, Charles Cherry and Adele Blood are all to be seen in one or more feature productions.

Aitken Returns from Coast

President of Triangle Back from a Five Weeks' Visit With Glowing Report.

H. E. AITKEN, president of the Triangle Film Corporation, has just returned from an extended visit to the Pacific Coast studios of that organization. Mr. Aitken's tour extended over a period of five weeks, during which time he made a most careful investigation into the corporation's facilities for the production of its plays. In commenting upon his survey, Mr. Aitken said:

"I believe our capacities for the preparation of the highest class motion picture play to be unsurpassed, and I have found the situation in Los Angeles most satisfactory in every respect. The three directors, Messrs. Griffith, Ince and Sennett, are in frequent conference with a view to the improvement of plays. I found them most enthusiastic over the outlook and I feel certain that the established quality of the Triangle product will still further improve from this time on.

"At the present time I consider the whole production end of the Triangle Film Corporation is in a most satisfactory state. I do not believe that any organization is better prepared to furnish the highest class material and this I think is a conservative statement in the light of what I have witnessed in Los Angeles during my recent trip. The task of having had to supply nearly 1,500 separate and individual theaters with Triangle plays has been no small one, and when it is considered that the list is growing at a rate that makes it reasonably certain that we will be supplying 10,000 within the year, I feel that we have indeed reached a most satisfactory situation in the twenty weeks that we have been supplying Triangle films to exhibitors throughout the country."

Reviews of Current Productions

Exclusively by Our Own Staff

"The Devil, The Servant and The Man"

An Exceptionally Good Diamond Special by Selig, Featuring Kathlyn Williams and Guy Oliver—Story by Anthony McGuire.

Reviewed by James S. McQuade.

WILLIAM N. SELIG is to be commended for his constant loyalty to the General Film Company's programs. When the feature craze started and some producers of that organization showed indications of slighting the one, two and three-reel subjects, Mr. Selig never faltered in his policy of devoting important attention to this output. Nor did he content himself with this; he frequently advocated in print that the

Scene from "The Devil, the Servant and the Man" (Selig).

preservation of short photoplays meant the assured success of the business, because it not only kept the smaller theaters from passing out of existence, but it met the needs of a vast number of moving picture theater patrons who become tired of seeing long-drawn-out photoplays week in and week out.

"The Devil, the Servant and the Man" has a story that might well be done in five instead of three reels, but then it would have missed the compactness that now holds interest taut all the way through, and which, besides, relieves the spectator from seeing more of the dark side of Franklyn Foster's character. The denouement comes swiftly and very happily when "the man" severs the bonds that link him with "the servant" of Satan.

Franklyn Foster (Guy Oliver), a noted surgeon, is happily married. His wife Alice (Kathlyn Williams) and their sweet baby are the joy of his life. The calls of his profession undermine even his rugged constitution, and he seeks in stimulants a remedy for brain fag and physical fatigue. His wife sees this and is worried, because the habit is growing daily.

One day when utterly worn out by performing a difficult operation, a phone message calls him to Thelma Gordon (Lillian Hayward) for "compound fracture of the leg." Worn out, he drives to the address and finds to his bitter indignation that the fracture has been suffered by the woman's pet dog. Foster's attitude arouses her enmity and this becomes venomous later when she calls at his office to pay the bill.

A few days afterward Foster is advised by Dr. Thornton, a close friend of the family, that he must spend a month in the mountains to avoid a nervous collapse. He goes there and we see him hunting amid the heavy snows that have fallen. One day, soon after his arrival, a woman stops at his lonely mountain cabin and tells him that her mistress has been overcome by the heavy snow storm. Her mistress is Thelma Gordon, and Foster carries her to the cabin, where the party is snow-bound for several days. During that time Foster becomes infatuated with the woman and it becomes more pronounced when they get back to town. Then a horrible dream brings Foster back to his right mind and to his wife and baby.

As the patient but determined wife Miss Kathlyn Williams draws a delightful picture of happy married life and also the exceedingly sad one when the dark days come. The pretty and affecting home scenes, in which the mother and baby (little Jean Fraser) take part, are just as homelike as they could possibly be. When papa, the bad man, makes mamma cry, tiny Jean is ever a comforter with her winsome embrace and clinging kiss, and that night when mamma fails to come to her cot to hear her say her prayers, Baby cannot understand it and goes to sleep with her sobs. The scene of the reunion of the husband and wife, full of happiness as it is, would not have been complete without Baby. Oh, no! When she toddles from behind the Japanese screen and presses papa's knee by way of reminding him that the Queen of the Home must have her say in the happiness that has come back, she is lifted to her throne—her papa's shoulder—from which she rules her happy subjects with love and dimpling smiles.

Mr. Oliver's characterization of Franklyn Foster is strong and rugged, just as it should be. That strange type of woman, Thelma Gordon, is ably represented by Miss Lillian Hayward. This is no common woman, it must be remembered. Her passions are firmly held in hand and her web is woven by the brain, not by the heart. Revenge for a slight is sweeter to her than aught else, and to have the haughty, famous surgeon, Franklyn Foster (who has twice humiliated her) at her feet is recompense to her injured pride.

The release date will be April 3, through the General Film Company.

"When Things Go Wrong"

Another Contribution to the Sis Hopkins One-Reel Comedies Now Being Released by the Kalem Company.

Reviewed by Edward Weitzel.

FRANK HOWARD CLARK, the author of "When Things Go Wrong," and Robert Ellis, the producer of the comedy, have, evidently, botn been of the same mind—not to overload the picture with an embarrassment of plot. However, the outline of a story which serves as a peg upon which to hang the real business of the play—to create laughter—fulfills its

Scene from "When Things Go Wrong" (Kalem).

mission, and the comic complications follow one another with sufficient rapidity to keep the attention fully occupied. Sis makes a terrible mess of her efforts to be of use in a family of Newlyweds, and determines to commit suicide, by falling down the dumbwaiter shaft. When she revives and hears the expressions of regret made over her, she concludes life is worth living after all and surprises the mourners by sitting up and treating them to one of her broadest smiles.

In this picture Miss Melville shows that she has profited by her experience in the preceding releases, and evinces a readiness to do her full share of the acrobatic comedy and reap the resultant laugh.

Henry Murdock, Arthur Albertson, Frank Minzey, Richard Purdon, Mary Kennedy and Olive West give Miss Melville admirable support.

Director Heffron has started the work on a Selig Red Seal Play, "Into The Primitive," which is a film dramatization of Robert Ames Bennett's novel of the same title. Kathlyn Williams, Guy Oliver and Harry Lonsdale are the principals.

"Two and Three-Reel Biographs"

"The Battle of Truth" Is Adaptation of Singular Story—"Alias Jimmie Barton," a Case of Mixed Identities.

Reviewed by Lynde Denig.

"The Battle of Truth."

ASSUMING that a man with money and influence may commit a crime and buy immunity, William Hamilton Osborne wrote a story called "The Murder at the Cafe Epicure," now made into an oddly interesting three-part picture under the title of "The Battle of Truth." The author gave his imagination liberal play, but behind the incidents of his own fashion-

Scene from "The Battle of Truth" (Biograph).

ing there is a semblance of fact and the production benefits in consequence.

It is a story within a story, inspired by the difficulties faced by a man who wishes to secure damages for his wife, injured by defective railroad apparatus. The company fights the claim, and witnesses, being loath to testify, there appears to be small chance of legally establishing the facts. A friend of the perplexed man then relates one of his own experiences to bear out the contention that the individual has a slim chance when pitted against strong financial or political interests. In a cafe he witnessed a deliberate murder committed by the worthless son of one of the town's foremost citizens.

Step by step we follow his efforts to prove that the jealous youth entered the cafe and shot his faithless sweetheart and her new lover, and in every move he is opposed by the town officials, in league with the ward boss and gang leader. They

Scene from "Alias Jimmie Barton" (Biograph).

stoutly deny that anyone was killed, devise ingenious methods for making the lawyer believe that he is suffering from an hallucination, and even find substitutes for the murdered pair. J. Farrell Macdonald is to be complimented on the smooth production given this unusual picture, acted by Charles Perley, Jack Drumeir, Charles Mailes, Vera Sisson and Ivan Chrystie.

"Alias Jimmie Barton."

A nicely arranged, carefully produced two-part drama is found in "Alias Jimmie Barton," the story of two young men who temporarily change names and profit by the experience. Jose Ruben plays the character of a youth, who is sent out into the world to win a place for himself before he will be considered an acceptable husband for the daughter of a wealthy business man. And it happens that just at this time another youth, much given to expensive pleasures, is placed on his own resources by a stern father. The pair drift to the same town and are employed in a factory after a strange coincidence has caused a shift in identities. Events work out to the advantage of both young men.

Jack Mulhall gives a capable performance in the role of the dissipated youth, and for the rest the picture is well cast with Vola Smith, Gretchen Hartman and Jack Drumeir interpreting the principal characters.

"Her Great Price"

Cleverly Conceived Story Is Given Capital Production by Rolfe Photoplays, Inc., for Metro Program.

Reviewed by Lynde Denig.

CLEVER is just the word to describe "Her Great Price," directed by Edwin Carewe with the winsome Mabel Taliaferro as his star. First of all this is a cleverly constructed story and after that it is an invigorating romance, admirably produced, clean, entertaining and delightfully acted. For a full reel, suspense is heightened to an unusual degree; sympathies are played upon as the nobly unselfish heroine prepares to pay, and finally does pay, "her great price," and then, after the audience has been fooled into taking her misfortunes in earnest, there comes the merriest of happy endings.

Tagging a happy ending on a tragedy is not necessarily a praiseworthy accomplishment. In fact, a forced termination of the kind is certain to be unconvincing, which is but another indication of the clever workmanship in this picture. An audience most certainly will be fooled and just as certainly it will respond joyfully to the unexpected solution. Then, in making a hasty resume of the story, one may concede that it all hangs together very neatly and the author will be exonerated on the charge of attempting to cover improbabilities under the cloak

Scene from "Her Great Price" (Rolfe-Metro).

of fiction. Something of the same idea has been used in the past, but more frequently it has been abused.

Agnes confides in her three Bohemian friends, "the Trinity," her troubles with publishers. There is a fatal weakness in the climax of her story. It must be rewritten. She needs more heart-interest, more sympathy and, try as she may, failure is the only reward for her efforts. At least so it seems, for one never guesses that the pretty young writer becomes her own heroine and a friendly sculptor the hero. The story is exceptional enough to sell. And more than that, one appreciates the finely, self-sacrificing spirit of the girl as acted by Miss Taliaferro, whose performance reveals a versatile talent. As a poor little girl in rags, as a normal young woman with literary ambitions, and in the severely emotional climax of the concluding reel, Miss Taliaferro scores emphatically. With a leading player of such pronounced ability, adequately supported in every situation of a uniformally well-staged picture, "Her Great Price" becomes one of the most enjoyable of recent productions.

"The Boob Weekly"

First of Goldberg Comic Cartoons to Be Released by the Pathe Exchange, Inc., Bears Out the Reputation of Clever Cartoonist.

Reviewed by Margaret I. MacDonald.

NO ONE having followed the cartoon career of R. L. Goldberg can have any doubt of his success as a screen cartoonist. And if there had been a doubt it would surely be dispelled after viewing the first instalment of the series of animated cartoons from his pen for release by the Pathe Exchange, Inc.

"The Boob Weekly" in its initial number measures some 700 feet of film. One of its opening items shows a parade of

messenger boys, the important occasion being the presentation of an ash can to the scrap heap. Other items are equally amusing, among which is a study in natural history in which a collar button on a hunt in a tropical haberdashery is trapped by a bogus shirt front, and made an unwilling prisoner.

These cartoon comedies will be issued by the Pathe Exchange, Inc. at intervals of two weeks apart.

"Gold and the Woman"

Fox Six-Reel Picture With Theda Bara—Much Very Heavy Villainy.

Reviewed by Hanford C. Judson.

THE peculiar work of Theda Bara dominates this six-reel offering by the Fox company, "Gold and the Woman." Exhibitors are primarily interested in the popularity of her work rather than in its quality. Her following is well known. Her ability to make hideous faces that are supposed to show a soul steeped in the deepest dyes of hell, and to show the loggy passion that stands for emotion carried to the final stress of absolute abandonment, do make a strong appeal to many, many spectators. While the picture was on at the Academy of Music I overheard one of two women near me say: "Yes, but she is good." The remark showed a prevalent opinion. This actress' work is considered "good." But there is none of Cleopatra's infinite variety in her.

The story is artificial, shows no real dramatic insight, gets nowhere; but does furnish situations full of horror and piteousness. It is interesting and not without moral value since it does certainly make sin hideous. The main part of the story shows the power of a villainess over the mind and soul of a man. Now it chances that he is the guardian of a young girl who is heir to a certain piece of property called "The Valley of the Shadow," a thousand acres with rich coal fields. It had been owned by an old Indian, and the girl's great grandfather, coveting it and unable to secure it by fair means, murdered the Indian and forged a deed to the land. The old squaw has time before she dies to curse him and his children unto the third and fourth generation. So the troubles that come to the girl are, if the story is not closely scrutinized, shown to come from the curse. In the end she marries the great grandson of the Indian after he has won a law suit and regained possession of the Valley.

"The Red Circle"

Chapter Thirteen, Entitled "Branded as a Thief," Betokens a Quickly Approaching Climax.

Reviewed by Margaret I. MacDonald.

"THE Red Circle," which has been one of the most attractive of the current serials, is almost at an end. Already June Travis has been arrested and released on bail; Max Lamar, in spite of the fact that June's double identity has been proven without a doubt, has poured out his love to her, and "Smiling Sam" has breathed his last, but not until he

Scene from "Branded as a Thief" (Pathe).

has done his worst by adding his mite to the evidence against June.

Throughout the various episodes that make up this serial there has been maintained an element of interest. Each chapter has had its own quota of suspense, and undoubtedly the most attractive quality about it has been the charming manner in which Ruth Roland has handled the role of June Travis. To be sure the author, and also the director, has done a great deal, but there is an individuality about the young woman who committed crime only to help others, as presented in the Balboa serial, which seems to belong alone to the wholesome candor of personality that is one of Miss Boland's chief attributes.

The fourteenth chapter, entitled "Judgment Day," will be the finale of a splendid serial.

Two World Film Offerings

"The Supreme Sacrifice" Is Produced by Premo With Robert Warwick in Lead—"Passers By," an Equitable Production.

Reviewed by Lynde Denig.

"The Supreme Sacrifice."

ROBERT WARWICK must be spending most of his weekends at Sing Sing. Ever since his characterization of a convict in "Alias Jimmy Valentine," he has made frequent use of his suit of prison stripes, almost to the extent of specializing in criminal interpretations. After the Premo Company's very able production of "The Devil's Toy," the picture in ques-

Scene from "The Supreme Sacrifice" (Premo-World).

tion, coming from the same source, is something of a disappointment, and this, despite Mr. Warwick's appearance in a role for which he has had ample training. No fault need be found with the acting of the leading player, or that of the secondary actors; but the story presented in "The Supreme Sacrifice" is far from fresh. It is, to be entirely frank, a rehash of much that has been deemed popular in previous melodramas of the same type.

And, further than that, it is unfortunately true that the incidents are strung together in a none too convincing sequence. One may reasonably question the circumstance at the very basis of the plot, without which there would be no story. We meet a young minister, a religious idealist devoted to the poor of his congregation. While at Harvard he indulged in a liaison and the woman concerned in the affair turns out to be a persistent blackmailer. Placed in this predicament it is not impossible that the Rev. Phllip Morton would prefer stealing church funds to having his past exposed; but as the story is presented his choice of the greater of two evils does not seem probable.

Conveniently removed by heart failure, his devoted friend accepts responsibility for the shortage, even to the length of passing a number of years in Sing Sing, and then more years in overcoming the stigma attached to a penitentiary term. All this, as may be gathered, makes quite conventional melodrama, best suited to the least analytical of audiences. Such realism as the picture possesses is confined to some authentic sketches of underworld life and accurate character portrayals. Mr. Warwick is a sincere actor as heretofore; Vernon Steele is appropriately cast as the minister, whereas Anna Q. Nilsson, Christine Mayo and Jessie Lewis give creditable performances. Harley Knoles and Lionel Belmore directed.

"Passers By."

"Passers By," it will be recalled, is a stage play by C. Haddon Chambers, who laid his story in England. This Equitable production, made by S. E. V. Taylor, with Charles Cherry in the character of Peter Waverton, purports to be an adaptation of the play. An exact following of the original model is not to be expected, or even desired when the needs of another medium are being met; but a preservation of the spirit and meaning of the parent work may be attained. Mr. Taylor has given us an ambitious production in regard to photographic effects—ambitious, perhaps, in other respects as well, though less successful.

In photoplay form, "Passers By" lacks point and decisive meaning. For the better part of two reels it moves slowly, and the purpose of the action is none too clear. Bereft of the interesting characterization which gave the play so much of its significance, there remains a plot of no great value—the vacillation of a man between two women, one the lost sweetheart of former years, the other a socially eligible young woman chosen to be his wife. We feel the absence of much that contributed to the play's worth in the portrayal of the quixotic nature of Peter, broadly hinted at, rather than explained, in scenes showing his strangely considerate treatment

of a cab-driver and a tramp. The psychology of the play is not easily detected.

Tested by the less exacting requirements of ordinary melodrama, "Passers By" may fare better. Especially in the last reel, with the disappearance of the child and its capture by a thief, who holds it as a shield when surrounded by a posse, moments of suspense and dramatic action are realized. Director Taylor's lighting effects are unusual and frequently artistic; but too often the picture is made to appear artificial by

Scene from "Passers By" (Equitable).

the use of studio sets in place of exteriors. Mr. Cherry, playing Peter Waverton with poise and expression, is capably assisted by Marguerite Skirvin and Mary Charleston.

Two Lubin Offerings

"Dollars and the Woman," a Six-Reel Feature, Released on the V-L-S-E Program, and "The Gulf Between," a Three-Reel Photoplay, Released by the General Film Company.

Reviewed by Edward Weitzel.

"Dollars and the Woman."

"DOLLARS AND THE WOMAN," a six-reel Lubin Feature, was written by Albert Payson Terhune. The photoplay is a radical departure from most screen dramas of its class, and proves conclusively that the author's knowledge of life and the art of the analytical novelist is vastly superior to his familiarity with the rules of dramatic construction as applied to the photoplay. In many respects "Dollars and the Woman" resembles a story by W. D. Howells. There is the

Scene from "Dollars and the Woman" (Lubin).

same minute and skillful drawing of character, and the same absence of dramatic action. The clash is brought about by weakness and lack of logical thinking on the part of the characters, and not by the dastardly plotting of the deep-dyed villain. In fact, there is no villain in the story at all. Two men are in love with the same woman, but the loser accepts his defeat with manly fortitude and acts the part of a real friend to his rival and the rival's wife. The trouble in the married life of Dan Hilyer and Madge Boynton is caused by their neglecting to put their gray matter to its proper use. A little common sense—as it is erroneously called—brought to bear upon their difficulties, would have unraveled them in short order. But that is just the trouble with human beings; so few of us do employ our brains in solving the problems of existence, but allow ourselves to be swayed by foolish pride, senseless dislikes and a devotion to self that exacts a ruinous rate of interest before the account is squared.

It is the human element, the depicting of everyday life as it is, not as it is often thrown upon the screen in exaggerated and distorted outlines, that gives "Dollars and the Woman" its claim to serious consideration. From this viewpoint, Mr. Terhune's work commands high praise. Technically, it is often at fault. It is too long drawn out; at the big moment of the play the hero's conduct toward his wife makes one long to take him by the neck and throw him through the window; the characters are always making the most senseless and human mistakes—and, in short, no expert dramatist could ever have written it. In spite of all this, it is worth a dozen ordinary melodramas, and, its success is assured with the men and women who think as well as feel.

To interpret properly such a drama requires the services of a carefully selected cast, actors whose physical and mental endowment is aided by thorough artistic training. Tom Moore, Ethel Clayton and Craufurd Kent fulfilled these demands. At no time during the action of the play are they found wanting in any quality necessary to the fullest expression of the author's intent. The minor characters are also excellently played. Then there is the baby. If ever an infant gladdened a director's heart and won for itself the right to be called an angel child it is the small bit of smiling bright-eyed humanity that impersonates the heir to the house of Hilyer. Wait until a theaterful of women see him on the screen!

While the members of the company are being called before the curtain and handed rhetorical bouquets, the producer of the picture should not be forgotten. Joseph Kaufman is the man to whom credit is due; also to the Lubin Company for the liberality displayed in mounting the sets.

"The Gulf Between."

If the class distinctions that are prevalent in England were applied to the photoplay, "The Gulf Between" would come under the head of "middle-class" drama. Tom Gibson, the au-

Scene from "The Gulf Between" (Lubin).

thor of the scenario, has taken a conventional plot and peopled his story with rather commonplace characters, but he has devised at least one strong situation and steadily increased the interest as he neared the crucial moment. This point once reached, he has been entirely too slow in reaching the finish, and weakened the character of his hero by allowing the young man to give way to doubts and indecision, before hurrying to the girl he professes to love, once he learns that he has misjudged her.

Fred Mason, a well-bred young chap with plenty of money, joins the U. S. Secret Service, and is ordered to run down a band of opium operators. The leader of the band has a young daughter who is ignorant of her father's criminal connection. Mason falls in love with the girl, and one of the band, who wants Helen for himself, contrives to implicate her, and Mason is forced to place her under arrest. Her father learns of this and attempts to square matters with Joe Bent, the jealous member of the band. Bent shoots him, but he does not die until he has cleared his daughter's name, although Helen tries to take all the blame upon herself. This is the big situation of the drama, and an excellent bit of melodrama it is; but the author is too long bringing the lovers together after the girl's innocence is established; and even at that, Mason has to be shown his duty by a third party.

Allan Forrest and Helen Walcott were the Mason and Helen. They were earnest and succeeded in giving satisfactory impersonations of their respective roles. Melvin Mayo, George Routh, Jim Morley, B. W. Hopkins, W. J. Spencer, Evelyn Littlepage and Adelaide Bronti completed the cast. The production was made by Edward Sloman and is entitled to commendation.

Triangle Program

"Little Meena's Romance," Five-Reel Fine Arts, and "The Waifs," Five-Reel Kay-Bee.

Reviewed by Louis Reeves Harrison.

"Little Meena's Romance."

"LITTLE MEENA'S ROMANCE" is one of those finished productions that delight the critic even more than the producer can believe, and it will delight many an audience in exactly the same way, the only difference being that the critic has an added satisfaction in saying so. How gladly such refined and well-perfected productions are welcomed! The story is fascinating from the outset, though the happy beginning is due almost entirely to characterization, characterization in which Owen Moore shines as never before, the biggest surprise in a production of many surprises. Without a blemish in construction, with delicate preparation at every step and adequate realization in setting, acting and subtitles, "Little Meena's Romance" moves softly and sweetly into our hearts, keeping us busy guessing as well as perpetually entertained.

Scene from "Little Meena's Romance" (Fine Arts).

At about this stage of a review the critic usually has to inject some iron in the marmalade, but "Little Meena" does not deserve any. This role could not have been assigned to Dorothy Gish—she IS "Little Meena." We feel that there could be no other. Dorothy of the soft eyes and tiny rebellion that is only spiced submission is in a part for which she was born and raised. She is, in the story, an exquisite little apostle of non-resistance, that which resists the most with big-hearted men. The very purity and trusting simplicity of her love wins a man who is compelled to sacrifice all material considerations to wed her when he might have wronged her. The best in him, like the best in all of us, gives right recognition where there is nothing but right in the offering of woman's love.

Scene from "The Waifs" (Ince).

"The Waifs."

"The Waifs" has a theme that will be popular to the end of our days, inasmuch as our days mean constant struggle with baser impulses and weaknesses of human nature for those of us whose blood runs red. And there is nothing more fascinating for an audience composed largely of people who know the sting of poverty to follow than the varying drama of two unfortunates who rise through mutual helpfulness, when either might falter and fail alone. The theme admits of a thousand variations, and "The Waifs" is in many respects one of the best of its kind yet shown. It is especially strong in types and characterization, with moments of intense psychology, but it is marred by some inconsistencies of location. Those inconsistencies are not beyond remedy even now, for no reason exists why the action should be placed at Mentone, a famous resort in the French Riviera. Better keep out of the Riviera unless the story calls for that setting.

"Rags."

Jane Grey as "Rags" is in many respects a change from the heroine usually shown—she has such a distinctive individuality of her own and she is a welcome change at times, but the roles to which she would be suited are comparatively few. She is a rare type in a part that exactly suits her, thanks to the Ince success in selecting the right interpreters for specific work. The story is interesting and artistically treated, the subtitles things of beauty in themselves.

"Tangled Hearts"

A Bluebird Photoplay in Which Husbands, Wives and Lovers Become Sadly Confused—Cast Is Well Balanced.

Reviewed by Lynde Denig.

THREE strikingly fine looking women, who happen to be capable actresses as well—Louise Lovely, Agnes Vernon and Marjorie Ellison—give "Tangled Hearts," a Bluebird photoplay, produced by Joseph De Grasse, its first claim to distinction. Stronger pictures with more interesting, if not more intricate plots have appeared on this program, but to compensate for any weaknesses in the story there is this most engaging triple alliance. Feminine beauty, radiantly attired, we have in abundance, and as one or another of the young women is on the screen most of the time, the picture maintains a certain attractiveness, enhanced by rich settings and superb exteriors.

The author of the scenario, Ida May Park, chose a difficult thesis, and a failure to give it an entirely convincing dramatic exposition is not surprising. Instead of extolling the virtues of friendship after the usual custom, the author aims to point out its possible dangers, as exemplified in the career of a sociable club man, who is always ready to be of service to any of his friends, even when his kindnesses mean neglect of the little attentions that might please his wife.

Enough of the relationship of this pair is shown to indicate the possibility of a break when the first cause for a serious misunderstanding arises. Provocation is offered in the very complicated mix-up caused by Seaton's effort to aid his friend, Mrs. Hammond, by consenting to adopt the unacknowledged child of whose existence her husband never dreams. Thinking to better matters, but in reality making them more involved, Seaton returns the little girl to the Hammond household, telling the husband that he (Seaton) is the father. Nearly everybody in the story, including a pretty widow and her bashful suitor, works at cross purposes, and there is no lack of domestic fireworks.

Considering the difficulties to be overcome in handling a really intricate plot, Director DeGrasse deserves credit for bringing out the purposes of the picture, for those who follow it with strict attention. Lack of attention will mean a quite hopeless confusion and a misunderstanding of the motives of the characters. While the three actresses dominate the production, as previously intimated, the performances of Lon Chaney and Haywood Mack are not wanting in force. Jay Belasco is scarcely the type for a bashful lover.

"The Supreme Temptation"

Five-Part Vitagraph Production Presented With a Large Cast Figures on the Program of the V-L-S-E.

Reviewed by Margaret I. MacDonald.

IN THIS production which savors strongly of medodrama, appear some of the best of Vitagraph talent. But in spite of this fact there is weakness and confusion of construction strongly evident throughout the play. The story is morbid, and deals primarily with a theme that has been used to excess, and in fact it has not one earmark of the Vitagraph product as we know it.

The story, which in the first reel is told in a fairly straightforward way, deals with the career of young Herbert Dubois, who has been studying medicine in Paris. He falls in love with a pretty grisette and marries her unknown to his parents. A misunderstanding causes the grizette to leave her husband, who later fights a duel with a man whom he believes has insulted his wife. After graduating in medicine he returns to his home and falls in love with another girl. In the meantime his father because of financial difficulties commits suicide. Considerable time is given over to the recital of love incidents between Herbert's sister and his chum, and also to minor business that is intended in many instances to add a touch of comedy. And it may be said, some of the comedy touches are good in themselves, but are superfluous in this production, and have the appearance of being needless departures from the main

thread of the story. The "Supreme Temptation" comes to Herbert when called to perform an autopsy on a young woman who is reported to have died suddenly. He discovers to his dismay that the woman is his former wife, and not dead, but merely in a cataleptic trance. He is about to end her life by a turn of his scalpel when his better nature conquers. On his

Scene from "The Supreme Temptation" (Vitagraph).

return to his own home he is greeted with the news that in his absence a baby boy has been born to him; and at the same time a telephone message tells him that the woman whom he has just left is dead.

"The Millionaire's Son"

L-KO Company Turns Out a Very Successful Comic in Three Reels, Featuring Ray Griffith and Alice Howell.

Reviewed by Robert C. McElravy.

SUCCESSFUL nonsense is one of the hardest things to achieve in moving pictures, and it is not often that a company gets the side-splitting effects that are found in this three-reel offering. In purely comic creations, such as this, there is usually a threat of vulgarity running counter to the humorous effort, and the two forces are found to conflict.

This particular number is full of clean merriment from start to finish. It is low comedy without any great offense, and resembles more than anything else an animated series of comic newspaper cartoons. The characters are really "carica-

Scene from "The Millionaire's Son" (L-Ko).

tures," subject to all sorts of exaggerated human impulses, burlesqueing life in every movement and yet close enough to it to bring the desired laugh. It is a clever variation of the ordinary slapstick and knockabout acting, and if anything more difficult to get over satisfactorily.

Ray Griffith appears as the son of a millionaire, whose father decides to make a man of him. He goes to work on the section and falls in love with a hashhouse lady, impersonated by Alice Howell. She is already beloved by the section foreman, a hardy individual with a black mustache and a bad disposition.

The rivalry is intense from the beginning and, seeing that fair play will not win for him, the foreman determines to have the lady's life. He and his accomplices tie her to the railroad tracks, immediately in front of a drawbridge. The hero leads a rescue party.

The closing reel is full of tense situations, in which laughter mingles with genuine thrills. The substitution of the miniature bridge and engine for the real thing is cleverly managed. The engine climbs up the bridge, just as the draw is swung open and plunges into the water below. The hero then, of course, saves the girl and the villain perishes in an appropriate manner.

The offering as a whole is one of the best of the type yet offered by this company. The photography is good throughout.

"My Partner"

A Five-Part Adaptation of the Well-Known Play by Bartley Campbell for the Mutual Program, Featuring Burr McIntosh.

Reviewed by Margaret I. MacDonald.

THE opening of a chestnut burr revealing as it does so the head of the celebrated actor, Burr McIntosh, is the pleasant novelty, and happy idea on the part of somebody, that has been used to open this number of the Mutual Masterpictures De Luxe. The old play, "My Partner," has that combination of romance and melodrama that will never cease to please as long as the maiden and the lover exist. The play, written originally by Bartley Campbell, seems to have suffered slightly, however, in adaptation. It will be remembered that Mary Brandon's relationship with Ned Singleton, the young partner of big Joe Saunders, required that he marry her, that he refused, and that Joe Saunders' sense of honor and love for the girl he had known since a child caused him to break his partnership with Singleton. It will be remembered also that the hypocrite Scraggs in an attempt to steal the gold which the partners had just divided, having seen Saunders ride away from the cabin, entered and killed Sin-

Scene from "My Partner" (Mutual).

gleton, and that Joe Saunders was arrested and tried for the murder of his partner before it was discovered that Scraggs was the murderer, and that in order to preserve Mary's good name Joe says that Mary was his wife. To the spectator who is unfamiliar with the play it is not clear why Singleton persistently refused to marry the girl he loved.

In the supporting cast are Mary Mantell, James Ryan, Marie Edith Ellis, Curtis Cooksy, Goldwin Paton and John Leech. The production contains many charming touches, and will be enjoyed as a play of the old school.

"The Brigadier Gerard"

Five-Reel Red Feather Production Features Lewis Waller in Spirited Role of Famous Braggart.

Reviewed by Robert C. McElravy.

SELDOM does a screen adaptation adhere so closely in general effect to the original atmosphere of the fiction story as happens in this fine production. Those familiar with A. Conan Doyle's dashing hero, whose capacity for boasting was only equalled by his ability to carry out his boasts, will see him faithfully shadowed on the screen in this release. Lewis Waller plays the part with rare distinction, and is surrounded by a supporting cast that does not disappoint; in fact, the work of A. E. George, Fernand Mailly and Madge Titheradge, as Napoleon, Talleyrand and the Countess, is quite on a par with that of the name part.

It is a brave, thrilling episode in the life of the hero that is here pictured. Napoleon, to whom Gerard is attached by past service and undying loyalty, is seen stationed somewhere outside of Paris. The city is in revolt and Talleyrand has turned traitor to the great leader.

Napoleon must have certain papers in possession of the Countess de Rocquelaure in Paris. He commissions Gerard to obtain them, a dangerous errand indeed. The latter, turning a deaf ear to the taunts of his fellow officers over his previous exploits, dons citizen's clothes and rides forth.

He is at the time known as Captain Gerard, and it is in this

story that he wins his promotion and becomes brigadier. His love for the Countess develops naturally as he seeks to recover the papers taken from her by Talleyrand. The Countess, as portrayed by Madge Titheradge, is a most alluring personage.

The clash with Talleyrand and the affair of the cabinet make strongly dramatic scenes. The production throughout is elaborate and beautifully staged, the production evidently being made in England. The suspense in the closing scenes is

Scene from "The Brigadier Gerard" (Universal).

excellently maintained. There is a gradual rise to a climax in the fourth reel, then a fall, as it looks as though Gerard had failed, and finally the discovery of the papers in Tallyrand's cloak and his restoration to favor in the emperor's eyes.

Raver Corporation Offerings

"Driftwood," from Play by Owen Davis; William J. Locke's "The Fortunate Youth"; Official Austrian War Pictures.

Reviewed by Lynde Denig.

"Driftwood."

IN BRINGING Owen Davis's drama, "Driftwood," to the screen, the author of the scenario, Anthony Kelly and Director Marshal Rarnum revealed a full comprehension of the emotional possibilities of the story. The picture, very capably produced by the Ocean Film Corporation, is conspicuous for the emphasis placed on the intense emotions of the characters in situations of strong theatrical effectiveness. That "Driftwood" will be a popular photoplay seems practically certain, for it contains just the elements that make for popularity—a strong sex interest, a heroine who is made to suffer the consequences of an indiscreet love and tense dramatic moments, such as Mr. Davis knows so well how to devise.

Scene from "Driftwood" (Raver).

Director Farnum adopted a method of construction much in vogue with the producers of sensational melodramas, and, it should be added, a method well suited to a story of this description. To startle an audience into attention, or to drive home the intense meaning of a situation, he used close-ups with the greatest freedom and he allowed his players plenty of liberty in expressing feeling. At times there is danger of the parts being over-acted and of the close-ups losing significance because of the dulling effect of repeated "punches"; but the danger does not become a reality to mar the impression or a stirring photoplay.

Exceptionally attractive in the m tters of lighting, tinting and locations, is the opening of the first reel, introducing Helen Warner and her lover on the evening of a clandestine meeting. Also, the development of the story in this reel is worthy of comment; for in a natural, logical manner we are given an idea of the characters and led to the automobile accident which separates Lawrence and his sweetheart. Subsequent reels, if less smooth in construction, offer plenty of dramatic conflict and striking climaxes, such as that in which Helen learns that her seducer is her sister's husband, and the final scene showing how the girl is forced to overcome morbid scruples and accept Lawrence as a husband.

Vera Michelena is least successful in suggesting injured innocence and at her best when the character of Helen requires an air of sophistication, or emotional outbursts. Harry Spingler does very well as her sweetheart, whereas Charles Graham is satisfactory as a lawyer who pays more attention to his stenographers than to business.

"The Fortunate Youth."

Stories by William J. Locke have come to signify a whimsical quality and when this is absent one feels that the author is not being presented at his best. Mr. Locke's "The Fortunate Youth," as revealed in pictures by the Ocean Film Corporation, is a case in point, for there is little of the charm that distinguished "The Morals of Marcus" and "The Beloved Vagabond"; little, in fact, that suggests the spirit of the gifter English novelist.

As prepared for the screen the story becomes American in settings and characterization, although Paul Kegsworthy, "The Fortunate Youth," is followed from boyhood to manhood on a career that leaves him married to a princess and a member of the House of Parliament. Perhaps the substitution of an American for an English atmosphere is in part responsible for the loss of the Locke spirit; but granting the absence of

Scene from "The Fortunate Youth" (Raver).

this, we still have a story of some interest that at its best is decidedly sympathetic.

An audience is most likely to respond to the trials and sorrows of Paul in the days of sensitive youth, when he is abused by his step-father and ignored by the boys of the neighborhood. Many of these scenes are attractively presented and played with feeling by a young actor whose name is not given in the cast. Grown to maturity, Wilmurth Merkyl steps into the part of Paul, whose rise in fortune from an artist's model, to an actor, to a Parliamentarian, is astonishingly rapid. The plot is clearly developed and altogether is not more improbable than one might expect in a frankly romantic tale. A few inconsistencies and slips in direction probably will not be noticed by the casual spectator. Chief in support of Mr. Merkyl, an excellent type for the character of Paul, are Lilie Leslie and William Cohill.

"Austria at War."

Announced as bearing the endorsement of the Austrian government, these two reels, photographed under the supervision of two of the Emperor's staff officers, are of interest in showing the activity of the Austrian army on the battlefront—the movements of large bodies of troops, the wonderful feats of engineering accomplished in an incredibly short time, and even more especially, in giving close vews of the artillery in action.

There are many views of places and military operations made famous in the headlines of newspapers—Lemburg, Lupkow Pass and Turka among them—and one receives a very fair notion of the type of men constituting the Austrian and Russian armies. The Russian prisoners appear numerous enough to form the nucleus of a new army. Intelligently edited and sub-titled, these scenes will be found instructive. Photography is clearer than that in the average war film.

"The Lost Bridegroom"

John Barrymore Scores Again in Famous Players Comedy-Drama Written by Willard Mack.

Reviewed by George Blaisdell.

THERE is a fine blending of comedy and dramatic elements in "The Lost Bridegroom," the Famous Players five-part subject, released on March 20. John Barrymore is the featured player. Mr. Barrymore is provided by William Mack with a story that gives the player many chances for injecting his inimitable "business"—and it is that personal note that raises the picture above the average. There is pathos, too, as

Scene from "The Lost Bridegroom" (Famous Players).

well as comedy—and at no point is it more marked than in the scenes having to do with the boy and the puppy.

The story touches high life and low life. Use is made of the frayed smash-on-the-head-lost-memory stuff, but it is convincingly handled. Bertie Joyce, going home from the pre-nuptial bachelors' dinner, is set upon by thugs and robbed of his money and about everything else, too, except his trousers, shoes and undershirt. He wanders into a saloon; the niece of the owner is interested in the "nut" and it is decided to care for him pending the offering of a reward. Thieves train Bertie to open safes. It is on the first "job," the home of his fiancee, by the way, that Bertie meets stirring adventures that result in a fight and receives the awaited blow that restores the mental balance and also Bertie to his friends.

There is excellent support. The types are selected with care. There are, for instance, Jack Dillon and Tammany Young as the light-fingered and strong-armed gentry; Edward Sturgis as Slim Denny, the "dope" whose skill on combinations is waning; Hardie Kirkland as the saloonkeeper and "fence," and June Dale as Madge Kirkland. Katherine Harris is the fiancee and Ida Darling the prospective mother-in-law, and both are convincing.

"The Lost Bridegroom" will be liked. The interest is established at the beginning and is maintained throughout. Mr. Barrymore always makes entertainment that is different; and this subject is no exception to the rule. James Kirkwood is the producer.

"Paths That Crossed" (Biograph).

So much has been written and said concerning the "sex problem" on the screen that unusual interest attaches to the novel treatment of this theme in "Paths That Crossed," the Biograph feature in the regular service scheduled for release on April 5. This is a strong story of retributive justice, which is visited upon a man of loose morals after his self-indulgence has brought him to a desperate pass. At the moment when success seems within his grasp, his downfall is swiftly accomplished by the culmination of circumstances attending three women whom in the past he has wronged—his wife, his unknown daughter, and the actress for whose sake he first transgressed.

Charles H. Mailes plays with masterly sincerity the role of the social outlaw. The character is one which might easily have been portrayed unsympathetically; Mr. Mailes makes of him a scoundrel whose redemption is yet to be hoped for, until the final circumstance proves him lost to all sense of decency—a conception that grips the interest of the spectator and holds it between absolute detestation and faith in human nature. Effective work is done in difficult roles by Claire McDowell, Vola Smith and Jose Ruben.

On the same week's program is a particularly strong Biograph re-issue directed by D. W. Griffith, entitled "Three Friends." Blanche Sweet and Henry Walthall have the leading roles in this effective picture of life in a factory town.

Pallas Picture With Two Endings.

For the first time in the history of motion pictures, a photoplay with both a happy and tragic ending will be supplied to exhibitors on April 3, when Pallas Pictures will release on the Paramount Program, Lenore Ulrich in "The Heart of Paula."

In producing "The Heart of Paula," the novelty of putting out a photoplay with two endings to meet the requirements of the exhibitor according to the liking of his patrons is conceived purely by accident.

Upon completion of this picture with its two endings the decision was made all the more difficult because of the excellence of both. It was then decided to exploit the production with the original ending together with the additional film presenting the other. Thus each exhibitor may either have the opportunity of selecting the ending which he feels his patrons like the best according to the tastes of his locality, or he may exhibit both endings and leave it to his audiences to decide for themselves which they think the most appropriate.

The photoplay discloses a Mexican romance of timely interest and displays Lenore Ulrich in what is conceded to be one of the best characterizations yet undertaken. The success of this girl-star on both the screen and the speaking stage has gained her country-wide popularity, and her appearance in the forthcoming Pallas-Paramount release is being looked forward to with no little interest. Judging from advance reports "The Heart of Paula" will prove one of the greatest successes yet released under the Pallas Picture brand, its various merits offering on the whole a stirring romance effectively produced by directors and players alike. Supporting Miss Ulrich in her latest film are Forrest Stanley, Howard Davies, Herbert Standing, Jack Livingstone and Velma Lefler.

Pioneer Feature Film Busy.

The booking department of the Pioneer Feature Film Corporation, 126 West 46th street, is kept exceedingly busy these days, booking their latest acquisition, "The Mother Who Paid." This is a five-reel production featuring the famous tragedienne, Regina Wethergran, whose histrionic art is on the same high plane as Sarah Bernhardt. Nathan Hirsh, the president of the Pioneer, informs us that his staff of bookers is just as busy taking advanced dates on a future release entitled "The Folly of Sin." This is a five-reel production enacted by charming screen favorites, Miss Joan Peterson, Charles Wieth and George Tolway. The story is strong and fascinating and dealing with the price demanded from the devotees.

Babe Gorman, the famous child star of "The Little Orphan," is making a tremendous hit and has been booked together with the feature as the Star attraction throughout Proctor's Circuit. She has also appeared at the York theater for four consecutive days, this week. She was so well liked that she received several bunches of flowers from admirers.

"Forbidden Fruit" Passes Chicago Censors.

The Ivan Film Production "Forbidden Fruit" has been passed by the Chicago Board of Censors. The General Feature Film Company of Chicago, who distribute Ivan productions through Illinois, have been anxiously awaiting the license to exhibit this picture in Chicago, as the demand from exhibitors in the Windy City for this subject was big. In Cincinnati Safety Director Friedlander announced there would be no interference with "Forbidden Fruit," against which a complaint had been made by Rev. John Herget. Mr. Friedlander announced that the eliminations made by the State Board of Moving Picture Censors had been made.

The Portoscope Portable Projector Finds New Fields.

The Motion Picture-Scope Co. of Chicago has arranged with the San Juan (Porto Rico) Film Exchange to handle the Portoscope Projector in Porto Rico and San Domingo. Traveling exhibitors are finding the natives interested in moving pictures, and it is believed there is a good field for small projectors in that country. The Motion Picture-Scope Co. also recently completed negotiations with the Northern Pine Manufacturers' Association of Minneapolis to use the Portoscope portable projector for exhibiting film they have made, illustrating the source of supply of pine lumber in the northwestern regions, in order to overcome a prevailing impression that none of this timber is obtainable. Lecturers employed by that association will cover a large part of the country, showing the film and lecturing on the advantages of pine lumber.

Ludwig Hommel & Co. in New Home.

Hommel's—The - Everything - for-Your-Playhouse-People, 422 First avenue, Pittsburgh, Pa., moved their showrooms and warehouse on March 24 to 947 Penn avenue, Pittsburgh. Hommel's popularity and patronage among the exhibitors has grown to such an enormous extent that in order to carry enough stock and a large enough variety of stock to meet the demands of his trade, he must move, else he would soon have to roof over his fire escapes and place some of his stock underneath these roofs.

Hommel's is to be congratulated on the enormous growth of his business. This increased growth is due to Hommel's square dealing and prompt service, which have built up a trade for him that is remarkable to contemplate.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

THE BUTLER (Lubin), March 13.—Edwin McKim, the writer and director of this one-reel farce, has arranged matters so that D. L. Don, who plays the butler, is a very busy man all through the picture. Mr. Don's efforts and those of the supporting company result in considerable laughter. Florence Williams, Patsy DeForest, George Egan and Charles Leonard are in the cast.

THE SELIG-TRIBUNE, NO. 21, 1916 (Selig), March 13—Torpedo boat Sampson launched at Quincy, Mass.; Cambridge crew at indoor practice; Grand Trunk Railway station fire, Montreal; French soldiers at Doiran, Greece; Atlantic Fleet in Guantanoma Bay; "Cubs" enroute to Tampa, Fla.; students building road, Berkeley, Cal.; 73d Battalion reviewed, Montreal, Can.; war scenes, Kraguyevatz, Serbia. This last news item is very interesting.

PUTTING THE PEP IN SLOWTOWN (Vitagraph), March 13.—This one-reel comedy was written and produced by Wally Van, who plays the star part. The complications are full of humor and the production full of the same quickening influence that Wally injected into Slowtown. A rattling good one-reeler. Zena Keefe and William Shea help in the good work.

HAM AGREES WITH SHERMAN (Kalem), March 14.—Ham and Bud are the proud fathers of a one-reel photoplay on a timely subject. They have entirely original ideas as to how war should be carried on, but their strategy will never find a place in the text books. It is an amusing bit of burlesque, except when Ham turns his attention to the slaying of minute but persistent enemies of all mankind. Porter Strong and Norma Nichols have important and well-played characters.

THE EVELESS EDEN CLUB (Kalem), March 15.—A review of this picture was printed in the issue of March 18, page 1851. It has a very good plot and is capitally played by Ether Teare, Jack MacDermott and Gus Leonard.

NERVE AND GASOLINE (Vim), March 16.—Plump and Runt and a brokendown "fliver" suffering from auto-intoxication supply most of the hilarity in this one-reel farce. Those who love to laugh at the antics of clever knockabout comedians will give this picture a hearty greeting.

THE GIRL WHO DARED (No. 71 of the "Hazards of Helen" Railroad Series) (Kalem), March 18.—The familiar story of the man who followed the lion tamer from town to town in the hopes that something would happen to him, would be more than satisfied with the stunt performed by Helen Gibson in this picture. She swings from a bridge to the tender of a moving engine, and just escapes with her life. The realism in this photoplay will make the spectators hold their breath. Miss Gibson also rides standing astride of two horses. Franklin Hall. Percy Pembroke, Clarence Burton and Robyn Adair complete the cast.

VERNON HOWE BAILEY'S SKETCH BOOK OF PHILADELPHIA (Essanay), March 15.—The first five hundred feet of the reel is taken up with Mr. Bailey's artistic and interesting drawings of the principal buildings and parks of Philadelphia. The remainder of the reel shows scenes among the Navajo Indians in New Mexico. An excellent educational film.

DARE-DEVIL BILL (Lubin), March 18.—As Billie Reeves plays the title role in this one-reel comedy, it is safe to assume that his heroic conduct has no foundation in fact—and such is the case. Billie pretends that the name Dare-Devil Bill is his by right of valor, in order to frighten off his rival. The picture has many points of merit. Written by Clay M. Greene and produced by Earl Metcalfe.

A FLOCK OF SKELETONS (Kalem), March 17.—The scheme of this one-reel farce is cleverly conceived. It gives the actors the utmost freedom in introducing funny business, but keeps the plot always in sight. Rose Melville has caught the tricks of her new trade with surprising ease, and bids fair to become a female Charlie Chaplin. Richard Purdon, Olive West, Mary Kennedy, Henry Murdock, Frank Munzey and Robert Ellis are members of the cast.

FREDDY AIDS MATRIMONY (Vitagraph), March 17.—Lively action has been supplied with a liberal hand in this one-reel comedy. The story reveals Freddy as a quick-witted young gentleman who is always ready to take advantage of a situation. William Langman, Daisy De Vere, Jack O'Donnell, William Lytell, Jr., and Tod Talford constitute a competent cast. Produced by Frank Currier.

THE TOLL OF THE JUNGLE (Selig), March 18.—C. J. Buckley is the author of this one-reel Jungle-Zoo drama. It introduces the animals into the plot cleverly, has a fairly good story, and is well played by Wheeler, Oakman, Edith Johnson, Harry Lonsdale and Walter Beckwith.

General Film Company Specials.

THE REGENERATION OF JIM HALSEY (Selig), March 13—The material used by Colin Campbell in writing this three-reel photoplay does not lack in strength, but several of the situations seem rather strained. Mr. Campbell's direction also is not always up to his usual standard—notably the scene where Meg escapes from the sailors and dives overboard after the captain. The story is after the Jack London school of fiction, a sea captain who is nearly ruined by drink and a female dope fiend who effects his regeneration, being the two leading parts. They are skillfully played by Thomas Santschi and Bessie Eyton.

THE STRANGE CASE OF MARY PAGE (No. 8, "The Perjury"—Essanay), March 13.—The testimony of Amy Lerue, which is continued in this number, tells more of Mary's theatrical experience and explains how Pollock came to back the company. Dan Page is then put on the stand and asked to describe the way in which he killed Pollock. His testimony is broke down by the prosecuting attorney and he confesses that he lied to save his daughter.

A GRIP OF GOLD (Biograph), March 14.—A nicely-developed two-part drama in which sympathy is aroused for a young woman, who becomes the unwilling accomplice of a crook. Claire McDowell plays with considerable feeling and other parts are intelligently presented by Charles Mailes, Ivan Christy and Jos Ruben. Walter V. Coyle directed.

JOYCE'S STRATEGY (Essanay), March 14.—The leading role in this two-reel drama is played by Joyce Fair. The father and mother of Joyce have separated and the little girl hits upon a plan to bring them together again. She is successful. The picture will appeal to the women and children in an audience and is an excellent specimen of what was once known as a domestic drama. Darwin Karr, Lillian Drew and Jack Paul assist in the playing.

THE REJUVENATION OF AUNT MARY (Biograph), March 15.—A three-part adaptation of the farce-comedy in which May Robson appeared on the stage for a number of years. The producers of the picture were not always successful in transferring the humor of the original production to the screen. The cast included Kate Toncray, Dell Henderson, Jack Mulhall, Gertrude Bambrick and Florence Lee.

THE GULF BETWEEN (Lubin), March 16.—A review of this three-reel photoplay is printed on another page of this issue.

UNKNOWN (Essanay), March 18.—Owen Davis at the time when he wrote a melodrama a week never conceived a more stagy villain than the "heavy" of this three-reel photoplay. There is plenty of excitement in the drama, and the director sacrificed established rule to pictorial effect by having a widow married in church, with bridal vail, orange blossoms and bridesmaids. The picture is well acted, with Marguerite Clayton, Ernest Maupain and Richard C. Travers in the cast.

MISS WARREN'S BROTHER (Vitagraph), March 18.—Mrs. Owen Bronson, the author of this three-reel drama, has evolved an interesting plot, and the acting has been intrusted to an excellent cast, which includes Joseph Kilgour, Ailene Pretty, Robert Whitworth, Charles Kent, Hentley H. Gordon and Arthur Cozine. The scenes are laid in this country and England. The production was directed by Theodore Marston.

Bluebird Photoplay.

THE FLIRT, March 26.—Five reels. A picture of Booth Tarkington's story of modern American life, directed by the Smileys and from a scenario by Lois Weber. It is an offering of unusual merit and will make a big hit. The acting and direction are first class. A longer review will be found in Moving Picture World, issue of March 25.

Fox Film Corporation.

GOLD AND THE WOMAN (March 12).—A six reel offering with Theda Bara as a double-dyed villainess. The picture has a fair value and has several excellent situations. For a longer review see elsewhere in this issue.

Metro Pictures Corporation.

HER GREAT PRICE (Rolfe), March 27.—Unusual in plot, extremely clever in development and admirably acted, is this five-part picture starring Mabel Taliaferro, supported by Harry Mortimer, Richard Barbee, George Fauncefort and William Cahill. A review may be found on another page of this issue.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 63, March 16.—Interesting items of this issue are dogs being trained to catch rats in the French trenches; California girls dancing with bare feet in the snow drifts of Central Park, New York City; the mid-winter boat regatta at Miami, Fla.; Uncle Sam rushing preparedness work at the Charleston, N. C., Navy Yard, and the N. Y. "Giants" at their southern training grounds.

BUNGLING BILL'S PEEPING WAYS (Vogue), March 16.—A slapstick comedy in which the comedy consists chiefly in knocking people down. In an effort to capture "Peeping Bill," the detective and the young lady's papa get the worst of the bargain, and in a chase by the police some rather amusing incidents happen. The comedy is not of a high class, or is it particularly rich in the comedy element.

THE TWIN TRUNK MYSTERY (Cub), March 17.—Billy Armstrong is featured in this farce-comedy, which has some very amusing touches but is vulgar in spots. The plot of the story is built around a theft of diamonds and the thieves discover all too late that they have taken the wrong trunk. The funniest thing in the comedy is the carrying of the trunks upstairs by the comedian.

SEE AMERICA FIRST, NO. 27 (Gaumont), March 19.—San Francisco is the subject of this issue. The views of the beautiful western city presented therein are exceptionally attractive and well photographed. It finishes with a sunset view of the Golden Gate. On the same reel with a cartoon of Charlie Chaplin and President Freuler signing the contract which binds Chaplin to the Mutual Film Corporation.

PANSY POST, PROTEAN PLAYER (Falstaff), March 21.—A clever idea is pictured in this comedy number. An actress, out of a job, conspires with the manager of an employment agency, and appears in various costumes before women who call for help. She hires out as a colored girl, Swedish girl and Irish girl before the trick is discovered. An amusing number of its kind.

CUPID AT COHEN'S (Beauty), March 23.—A pleasing comedy number, telling the story of how a Yiddish restaurant keeper manages to marry off his two daughters, by employing a marriage broker. The types are good, Carol Holloway, John Sheehan, Dixie Stuart and others appearing. The Jewish marriage has been done in pictures before, but is here handled in a fresh, enjoyable way. It makes a good release.

PEDRO, THE PUNK POET (Falstaff), March 23.—A burlesque number, featuring a long-haired poet, who goes about reading his doggerel rhymes. He is run out of an editorial office, gets in trouble with the landlady and has a hard time generally. This hasn't much plot, but is quite pleasing in some respects.

THE BUBBLES AND THE BARBER (Beauty), March 26.—An eccentric comedy number, featuring Orral Humphrey as a barber with temperament. He poses as a count, after swiping a dress suit from a clothesline. This contains a fair amount of humor, but has no great novelty in plot or situations.

PAUL'S POLITICAL PULL (Falstaff), March 28.—A comedy number, in which two brothers impose upon their fat younger brother. The latter endures their cruel treatment, but when the uncle says he will leave his money to the one who does the most work, he contrives to win the prize. The humor is of a quiet sort and proves quite entertaining.

A TRUNK AN' TROUBLE (Beauty), March 29.—John Sheehan, Carol Holloway, Dick and Queenie Rosson appear in this eccentric comedy. The henpecked husband leaves home and meets with numerous adventures of a farcical sort before his wife discovers him. The humor is just fair.

Mutual Film Corporation Specials.

CURLEW CORLISS (Mustang), March 17.—This three-reel Western number is based on a story by B. M. Bower, a favorite fiction writer. The types are well drawn, Art Accord playing the cowboy hero, Nita Davis, the pretty young school teacher, and John Gough, the crooked brother of the latter. There is a good deal of quiet humor running through this. The most dramatic episode is the stage coach robbery, which is well pictured. The number tells a natural, entertaining story, and the various incidents are convincing throughout. The hero saves the girl's brother at the close. A pleasing number of the quiet, natural type.

OVERALLS (Mutual Masterpicture de Luxe), March 18.—William Stowell, Rhea Mitchell, Estelle Allen and other talented members of the American Film Co. carry this play to a fairly successful climax. The plot of the story is ordinary, and treats of the love of two young women for the same man. The villains score heavily in the interest of the play. There is considerable padding noticeable throughout the picture, but at the same time a fair amount of interest is aroused in the spectator. It is a story of out-of-doors and is of a wholesome type.

THE FIFTH ACE (Thanhouser), March 22.—A two-reel number, by Clinton H. Stagg, featuring Alice Lake, Wayne Arey and others. This pictures the way a card sharp breaks into a house party and throws suspicion on the hero. The card game is well put on. Later the crook tries to get away with a valuable necklace and the hero turns tables on him. This is well-constructed and holds the interest closely throughout.

IN THE SHUFFLE (American), March 28.—This three-reel number, written by Edward Kaufman, is a particularly strong study of the seamy side of life. It is almost a model of its kind, as it dips into the underworld without resorting to sordid methods, and yet carries desirable dramatic strength. The shooting scene in the last reel is excellently handled. The plot pictures the regeneration of a young gambler, who also pulls the girl's brother up with him into a better life. Edward Coxen, Winifred Greenwood, George Field, John Gough and others appear. A strong offering.

Paramount Pictures Corporation.

FOR THE DEFENSE (Lasky), March 13.—Fannie Ward and Jack Dean are featured in this production which is not quite as good as it might be. The story ends with a strong climax which helps toward redeeming it. There is a capable cast in support. This film was reviewed in last week's issue.

THE LOST BRIDEGROOM (Famous Players), March 20.—This subject, featuring John Barrymore, will make fine entertainment. There is a strong vein of light comedy running through it. So, too, there is pathos. An excellent cast aids Mr. Barrymore. The picture is reviewed at length in another column.

Pathe Exchange, Inc.

PATHE NEWS, NO. 19, 1916 (Pathe), March 4.—In this issue we see the Boston society folk enjoying themselves on the roof, despite the weather. Some interesting photographs of Frank Moran, the prize fighter, are also shown, and General Gloom being consigned to the depths of the Pacific Ocean by the citizens of Los Angeles.

PATHE NEWS, NO. 20, 1916 (Pathe), March 8.—In this issue are shown some interesting items, among which is the funeral of the victims of the last Zeppelin raid in Paris, a demonstration of the proper care of infants held by the State Department of Health at Albany for the benefit of mothers, the burning of an abandoned contagious disease hospital at Albany, and other equally important events.

LUKE PIPES THE PIPPINS (Phunphilms), March 15.—With the exception of a much-abbreviated costume worn by one of the young ladies in the play there will be found much that is pleasing in this comedy. There seems no excuse, however, for the young lady's failing to cover her lower extremities from the middle of her thighs down to her ankles. The story of the film treats of a bunco booking agency kept by Luke. The types that frequent the place are interesting, and much of the comedy is exceedingly good.

IN SOFT IN A STUDIO (Starlight), March 22.—A production in which Heine is kidnapped by a sculptress, taken to her studio as a model, and eventually made violent love to, while Louie looks through the skylight with an expression of envy and chagrin. There are spots in this farce-comedy that are exceedingly raw, bordering on the absolutely vulgar, in spite of the fact that the ordinary audience might find it exceedingly amusing.

Pathe Exchange, Inc., Specials.

THE RED CIRCLE, NO. 13 (Balboa), March 11.—The last but one of this excellent serial is entitled "Branded As a Thief" and savors of an approaching climax. June Travis has been arrested as the "Red Circle" thief, and has been released on bail. Max Lamar has told her of his love for her, and has been obliged at the same time to admit her guilt. "Smiling Sam" has breathed his last, after placing the police on the trail of June. An interesting episode.

Signal Film Corporation.

THE GIRL AND THE GAME, NO. 13 (Signal), March 20.—"A Fight for a Fortune" is the title of this chapter of the serial. Helen this time again boards a train and fights a couple of men who have stolen a valise containing valuable papers. She succeeds in getting the valise, jumps from the moving train and is followed by the men, who overtake her and are about to take possession of the valise again, when Rhinelander appears on the scene. This is one of the most thrilling episodes of the serial.

Triangle Film Corp.

THE BRIGHT LIGHTS (Keystone), Feb. 20.—Fatty and Mabel in new adventures, some very stormy ones of terrific action, including the collapse of a building in which the rescue of Mabel is undertaken by Fatty and a party of Jack Tars.

WIFE AND AUTOMOBILE TROUBLE (Keystone), March 5.—Exactly what its title describes, the adventures of a married man who bought a Flivver for his typist pursued by a jealous wife. Willie Collier amusing in the lead.

THE VILLAGE VAMPIRE (Keystone), March 12.—A melodramatic travesty made interesting by well-known Keystone methods and the personality of Billie Brockwell in the title role.

THE MORAL FABRIC (Kay-Bee), March 19.—A story built around an important social problem and interesting in itself, but made to drag by lack of variety and contrast in the action.

THE RAIDERS (Kay-Bee), March 26.—A stock exchange story on familiar lines, that of the plotted ruin of a capitalist and his rescue by an obscure clerk and his spirited daughter, a mild revival of what has already been shown in smaller releases.

Universal Film Mfg. Co.

THE MISSING LOCKET (Rex), Feb. 11.—A nice child's story, featuring Baby Early as a poor little girl. She is suspected of stealing a locket at a party, but it turns out to be only some food she wanted to take home to her crippled brother. The close has a good pathetic touch. Very pleasing.

THE DESPERADO (Laemmle), March 22.—A western number, by Calder Johnstone, featuring Rupert Julian as a bandit who saves the life of a child at the cost of his own. This is graphically presented and makes a number of strong interest.

A FRIEND, BUT A STAR BOARDER (L-KO), March 26.—A very funny low comedy number, featuring Billy Ritchie, Peggy Pearce and Gene Rogers. The star boarder stirs up trouble between Billy and his wife. Not much in plot, but full of amusing antics and ends up with a wild ride in the rain. A good number of the type.

THE JANITOR'S BUSY DAY (Nestor), March 27.—An Al E. Christie number, in which most of the Nestor company appear. The scenes are taken in a theatrical boarding, or rooming, house and contain numerous amusing incidents. A characteristic number.

THE GASOLINE HABIT (Imp), March 28.—This comedy, by Roy Clements, will bring joy to lovers of Ford jokes. Victor Potel buys a Flivver and a funeral director immediately hands him his card. The Ford slips out of his hands while he is cranking it, and flys up in a tree. Well pictured and amusing.

THERE'S NO PLACE LIKE HOME (Rex), March 28.—A pleasing little number, by Lois Weber, picturing the experiences of a small boy who runs away from home and returns later in a penitent frame of mind. This has a sympathetic note and should appeal to old and young.

HE ALMOST ELOPED (Nestor), March 31.—A pleasing comedy number by Edwin Roy Coffin, featuring Billie Rhodes, Betty Compson, Ray Gallagher and Harry Rottenbury. Ray invades a girl's school and escapes on the toe of a policeman's boot. A typical number of the sort, with swift, amusing action and strong in feminine beauty.

A SERPENT IN THE HOUSE (Powers), April 1.—A comedy number, featuring Fritzi Brunette, Val Paul and others. A married couple take the young wife to the beach and her husband, full of jealous suspicions, follows. The maid and her lover also furnish part of the fun. This is fairly strong.

Universal Film Mfg. Company Specials.

PIRATES OF FINANCE (Universal Special), March 27.—No. 16 of the "Graft" series. In this instalment Robert Harding has a clash with political grafters and financial magnates. The campaign scenes, in which he is elected mayor, are elaborately staged and fairly dramatic. Later he saves Dorothy from an attack by gangsters. Stone, the last of the "Fifteen," escapes his clutches temporarily. A number of average strength.

AUTUMN (Red Feather), March 27.—A five-reel story of the Northwest, written and produced by O. A. C. Lund. This features Violet Mersereau, Wm. Welsh, Paul Panzer, Clara Beyers and Lieut. Percy Richards, the latter making his initial appearance in films, and a very creditable one. The story is complicated and excellently handled throughout. A Chinaman tells of incidents happening eighteen years previously, which are connected up with the present in a convincing way. The settings are picturesque and there is strength in the plot and action. The averted hanging makes a dramatic feature. A strong number.

A MODEL HUSBAND (Victor), March 29.—A two-reel number, by Sam Greiner. This starts out in an amusing way, but the quality of the comedy is marred by certain vulgarities. The plot is strong enough, picturing the exposure of a hypocritical reformer, but the handling is not of the best and toward the middle of the story the interest weakens. More sincerity and less burlesque would have made this stronger.

SCORCHED WINGS (Imp), March 31.—A three-reel number, by Raymond L. Schrock, featuring Betty Gray as an impressionable girl, just learning her power over the masculine sex. She comes near to taking the fatal step before commonsense awakens her to the meaning of true love. This is consistently, if quietly, worked out and makes quite an interesting study of blossoming womanhood. Not powerful, but entertaining and convincing. Curtis Benton, Harry Spingler, John Clark and others are in the cast.

V-L-S-E, Inc.

THE HUNTED WOMAN (Vitagraph), March 6.—This five-part adaptation of the novel of the same name by James Oliver Curwood, has been directed by S. Rankin Drew, with singularly fine results. Virginia Pearson plays the title role in an impressive manner. An excellent supporting cast includes Ned Finley, George Cooper, Frank Currier, Denton Vane, Chas. Wellesley, Harold Foshay, Mae Greene, Billie Billings, and S. Rankin Drew himself. The production presents a human drama that will please wherever it is shown.

THE HERO OF SUMBARINE D-2 (Vitagraph—V-L-S-E), March 13.—A stirring picture featuring Charles Richman. It is a patriotic drama, but first of all it is a drama. In the cast are Eleanor Woodruff, Anders Randolph, J. Rogers Lytton, James Morrison, Charles Wellesley, Thomas Mills and Zene Keefe. In the making of the picture the United States Government co-operated. The subject was reviewed at length in the last issue, on page 2023.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 21, 1916 (Vitagraph), March 14.—Greek army evacuating Salonika; Mardi Gras at New Orleans; trial trip of destroyer Porter, Rockland, Maine; fashions; San Diego gunners with trophy; Cleveland Boy Scouts hunt lost comrade; Secretary MacAdoo sails for South America; S. S. battleship Tennessee leaves Old Point Comfort; Chicago "Cubs" at Tampa, Fla.; U. S. Troopers invade Mexico; Brigadier General Pershing; Mexican soldiers on the March; Major General Funston; Krazy Kat, Bugologist, cartoon.

THE SUPREME TEMPTATION (Vitagraph), March 20.—A five-part picture scarcely as meritorious as the general run of Vitagraph productions. The cast is a large one, including Antonio Moreno, Chas. Kent, Dorothy Kelly, Mary Maurice, and a number of other Vitagraph players. Poor construction is one of the glaring faults of the production, while the theme is a much-hackneyed one, treating, as it does, of the youth who goes from home to study, becomes enamored of a pretty grizette, and marries her. The first reel is devoted to telling the story of the financial crash of the father of young Dubois. The rest of it tries to follow two love stories, and inserts a long chapter in the Paris career of young Dubois. The manner in which the story is presented is confusing.

THE HEARST-VITAGRAPH NEWS PICTORIAL, NO. 22, 1916 (Vitagraph), March 17.—Scenes of the Villa raid at Columbus; Trinity Church burns, Cincinnati, Ohio; "The Human Fly," Oakland, Cal.; Better Babies Exposition, Chicago; Phillies at St. Petersburg, Fla.; building tabernacle, Chicago; Pulien wins auto race, Los Angeles; British troops at Salonika; Fashions; Krazy Kat and Ignatz Mouse cartoon, "At the Circus."

World-Equitable.

PASSERS-BY (Equitable), March 20.—S. E. V. Taylor made this rather disappointing adaptation of the play of the same name by C. Haddon Chambers. As pointed out in a review on another page, the spirit of the original work is lacking. Charles Cherry, Marguerite Skirwin and Mary Charleson are in the cast.

Miscellaneous.

BRITAIN PREPARED (Chas. Urban), March.—Several thousand feet of film comprise this splendid collection of scenes illustrative of Britain's accomplishments in the organization of a new army, and the manufacture of munitions during the heavy siege of the present war. Views of the Grand Fleet in the North Sea, the submarine service, and the destroyers are also a part of the collection.

AMERICANISM (Will S Rising), March.—A one-reel patriotic film showing some excellent views of the naval parade at New York, close-ups of "The Mayflower," and some scenes of the jackies parading on Fifth avenue. Some of these scenes were taken from the deck of the Mandalay. The Birth of Old Glory and some impersonations of Presidents, past and present, are also a part of the film.

LESSER GIVES REASONS.

Tells Why V-L-S-E Markets "The Ne'er-Do-Well"—Will Maintain Permanent Offices in New York.

DISCUSSING his reasons for releasing "The Ne'er-Do-Well" through the V-L-S-E, Inc., Sol L. Lesser, who two months ago purchased this picture from Colonel W. N. Selig for $150,000, said: "After six weeks' campaign the offers for bookings on "The Ne'er-Do-Well" came in so fast that I was compelled to seek the assistance of a national organization for distribution. While my plan of marketing direct to the exhibitor would have been a success and brought big results, I was here afforded a quick opportunity for quick returns on my investment through the V-L-S-E, as I feel that their policies are right policies and the lasting ones.

"Then, besides, the deal takes a great deal of work from my shoulders, and releases me for other activities I now have in progress. Had I handled "The Ne'er-Do-Well" by direct booking, it would have been months before I could have turned to my other propositions.

"From the inquiries received, and the enthusiasm shown in 'The Ne'er-Do-Well' in the past two months I can unselfishly say that the productions will make a record wherever it plays, and I do not consider it second to any picture on the market to-day.

"I had opportunities to market 'The Ne'er-Do-Well' through the various programs, but during my two weeks negotiations with Mr. Irwin, general manager of the V-L-S-E, I became thoroughly conversant wtih their practical policies, and fair manner of treatment of the exhibitor, and decided with their open market policy, with their eighty live wire representatives in the field, and fifty prints in immediate action, that the exhibitor would have the opportunity of getting 'The Ne'er-Do-Well' for his theater more quickly. Then, besides, with their open booking policy every exhibitor, regardless of his connections, will have an equal opportunity of securing the attraction.

"I still have my interests in the film business, including my exchanges in California, and interests in other pictures that are playing in various territories. Besides, I have just acquired foreign rights on some big productions, which together with other propositions which I now have pending will take up most of my time."

"THE HAUNTED MANOR" ON SCREEN APRIL 3.

The Gaumont company will offer a style of photodrama that has a universal appeal for motion picture patrons when it releases "The Haunted Manor" April 3. This five-reel feature has been written especially for Gaumont by O. A. Nelson to exploit the talent of Miss Iva Shepard. She has a large following because of her success with adventuress roles, and in "The Haunted Manor" the author has given her a role which not only allows her great scope for her recognized talent but also develops for the screen a softer side of her nature.

"The Haunted Manor" is the story of an American adventuress who has infatuated an East Indian Rajah to such an extent that she is invited to live at his court.

The Gaumont company has provided an exceptional cast in support of Miss Shepard. Mr. Schenck makes a handsome leading man, and Henry W. Pemberton is fitted with a role that gives him the chance to show the oriental cunning and revengeful cruelty of the Rajah's nature in a powerful manner. Miss Gertrude Robinson takes the part of the undeserving society girl. Miss Olive Trevor, well known in New York studios as a model, does not have to act all the time for the camera, for her part is one that is familiar to her. She merely goes through the same routine as a model that marks her appearance in any studio. However, there are important parts of the story to which she contributes in a fashion demanding real acting ability.

"The Haunted Manor" will be released by Mutuaul as a Mutual Masterpiece.

Carlyle Blackwell is now permanently with the Equitable Motion Picture Corporation, having signed a three-year contract with that concern.

Manufacturers' Advance Notes

"THE DIXIE WINNER" (Essanay).

This is an unusually pretty story, one that touches the heart strings and brings tears to the eyes, though it has a joyous ending. The story is written especially for Essanay's new eleven year old star, Joyce Fair, "the littlest leading lady." Ernest Maupain, as the girl's grandfather in the play, brings to the picture all his characteristic skill and finished acting. The story deals with Joyce, who is living with her mother, a young widow who is estranged from her father because she married into a family with which her own family had carried on a feud. The little girl is a lover of animals, her special pet being Satan, a thorough-bred colt. Reverses compel the

Scene from "The Dixie Winner" (Essanay).

young widow to sacrifice her estate and Satan goes with the rest of the property. However, the grandfather, knowing of the child's love for the animal, secretly purchased it. Later he himself meets reverses and is close to bankruptcy. He decides to stake everything on Satan in a great race. Rivals kidnap his jockey and the old judge thinks that everything is lost. When the start comes, however, Satan is on the track with a strange rider. Moreover the horse wins the race. The old grandfather rushes to the stable to find out who the rider is and discovers that it is his own grandchild. This unites him to his daughter. Among the strong features in the play is an actual race which takes place at the Hawthorne tracks just outside of Chicago. Little Joyce Fair is an expert horsewoman and raced around the track against several others, making a speed of a mile far under the two minute mark.

"MIDNIGHT FROLICS" OUTDONE BY FILM.

The magnificent scenic displays on the stage of Ziegfield's "Midnight Frolics," New York City, are fairly outdone by the sumptuous spectacle to be witnessed on the stage of the music hall that figures in "Thrown to the Lions," featuring Mary Fuller.

It is well known that Producer Ziegfield spends so much money on rich and novel stage settings that he can make no money out of his show even when playing to a capacity house. But Producer Henderson, for the Universal, has dared to go the lavish Ziegfield one better.

First, the Universal Heights' stage crew erected a music hall of the first order. On the stage of this they built an immense "hill of snow." Sleds of quaint design were next constructed; and when you view this music hall scene in the films, you will find a spectacle that outrivals those of the inventive Ziegfield. It shows wonderfully gowned beauties performing on the stage, when suddenly down the "hill of snow" come other show girls on sleds of odd design. It is an idea that any producer of stage spectacles could copy with profit.

MISS CLARK IN "MOLLY MAKE-BELIEVE."

"Molly Make-Believe," by Eleanor Hallowel Abbott, one of the most popular stories ever written, which first appeared in one of the big magazines and later became a popular gift book, is being adapted to the motion picture screen by the Famous Players Film Company with Marguerite Clark in the stellar role. It will be released on the Paramount Program in April. To those who are familiar with the story, this announcement will undoubtedly suggest two thoughts—the fact that the character of Molly is ideally suited to Miss Clark's exquisite charms and the difficulties which the conversion into motion pictures of a story which has as its basis a series of letters, must present to the producer.

In support of the star there will appear J. W. Johnston, Clarence Handysides, Mahlon Hamilton, Helen Dahl, Gertrude Norman, Master Dick Gray, and several others who are well-known on the stage. Then there is Merry, the dog "whose first name is the same as Molly's last name." Merry is admirably portrayed by Mike, who in private life, as they say of his biped contemporaries, is the boon companion of J. W. Johnston. J. Searle Dawley, who has directed Miss Clark's more recent appearances, is in charge of the production.

"FOR THE LOVE OF MIKE AND ROSIE" (L-Ko).

Wurra, wurra, and oi yoi! It was a great fight—that two-round bout between A. Cross Leech, the Jewish Lion, and Mike McGinnis, the Irish Terror! It all came off toward the end of the L-KO howler, "For the Love of Mike and Rosie," and the ring in which it was staged by Pathe Lehrman, Esq., resembled Madison Square Garden in its infancy.

The fight scenes are said to be the most ludicrous ever pulled off without the use of Marquis of Queensbury rules. The fighters maul billyhell out of each other and in one closeup Mike McGinnis illustrates his famous whiffenpoof punch which, as every ringside veteran knows, is even more deadly than the wampus corkscrew, a slaughterhouse swing which, when landed on the fifth dorsal vertebra, is a sure sleep producer.

There's no use retailing the plot, for the scenario writer has made it so complicated and full of press-agent "punches" that it would take all the reading and advertising pages of The

Scene from "For the Love of Mike and Rosie" (L-Ko).

Moving Picture World to detail it. This is the gist of the matter:

The Jewish Lion tries to oust Dr. O'Briensky from the affections of Rose Goldfinger. Mike McGinnis, the stockyards bruiser, is called in to double cross A. Cross Leech, said Jewish Lion, and Mike succeeds in doing so although he has some exciting adventures while trying to live up to his contract.

After re-issuing "The Heart Punch" with Jess Willard in the principal role and "For the Love of Mike and Rosie," the Universal feels that it can lie back and rest on its laurels, content in the assumption that it did all within its power to depict certain phases of the modern prize ring in their worst possible aspect. "For the Love of Mike and Rosie" is a highly moral drama.

Coming "Sis" Comedies

Plenty of Variety in Subjects Announced by Kalem for Coming Weeks.

"WHEN Things Go Wrong," "Almost a Heroine" and "Her Inspiration," are three Kalem Sis Hopkins comedies announced for early release on the General Film program. Kalem has followed its usual systematic method in these subjects with the result that productions are now lined up many weeks in advance removing the necessity of haste in the work of production.

A pleasing point in connection with the forthcoming releases just announced is the variety that has been secured in the stories while at the same time meeting the demands of exhibitors that Rose Melville be kept in the character that has made her famous.

In speaking of the strong reception accorded the Sis Hopkins subjects, William Wright, of the Kalem Company, last week declared to a Moving Picture World representative, "We are particularly pleased with the wonderful increase in bookings following the release of the early subjects. While the record number of advance bookings caused even experienced exchange men to marvel, that could be attributed to the drawing power of the famous star. The fact that the bookings have gone even higher in leaps and bounds shows that we have backed the fame with the real goods in productions."

Sis finds herself in the midst of a family quarrel in "When Things Go Wrong," released on March 24. The following subject, "Her Inspiration," finds Sis causing a whirlwind of excitement through a mix-up of her "Tootsie," a three months' old pig, with the youngster of the house. There is a supposed kidnapping which keeps Sis on a hop, skip and jump throughout the single reel.

"Her Inspiration" is the first release for the following month, scheduled for April 7. The plot is built around Sis' fondness for music, which she displays herself by a humorous playing of the harmonica and an occasional lapse into an old-fashioned stage jig.

"THERE'S NO PLACE LIKE HOME" (Universal).

When Lois Weber and Philips Smalley produce a photoplay, whether it be a one-reel drama or a Bluebird feature, it goes without saying that it will be a masterpiece. This pair of master directors recently produced in "There's No Place Like Home" a little gem of a play which depicts in most appealing fashion the adventures of a lad who is attacked by that insidious malady, the wanderlust.

The central theme is a slender one but the Smalleys have embellished it with wonderful night photography and a sympathy of delineation which arouses one's admiration. The play admirably illustrates what can be done with a slight story.

The boy dreams of gypsy life. He sees himself seated in a forest glade before a camp fire over which a steaming kettle sizzles and sputters cheerfully. The mystery of the night envelops him. Then, to the soft strains of a guitar, a gypsy maid dances with charming abandon before him while other members of the roving band join in the wild chorus of the song she sings.

His prosaic home life and school become distasteful and

Scene from "There's No Place Like Home" (Universal).

finally he runs away. His adventures as a wanderer are dramatic in the extreme although tempered by high spots of comedy. The directors put one so thoroughly in sympathy with the lad that his experiences seem like a transcript from one's boyhood dream-deeds. "There's No Place Like Home" features the Antrim family. It will be released under the Rex brand on March 28.

GAUMONT ANNOUNCES FIVE-REEL RELEASE DATES.

The Gaumont Company has announced that its first April release of a Mutual Masterpicture will be April 3. On this date "The Haunted Manor" will be given to the screen. Miss Iva Shepard is starring in this production. Prominent parts are taken by Earl O. Schenck and Henry W. Pemberton. It is a

Scene from "The Haunted Manor" (Gaumont).

story of an American adventuress who fascinates an East Indian Rajah. Miss Shepard, who appeared to advantage in a similar role in Gaumont's "The Drifter," will have the part of the adventuress.

The second Mutual Masterpicture of the month which Gaumont will release is "The Quality of Faith." The co-stars in this are Miss Gertrude Robinson and Alexander Gaden. "The Quality of Faith" will be released by Mutual April 17.

PICTURES TO TELL STORY OF FIRE PREVENTION.

Motion pictures are now to be utilized in the fight against fire. The E. I. S. Morton Picture Corporation has the new one-reel drama under way and it is promised that it will be something original in the way of an industrial picture.

The scenario, which has been written by Roy McCardell, author of "The Diamond from the Sky" and a score of other successes, tells the need of fire protection and emphasizes the frightful cost of lack of preparedness, which is annually taking a toll of 3,000 lives and $200,000,000 in property in this country.

While the subject is frankly an advertisement for the Pyrene Manufacturing Company, being called "A Pyrene Romance," it is reported to open a new field in industrial filmdom, in that it combines a plot with all the elements of human interest of the intensest sort. Were it not admittedly an advertisement, it is said that the fact might not be apparent at first sight, so skilfully has Mr. McCardell introduced the fire extinguisher. There have been many films in which fire scenes occur, and in many others these extinguishers are used just as an axe or fire-hook might be used, but in this the need for fire protection is the axle on which the romance turns.

The players, who include Frank Whitson and Ned Ray, sailed for Jacksonville, Fla., Friday, Feb. 25. The outdoor scenes will all be made in the south, the studio scenes being staged in this city later.

"THE GREAT EXPERIMENT" (Bluebird).

Violet Mersereau becomes a Bluebird star with the April 17 release of "The Great Experiment," a comedy drama based upon the psychology of crime. Rex Ingram wrote the scenario and has produced the feature with Dan Hanlon, Kittens Reicherts, Wm. J. Dyer, Lionel Arams, Howard Crampton and Mrs. J. J. Brundage supporting Miss Mersereau in the five-act play.

The intent of the story is to indicate whether or not surroundings and environment have an unalterable effect upon the criminally inclined. In the Bluebird demonstration of psychology, a little girl, raised a pickpocket, is taken into the atmosphere of a good home and careful training, for the expressed purpose of carrying out the ideas of a noted criminologist.

Half the picture is devoted to the comedy results attendant upon the girl's transition from the slums to luxury, the hoydenish pranks of the wild little street gamin providing natural humor enough to make the feature class almost as a comedy release. The "slum" side carries many pathetic incidents and there is altogether a feature that well matches the long line of previously excellent releases under the Bluebird standard.

"SUNSHINE DAD."

"Sunshine Dad" is the fitting title given to the new Griffith feature in which De Wolf Hopper will return to the Triangle screen in a few weeks. Chester Withey, who made the film version of "Don Quixote" for Hopper's motion picture debut, has collaborated with Tod Browning on what is announced as an original American comedy. Withey again plays the heavy part with the huge star and Fay Tincher and Max Davidson, principals in the Cervantes spectacle, have promi-

Scene from "Sunshine Dad" (Fine Arts).

nent roles. Edward Dillon directs Hopper for the second time. William De Wolf Hopper, Jr., who has just passed his first milestone, makes his debut in "Sunshine Dad." He is on the payroll and his proud parent announces that his salary will start a life-sized bank account for the infant.

In "Sunshine Dad" Hopper will be seen as Adonis Evergreen. He is the principal sufferer from the complications arising from the theft of a diamond band from a Hindoo shrine. Before the situations are straightened out Evergreen's son and his sweetheart have been separated through misunderstandings for which the old beau is responsible. Leo, the Fine Arts lion, gives the principal players plenty of exercise before he is cornered by Adonis and the stolen band restored to the revenge-seeking Hindoos.

Jewel Carmen has been rewarded for patient effort by being cast for an important part in "Sunshine Dad." Eugene Pallette and Raymond Wells complete the company. The production is in line with the present demand for more comedies. The future of Douglas Fairbanks in screen comedy is apparently assured; since the success of Billie Burke in "Peggy" Ince has completed a five-reeler with William Collier and has signed the star for another, and Mack Sennett has increased his companies at Keystone to fifteen. Hopper's third Fine Arts picture is to be another original American comedy.

RAVER TO HANDLE "AUSTRIA AT WAR."

While most of the warring nations have had their side of the conflict presented in motion pictures, the Austrians alone have been unrepresented in this information to the public. "Austria At War," the official pictures of the Austrian government approved by Emperor Franz Josef, are the very first to be launched on the American market showing this nation's side of the controversy.

The Raver Film Corporation is marketing this Austria war picture for the Austrian government.

Every foot of the picture was cinematographed under the personal supervision of one of his majesty's staff officers and contains many intimate views of the warfare which could not be secured otherwise.

Some of the higher officers who are mentioned every day in the war dispatches are seen in action. Views of the territory where recent big battles were fought and many other places and deeds of interest were caught by the camera.

The two reels which comprise this production are the selection of the first ten thousand feet which reached this country. This release will be followed by another subject gleaned from twenty-five thousand feet of negative which is now nearing completion in the war zone.

"THE HIDDEN LAW" (Horsley).

"The Hidden Law" is the title of the David Horsley production, in which Margaret Gibson and William Clifford make their second appearance as co-stars. It is a drama picturized in five reels and is scheduled for release March 25 as a Mutual Masterpicture, De Luxe Edition.

The story centers around John Carlton, a writer and genius, and a "princess of the mountains," which parts are played respectively by Mr. Clifford and Miss Gibson.

"THE UNWRITTEN LAW" CAMPAIGN ON.

After a number of weeks of painstaking preliminary work, contracts have been entered into between the California Motion Picture Corporation and a group of approximately a dozen representative States Rights buyers whereby the right to exhibit "The Unwritten Law," with Beatriz Michelena, throughout the United States have been given.

During his present sojourn in New York City, General Manager Beyfuss of the California Company has had with him Archibald M. Johnson, Esq., son of the Hon. Hiram Johnson, governor of the state of California, who occupies the position of general counsel for the California Motion Picture Corporation. Mr. Johnson is connected with the San Francisco law firm of Sullivan, Sullivan & Roche. It was he who drafted the States Rights contract on which "The Unwritten Law" is being parceled out for exhibition purposes and he personally represented the California company in the signing of the contracts.

COMING VIM COMEDIES.

"Burns and Stull" in their famous "Pokes and Jabbs" series are to be seen in some startlingly original comedies. March 10, "Their Wedding Day." March 17, "A Pair of Skins." March 24, "Behind the Footlights." March 31, "Anvils and Actors." These two men are creators of limitless original situations which come out in each release. Bobby Burns began his career as an acrobatic comedian, having made a great hit in Europe and America. He is best remembered in his legitimate stage careers in "Babes in Toyland," "The Wizard of Oz" and "Ziegfeld's Follies." Walter Stull has had a long stage career from stock in Phialdelphia to management of his own company. The growing popularity of the "Pokes and Jabbs" comedies and the increasing demands for the same from exhibitors prove that Burns and Stull are in the lead as laugh-provokers of the screen.

"THE FOLLY OF SIN" (Great Northern).

The next release of the Great Northern Film Company, 110 West 40th St., New York, is a five-part production entitled "The Folly of Sin." It is magnificently staged and wondrously enacted, the leading roles being interpreted by Miss Joan Peterson, the charming and versatile screen artiste, and Messrs. Wieth and Tolway, well known actors of quality. The story is strong and sustaining and deals with the price demanded from the devotees of forbidden pleasures.

KEENAN IN "THE STEPPING STONE."

Frank Keenan's long absence from the Triangle screen is soon to come to an end. A Keenan feature is scheduled for release in April on the Triangle service and the well known actor, after a vacation of six weeks, is now hard at work on a new picture at the Ince studios. He has a long contract and "The Stepping Stone" is the first of a series of frequent releases of the Ince-supervised variety.

"The Stepping Stone" presents as Keenan's leading woman

Scene from "The Stepping Stone" (Ince).

Mary Boland, who served John Drew in the same capacity for so many years. Miss Boland has the part of a wife who is used by a weak but ambitious husband as a stepping stone to wealth and position.

Robert McKim plays the part of the husband. Reginald Barker directed the picture from a scenario by C. Gardner Sullivan. It is reported that Sullivan's work is so strong that a stage adaption of the picture may be shown on Broadway next season.

"THE UNWRITTEN LAW" SHOWN IN CHICAGO.

A trade showing of "The Unwritten Law," with Beatriz Michelena, for the benefit of prospective States Rights buyers in Chicago and the Middle West, was held in the Ziegfeld theater, Chicago, Thursday, March 9. Alexander Beyfuss, general manager of the California Motion Picture Corporation, made a quick trip from New York to the Windy City for the purpose of personally supervising the affair; he left New York Wednesday afternoon and returned Friday evening.

The show at the Ziegfeld was attended by a company of about eighty professionally interested individuals, including F. O. Neilson, Joseph Friedman, W. H. Bell, H. A. Spanuth, Alfred E. Hamburger and other well-known States Rights buyers living in Chicago, representatives of all of the Chicago daily newspapers, and prospective buyers from St. Louis, Kansas City, and other points even farther west. The picture was enthusiastically received.

"DEFENSE OR TRIBUTE?" GETS OVATION.

This is probably the first time in the history of motion pictures that a town goes out of its way to accord it a public reception. Last week the Public Service Film Company's historic drama "Defense or Tribute?" started out on the road. When the picture was shown at Poli's theater, Meriden, Conn., the mayor and several other local dignitaries spoke about preparedness. The thousands of children who wanted to see the picture had to be kept in order while entering the theater by local police.

This was not by any means all that Meriden did for the picture. The leading people of the town decorated the fronts of their stores with Gala flags and other emblems, so that a stranger entering Meriden would suppose that President Wilson at least had come to talk to the people, or that the Fourth of July celebration was on.

"TRILBY'S LOVE DISASTER" (Selig).

"Trilby's Love Disaster" is a Selig western comedy, written and produced by Tom Mix, and released through General Film Service on March 25th.

How Trilby, a ranch hand, in love with Matilda, discovers

Scene from "Trilby's Love Disaster" (Selig).

that the course of true love never does run smoothly, offers many a laugh. There is action in every inch of this film, beautiful photography and scenic effects.

STREAMER ON ROAD FOR GREENE.

Charlie Streamer, the effervescent and ultra-capable representative of Greene's Feature Photo Plays, Inc., has left New York for the wilds of upper New York State and New England, on an expedition of offering to his loyal exchange men the E. & R. Jungle Comedies, "Life Without Soul," and the new five part drama in which Gertrude Bondhill, the star of "Sweet Clover," is featured, "The Awakening of Bess Morton."

The last named feature was purchased from Jos. W. Farnham, who is handling the distribution of the Bondhill films, and is the first of a series of one a month to be handled by Greene's company, and in each of which Gertrude Bondhill will be starred. The Greene's Feature Photo Plays have also contracted for Bondhill films for the territory of Northern New Jersey.

MINUSA SCREEN IN PRIVATE THEATER.

Clarence V. Howard, president of the Commonwealth Steel Company, recently placed an order with the Minusa Cine Products Company for a Minusa Gold Fibre screen for his private theater on his beautiful country estate, near Clayton, Mo.

"JERRY AND THE SMUGGLERS" (Cub).

George Ovey, whose comedy antics have earned him wide popularity among motion picture fans, is the featured player in "Jerry and the Smugglers," the Cub Comedy release on the Mutual program for March 31.

In "Jerry and the Smugglers" Ovey assumes his own character of Jerry, though for the most part of the picture he plays it in a costume foreign to him, as far as previous ap-

Scene from "Jerry and the Smugglers" (Cub).

pearances are concerned. Ovey makes his character a very funny one, and is aided ably in carrying out the possibilities of the story by George George, Gordon McGregor and a big cast of other players.

The picture was staged under the direction of Milton Fahrney.

Frank Powell with his acting company headed by Bruce McRae and Gerda Homes of the Equitable Corporation, received permission to use the entire Cuban navy while staging "The Chain Invisible" at Havana recently. Mr. Powell says the Cuban Government has one more warship than the Swiss navy.

"THE BATTLE ROYAL" (Vim).

The Vim Comedy release for April 13 is the funniest burlesque on the Southern Mountaineer feuds that has ever been shown on the screen. "Babe" Hardy and Billie Ruge as Plump and Runt, are bitter enemies, while their families join in the fight. Young Plump is in love with Runt's sister, and Runt is having a rapid romance with the sister of Plump. Love has its difficulties, and does not heal the wounds of the distressed families. Battles are on, a trench is dug by the Runts, in which Grandma Runt is caught. In the head of

Scene from "The Battle Royal" (Vim).

the battle revenue officers arrive, making a mad search for a whiskey still being run by the Runts. A battle follows in which the Plumps and Runts turn their guns from each other to their common enemy, and slowly come together, winning a victory over the officers, and in their joy, forgetting their own difficulties; all of which makes the young lovers winners all around. Vim Comedies are released twice a week, on Thursdays and Fridays, in the General Film Service.

"THE CITY OF ILLUSION" (Ivan).

The Ivan Film Production to be released in April, "The City of Illusion," is said to be the most propitious offering as yet made by this company. An all star cast was assembled by Director Ivan Abramson to portray the various roles required by this screen drama.

"The City of Illusion" will bring back to the screen the dainty darling of the films, Mignon Anderson, who created

Scene from "The City of Illusion" (Ivan).

leading female roles with Thanhouser for several years. Bradley Barker, formerly Olga Petrova's leading man, has a splendid opportunity to display the versatility of his histrionic art.

Paula Shay, "the Mary Garden of the screen," who has already established her personality with the Ivan fans has an important part as has also Carleton Macy, a graduate of the Belasco school of the legitimate drama, who has achieved an enviable reputation in the few roles he has so far enacted before the camera.

Joseph Burke, Willard Case, former juvenile lead with Essanay; Maxine Brown, ingenue of the Edison Company and Guido Colluci, formerly the principal character lead with that company are some of the others who are cast for especially strong parts in the new production.

"The City of Illusion" is expected to be ready for release about the middle of April and will be released as the regular monthly feature for that month through the Ivan exchanges.

"THE LEOPARD'S BRIDE" (Horsley).

The next five reel David Horsley production to be offered exhibitors is "The Leopard's Bride." It is scheduled for release April 15 as a Mutual Masterpicture, de luxe edition.

Scene from "The Leopard's Bride" (Horsley).

"The Leopard's Bride" is a romantic drama of India enacted by an especially fine cast headed by Margaret Gibson and William Clifford and including Brooklyn Keller, Nan Christy, Frederick Montague, Fred Goodwins, Edward Gordon and Paul Machette. The leopard contingent of the Bostock animal collection also figures prominently in the play.

The story is by Theodosia Harris.

NURSE CAVELL FILM IN CANADA.

That sensational success "Nurse and Martyr," a film dealing with the glorious passing of "Nurse Cavell," is now being shown in the Dominion of Canada. The story is based upon the stirring chain of incidents which ultimately culminated in the death of this noble Englishwoman, and was produced by the Phoenix Film Company of London, England, from a scenario by Edgar Wallace, the well known writer of "Town Topics," who was honored by the personal friendship in life of Miss Edith Cavell. This film subject has had a tremendous run in all parts of the British Empire, and is coming to Canada with a big reputation. It is not too much to say that everyone will want to see this picture and to understand the great sacrifice this noble lady made for her country. The exhibiting rights for the entire Dominion of Canada for this feature is owned and controlled by the Dominion Exclusives, Limited, of Vancouver, B. C.

"HAUNTED AND HOUNDED" (Knickerbocker).

The Knickerbocker Star Features offers for April 14 a strong and thoroughly interesting drama in three acts, "Haunted and Hounded," in which Madeline Pardee is to be starred. Miss Pardee is a woman of great popularity, usually playing the heavy leads. In this drama Miss Pardee is given a great opportunity to display her remarkable range of dramatic ability and as a woman, driven to desperation by a renegade husband, whom she supposes she has killed, she begins life over again. In her new environment opportunity is given her to live the life for which her heart has long sought; but her onward course of happiness is haunted by the ghost of a past. She battles against this memory and the cunning deeds of a jealous woman, until the husband puts in an appearance as he hunts for his wife. In the home of wealth, surrounded by her children and her happier environment, this woman of

Scene from "Haunted and Hounded" (Knickerbocker).

sorrow is confronted by the husband who has long hunted for her; a struggle follows, the woman wins, the man is killed, while the husband of the jealous woman shoulders the responsibility for the fight, claiming the intruder was a burglar. A strong plot, a supporting cast of capable artists. Released on General Film Service, April 14.

"THE CYCLE OF FATE" (Selig).

"The Cycle of Fate," a five-part drama carrying the tang of the sea and the voice of the city, will be released as a Selig Red Seal Play through V. L. S. E., on Monday, April 3. This extraordinary drama presents two episodes with two different casts of characters, but each cast having strong influence in the development of the drama and in its final and sensational development. "The Cycle of Fate" was written and produced by Marshal Neilan, who also plays an important role in the unfolding of the plot.

Miss Bessie Eyton, known as one of the world's most winsome actresses, takes the leading role, that of Maybelle Styrone, and she is most talentedly supported by Edith Johnson, Wheeler Oakman, Frank Clark, Al W. Filson and others.

"UNDER THE MASK" (Lasky).

Cleo Ridgely and Wallace Reid, who are to appear in the Jesse L. Lasky production of "Under the Mask," have gone to the Mojave desert with Paul Dickey, Director, to film some scenes. "Under the Mask" is the first scenario written by Cecil B. DeMille and Jeannie MacPherson, which Mr. DeMille has not directed personally.

NOTES OF THE TRADE

ALICE BRADY, daughter of William A. Brady and a permanent star on the World Film Corporation's program, will appear in "The Quick and the Dead," in films, after her appearance on Broadway in a legitimate production which opens within the new few weeks.

* * *

Frank Beal, of the Selig Company, is staging a single reel light comedy entitled "Cupid's Touchdown."

* * *

George Cochrane is making ready to produce another of his one-reel dramas, this time a story of Calder Johnstone entitled "A Child of a Crook." Thus far no cast has been announced.

* * *

Carlyle Blackwell, under the directorial supervision of Ray Physioc, is working on a sensational production entitled "The Shadow of a Doubt," which, from reports, is to be even more thrilling than his former Equitable picture, "The Clarion."

* * *

Lloyd Carleton is in San Diego making exterior and boat scenes in his production of F. McGrew Willis' film version of Clyde Fitch's drama of the speaking stage, "The Way of the World." Hobart Bosworth is featured in the stellar role of this production with a supporting cast including Dorothy Davenport, Gretchen Lederer, Emory Johnson and others chosen from the best of the Universal stock players.

* * *

Miss Gladys Hanson doesn't believe that woman's only place is the home, but she proves that she is quite familiar with the duties of a housewife in "The Havoc," new Essanay multiple-reel feature. Several of the scenes are in a kitchen and the cooking is real. Miss Hanson did it herself, too, as producing the material was the property man's limit.

* * *

W. J. Bowman, who recently joined the Universal forces at their Pacific Coast studios, is at work on his first production a five reel comedy subject featuring Carter De Haven. The scenario was written by Elliott J. Clawson and will be released under the title, "Broadway to a Throne."

* * *

Jane Grey and a special cast of well-known screen players is concluding her work in Triumph's production of "The Surrender." This is an Equitable production and will be released early in June.

* * *

Craig Hutchinson soon is to begin the production of his second Universal subject, a one-reel story written by himself under the title, "Between Twelve and One." Ernie Shield is to appear in the leading role. The remainder of the cast has not been announced thus far.

* * *

Two hundred school children who took part in "Joyce's Strategy," a two-reel Essanay featuring Joyce Fair, the 11-year old star, gazed in adoration and envy at the little girl who was a really and truly performer. For her debut in pictures, a delightful little topic was prepared.

* * *

Guy Hedlund has completed his first Universal one-reel animal comedy entitled "H. Oboe Rhodes, Animal King." Paul Bourgeois appears in the title role. The remainder of the cast is made up largely from the company's Universal City zoo.

* * *

Harry Mestayer, the Selig star, has been seriously ill from an acute attack of laryngitis.

* * *

Bruce McRae and Gerda Holmes will appear on the World-Equitable program in Richard Le Gallienne's "The Chain Invisible" on April 10th. This is Mr. McRae's first screen work and that it is most creditable is attested by the fact that he just closed a contract for a long term in filmdom.

* * *

"Billie's Double," new one-reel comedy written for Billie Reeves, by Clay M. Greene and directed by Earl Metcalfe. Billie Riddle and William Riddle are alike as two peas, but have never met. They register at a hotel. Mrs. Biddle appears and——.

* * *

"The Madcap" is the title of a five-reel drama which William C. Dowlan is staging at Universal City. The story was written by George Gibbs and in its production Flora Parker De Haven is featured. The remaining two leading roles are filled by Vera Doria and Richard Sterling.

* * *

The interior of one of Chicago's most beautiful churches has been duplicated in Essanay's new studio for "Unknown," a three-act drama with Richard C. Travers, Marguerite Clayton and Ernest Maupain. When the exterior scenes had been taken scenic artists and carpenters visited the edifice and later copied it in detail on the studio floor. In the scene more than 300 persons appear.

Francis Ford and his company of Universalites are at work on the production of the first installment of their ten episode serial, "Circus Sal." The scenarios for this are written by Miss Cunard, who also appears in the title role of the productions. Francis Ford plays in the male lead role.

PICTURE THEATERS PROJECTED

JUNEAU, ALASKA.—Hellenthal & Hellenthal plan to erect a three-story moving picture theater, store and office building, 53 by 120 feet, to cost $25,000.

SAVANNAH, GA.—A commodious moving picture theater of brick and steel construction is being erected at 400-404 North Howard street for John J. Moyland. The building covers an area 37 by 12 feet; has seating capacity of 500. Among the features will be a handsome big pipe organ. It has been named the Strand and represents an investment of $20,000.

CARTER OAK, IA.—The Royal theater is the name of a new moving picture house opened by F. S. Probasco.

IOWA CITY, IA.—A new moving picture theater, 110 by 40 feet, with seating capacity of 800, has been opened by Thomas A. Brown.

NEWTONVILLE, MASS.—Claflin Estate has plans by Samuel J. Brown, 164 Federal street, Boston, Mass, for a one-story moving picture theater, 120 by 65 feet.

ESCANABA, MICH.—C. C. Bowers, who recently leased the Grand theater, is operating the house as a moving picture and vaudeville theater.

GRAND HAVEN, MICH.—Nathaniel Robinson will shortly commence work on a new moving picture theater, 35 by 107 feet, with seating capacity of 500.

PONTIAC, MICH.—It is reported that A. & J. Kleist & Son will build an addition to the Howland theater and make other improvements.

ANACONDA, MONT.—J. J. Skinner of Spokane, Wash., has the contract to erect a fireproof moving picture theater at the corner of Park and Oak streets, for the Anaconda Amusement Co. The structure will cost $40,000.

MANCHESTER, N. H.—The Eagle is the name of a new moving picture theater opened by Pariseau Bros. It has seating capacity of 900.

ANAMOOSE, N. D.—The first floor of the Walker building, leased by L. L. Mitchell, has been equipped and opened as a first-class moving picture theater. The seating capacity is 300.

GRAFTON, N. D.—O. N. Vesta of Princeton, Minn., has taken over the Empress theater.

CINCINNATI, O.—New Liberty Amusement Co., G. W. Hill, president and manager, 832 Liberty street, plan to build a rear addition, 50 by 100 feet and make other improvements, costing about $25,000.

HUBBARD, O.—William Wolfe plans to build a one-story moving picture theater, 20 by 100 feet, to cost $6,000.

NOWATA, OKLA.—George Skilkett has leased a building which he will remodel for a moving picture theater.

BENTLEYVILLE, PA.—A modern moving picture theater, costing $10,000, and having seating capacity of 400, has been opened by Louis Farro.

CHARLESTON, S. C.—Pastime Amusement Company has let the contract to the Charleston Engineering & Contracting Company, to erect a fireproof moving picture theater on King street, to cost, including site and furnishings, $100,000.

FORT STOCKTON, TEXAS.—Edwin and Arthur Haefs, of Pecos, Texas, are promoting the erection of an opera house.

GALVESTON, TEXAS.—A. Martini is reported to have plans by J. A. Walker and Don C. Orlopp for a moving picture theater at 2114 Market street, 22 by 120 feet, to cost $12,000.

NEW CUMBERLAND, W. VA.—H. B. Young will erect a one-story brick moving picture theater, 40 by 90 feet. Lessee, Dowden & Mackson.

WILLIAMSON, W. VA.—M. R. Callihan is having plans prepared by Edward B. Franzheim, for a moving picture theater, 60 by 120 feet; composite construction, composition roof, steam heat; cost $25,000.

MEMOMINEE, WIS.—The Majestic theater, at the corner of 5th and Main streets, has been taken over by H. C. Inenfeldt.

WATERTOWN, WIS.—The Majestic theater, formerly conducted by Mullen & Hallenbeck, is now being operated by John W. Seager.

MILWAUKEE, WIS.—George Zagel, Jr., 627 Walnut street, is preparing plans for a one-story moving picture and vaudeville theater, 47 by 100 feet.

WEST ALLIS, WIS.—C. H. Loebel, 5507 Greenfield avenue, plans to erect a one-story moving picture theater, 50 by 80 feet, to cost $8,000.

Trade News of the Week

Gathered by Our Own Correspondents

New Boston Fire Rules

Requirements Covering Storage in Film Exchanges and the Transportation of Films Have Been Formulated by City's Fire Prevention Commissioner—Telescope Metal Boxes—Carrying Cases—Examining Rooms.

By William Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—Several changes have been made in the new rules and regulations made by Fire Prevention Commissioner John A. O'Keefe concerning the storage, keeping and handling of inflammable motion picture films and the construction and maintenance of moving picture theaters and exchanges in the Metropolitan District, some of which are said to be causing the local exhibitors and exchange men a great deal of trouble.

Most of these changes are in the orders which went into effect on February 1, and which cover licenses and permits, construction of buildings, heating and lighting, fire protection and certain restrictions and these changes were scheduled to become operative on March 15.

Designates Kind of Metal Box.

The most objectionable of all the new orders from the standpoint of those in the moving picture business the provision which says that "each reel and part of reel of film shall be kept at all times in a separate metal box with tightly fitting cover when not being examined or repaired or used on a motion picture machine for the exhibition of motion pictures." Fire Prevention Commissioner O'Keefe has ruled that he will accept nothing but a "telescopic" metal box as a receptacle for films in transit and the difficulty in securing these boxes is causing the trouble.

The sheet metal boxes in which most of the films have previousuly been transported have been banned by the Commissioner. According to Secretary Lake, Commissioner O'Keefe decided this was the best way to cope with the situation rather than forbid the transportation of films in subways and on ferry boats. The Fire Prevention Commissioner says that the use of the ordinary metal film boxes are liable at any time to expose the film to fire hazard while in transit as the covers of these boxes do not fit tight enough.

Exchange Men Protest.

Mr. Fred B. Murphy, proprietor of the United Film Service; Harry F. Campoell, of the Fox Film Corporation, and others connected with the moving picture industry in this territory raised the point that it would be next to impossible to meet this requirement owing to the scarcity of these boxes. They pointed out that the war in Europe had placed an embargo on tin available for the sort of boxes demanded by the Fire Prevention Commissioner and it was stated at the office of the Commissioner that this particular order would not be pressed at present.

The Kind of Carrying Case Demanded.

There is another section of the new orders that goes a step farther than the Interstate Commerce Commission's rules governing the transportation of films. This order says that inflammable motion picturue films while in transit shall be enclosed in fibre, leather, or other suitable incombustible cases properly reinforced at the joints and on the corners with metal, and constructed and fastened in a manner satisfactory to the Fire Prevention Commissioner. The order further says that these cases shall not be constructed to contain more than eight reels of such film unless authorized by the Commissioner and they shall be deemed to be in transit when they are not in a room for the storage, use, examining or repairing of such films.

This order is coupled with another regulation which says, "no person shall deliver for transportation one or more films unless each film is enclosed in a separate metal box as required by Section 19 ('telescopic'), and in a shipping case as required by Section 20 (above), nor shall any person have in his possession one or more films unless the film or films are enclosed in cases as specified in the two preceding sections."

Secretary Lake, who has received a letter from Col. B. W. Dunn, Chief of the Federal Bureau of Explosives, is authority for the statement that the Interstate Commerce Commission also intends to issue an order that every reel of film in transit shall be enclosed in a separate container, which, if it goes into effect, will hit the moving picture industry throughout the country.

Examining Room Requirements.

Another of the new orders issued by Commissioner O'Keefe is the direct result of the disastrous fire in the film plant at Atlanta, Ga., and deals entirely with examination rooms. This order provides that the examining or repairing of films shall be carried on in a room separated from the rest of the building by fireproof partitions fitted with self-closing fire doors and stipulates that such room shall be used solely for the examination and repairing of films. The order further provides that this room shall contain 80 square feet in floor area for two operators and 60 square feet in addition for each one or two additional operators.

In addition the Commissioner has ruled that each room other than the storage room in which inflammable films are kept or handled shall be separated from the rest of the building by fireproof walls, partitions, floor and ceiling. He has also ordered that each room shall be provided with at least two self-closing doors as far apart as may be, located so that they shall serve in the best way the purpose of exits in case of fire. Commissioner O'Keefe has also demanded that each room shall be suitably ventilated to the outside air in such a manner as not to expose other property.

The Commissioner says he hopes these rules will prevent the crowding of examination rooms and minimize the danger of a repetition of the Atlanta fire in the Metropolitan District of Massachusetts. In a great many quarters, however, this regulation is believed to be unnecessary as the exchange managers and exhibitors in Boston and other parts of Massachusetts have always exercised and demanded of their employes the utmost care in the handling of films and to some minds the Commissioner's ruling on this point is a bit too strict.

Vent Pipes in Vaults.

The Commissioner has also made some changes in his rules governing the vent pipes in vaults used for the storage of films and also in regard to the installation of automatic sprinklers. The vent pipe regulation is of a minor character but the new rule concerning sprinklers reads as follows:

"Any room in such a building that is used for the storage of posters, packing boxes, or other combustile material located adjacent to or on the next floor below a storage room shall be equipped with an approved system of automatic sprinklers with alarm, provided, however, that no sprinkler system shall be required in a room used for the storage of posters or other combustile material located on the next floor below a storage room in a first class building, if such room is separated from the space below the storage room by a fire wall located so that the heat from the burning of the combustile material, should a fire occur, would not allow the temperature in a storage room to reach a temperature of 200 degrees F.

"All rooms which are not of first class construction and which are used for the storage of combustile material, if they are located in a building in which inflammable motion picture films are stored, kept or handled, shall be equipped with an approved system of automatic sprinklers with alarm."

NEWARK NEWS LETTER.

By Jacob Kalter, 510 Century Building, Newark Correspondent of Moving Picture World.

General Film Reports Prosperity.

NEWARK, N. J.—The Newark branch of the General Film, under the management of Mr. W. W. Anderson, reports big strides in business during the last month or so. Mr. Anderson has made several changes of late, and with his two star solicitors working out of the Newark branch, he expects large returns on Kalem's new series, "The Social Pirates." The solicitors from the Newark branch are William Osborne, who ranks first in the standing of the entire General organization, and Edwin A. Rambonnet, who has just returned from a trip on "The Strange Case of Mary Page."

A private showing of the first two installments of "The Social Pirates" was given Sunday, March 12th, at the Goodwin theater, 863 Broad street, Newark. The large crowd of exhibitors present pronounced it a thorough success.

Clintonia Changes Hands.

Newark, N. J.—Philip Knobloch, manager of the Clintonia, has purchased the New Lincohn theater, 402 Belleville avenue, from Dr. Sixx. Several changes in the program of pictures have been made by the new owner.

Passaic Relics Unearthed.

Passaic, N. J.—Historical relics and antiques were unearthed by John J. Hobin, owner of the building where was located the old Passaic Opera House, recently burned in the big conflagration which visited Passaic. The cornerstone contained coins, newspapers and other interesting relics.

L. F. Levison Recovered.

Newark, N. J.—Leo F. Levison, manager of the local branch of the World Film, is back at his office, after having absented himself for almost two weeks due to illness. In reference to the proposed Newark Screen Club, Mr. Levison reports that many interested film men have made inquiries to him about the nature of the association. Everything, Mr. Levison says, points to the success of the new organization.

Films Help Church.

Jersey City, N. J.—That moving pictures are an aid to church work has been proved true in this city. St. Paul's M. E. Church has been showing films in the Sunday school connected with the church for several months with decided success. Since the pictures have been shown in the Sunday school every Sunday, hundreds of children come to see the show and stay for Sunday school at the same time. The Sabbath school is growing, says the Rev. G. G. Hollingshead, pastor of the church.

IN THE DAKOTAS.

By Midwest News Service.

Theater Changes.

MAYVILLE, N. D.—E. D. Lum and associates have purchased the Bijou theater.

Milnor, N. D.—Manager Clark sold his moving picture show at M. C. C. hall to Dick White and C. W. Nordstrom.

Mitchell, S. D.—George W. Ryckman, who has operated photoplay houses at Woonsocket, Lake Andes, Scotland and Worthington, has purchased the Maynard theater from J. A. Dundas.

Bismarck, N. D.—Harry Byerstadt of Winona, Minn., and Frank Wolf of Los Angeles, Cal., have leased the Grand theater from A. C. Hinckley.

Beresford, S. D.—O. J. Dyvig of Harrisburg has purchased the Empress theater from Julius Johannsen.

Grand Forks, N. D.—Ed. Brown and J. J. Isaacs of Grand Forks purchased the Lyceum theater at Moorhead, Minn., from Harry A. Leek.

Penn., N. D.—Construction of the new opera house here is rapid.

Seward, Neb.—C. O. Hesselberth has been making arrangements to open a moving picture theater here.

Columbus, Neb.—Oscar Baker sold the North theater to Robert Kent.

Minden, Neb.—The Princess will be the name of the moving picture theater to be operated in the old location of Dreamland theater by Mr. and Mrs. K. Wright of Davenport, Ia.

Iowa Changes.

Sheffield, Ia.—A. C. Finch of Northwood, Ia., is now proprietor of the Star theater. His son Roy will be manager.

Atlantic, Ia.—The New Garden theater opened with the Vitagraph feature "On Her Wedding Day."

Cedar Rapids, Ia.—The Strand theater has ended a season of stock and March 18 began a run of feature moving pictures. J. R. Grainger is manager.

Onawa, Ia.—E. J. Keiffer has opened a moving picture theater here.

Independence, Ia.—H. A. Brooks has sold the Isis theater.

Aredale, Ia.—George Devore sold the moving picture theater here to John Peters of Dumont.

Clarinda, Ia.—C. R. Burnham sold the Orpheum theater to W. A. Parker, then leased the house for the remainder of the year and will operate it.

Des Moines, Ia.—A. F. Rathburn took over the Alamo theater at Sixth street and College avenue and will give an all-feature show.

Charles City, Ia.—L. R. Stacy and W. L. Youngman of Mobridge, S. D., purchased the Royal theater here from William Wolf.

Sloan Ia.—Frank Hunting has opened a moving picture theater in the Johnson building.

Poster Case in Ontario

Magistrate Kingsford Refuses to Hold Exhibitor Holdstein for Showing Uncensored Poster—Finds By-Law Covering Poster Inspection Faulty—Work of Supervising Posters Not Attractive to Police.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, ONTARIO.—Moving picture exhibitors won and lost one day recently when the authorities of Toronto took up two different questions affecting the presentation of films in Toronto.

Poster Case Dismissed.

W. J. Holstein, a local exhibitor, came out the victor in a police court case when Magistrate Kingsford admitted that he could not make a conviction against the theater man for showing a poster in front of his house which had not been submitted to the police officials. The judge confessed that the by-law which provided for the censoring of posters was very faulty and no charge could be pressed under the present code. "The by-law requires posters to be submitted for inspection," declared the magistrate, "but it does not say to whom, where or when. The by-law will have to be amended."

It is whispered in police circles that the police department is not anxious to take upon itself the censoring of all posters, heralds or photograph frames because they are not anxious for so much work and it is possible that the advertising matter for a photoplay may be inspected by the Ontario Board of Censors at the same time that the reels are passed upon, if the necessary legislative arrangements can be made for this plan.

The moving picture men of Toronto are in favor of having the posters viewed at the same time as the picture. The present system is impracticable, they say, because one police official, who does not know anything about the film-play in question, inspects the posters while the censor looks after the films and does not know what advertising sheets are being approved. Thus, a poster may be the reproduction of scene in film which has been ordered cut, or the film may contain a scene, the poster for which has been banned.

Gem Theater Loses Case.

The other case of interest to the local moving picture interests consisted of the reconsideration of the application of Mrs. Ellen Woolson for permission to enlarge the seating capacity of the Gem theater by the Civic Property Committee. City Architect Pearse had refused to issue a permit for the change because the increase in size would bring the house into the fireproof class. The theater is on a corner and has more than the necessary number of exits while the enlargement of the theater would mean the removal of a fire risk in the shape of a wooden partition. A sub-committee of the Property Committee brought in a recommendation that the by-law be changed to permit the erection of non-fireproof theaters with seating capacity of over 500, the present limit, providing the theaters to be erected or remodelled are situated on the corner of a block. The Property Committee refused to take action, however, with the result that all moving picture houses with over 500 seats must continue to be fireproof in every detail of construction. This decision means that the Gem theater cannot be enlarged unless the house is rebuilt to conform with the fireproof restriction.

SUNDAY SHOW PERMITS.

Ontario Exhibitors Must Comply With Certain Restrictions.

Toronto, Ont.—Although his intentions were of the best when he put on a Sunday performance to help local recruiting, Mr. Ralph Gribble, manager of the Grand theater, New Hamburg, Ont., ran foul of the Lord's Day Act because he misinterpreted the published report of the Ontario Government's decision to allow the holding of Sunday shows under the auspices of the military authorities or of a recognized patriotic associaton.

Mr. Gribble conducted the performance himself and turned over the proceeds to the local patriotic association when he should have simply permitted the authorities to make use of his house for the show. Because he did not simply loan his theater for the occasion, but carried out the arrangements himself, Rev. W. M. Rochester of Toronto, secretary of the Lord's Day Alliance, sent him a warning that he had offended the law and that he, his employes and the patrons of the show were all liable for punishment. The energetic preacher also pointed out to him that he should have secured a permit for the Sunday performance from the Provincial Government.

It is understood that the ministerial body will take no action against the New Hamburg theater manager because the alleged offense was plainly the result of a misunderstanding. It was the same ministerial association, however, which attempted to put an end to Sunday performances of any kind in Ontario until the military authorities reminded the association that the country is at war.

Pathe Loses Nine Reels.

Toronto, Ont.—Notice has been received at the Toronto headquarters of the Specialty Film Import Company, Limited, distributors in Canada for Pathe releases, that nine Pathe reels were destroyed by fire when the Bonaventure Station, Montreal, was burned to the ground recently. The burned pictures included the five-reel colored feature, "The Shrine of Happiness," a Pathe picture which had not yet been exhibited in any Canadian theater; the sixth episode of "The Red Circle," and two British Gazettes. The company has been notified that the railway is liable to the extent of only $50 for the entire shipment of films.

PRAIRIE STATES NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

IN IOWA.

Sunday Exhibitor Arrested.

CHARLES CITY, IA.—Despite the fact that the city council and county supervisors affirm ninety per cent. of the people want Sunday moving picture shows, the Charles City Ministerial Association keeps up its fight on the Sunday shows. It caused the second arrest of W. E. Waterhouse, manager of the Hildreth theater, on a charge of operating a moving picture show on Sunday in violation of city ordinance. The trial of this second case was unwelcome to local justices and it was transferred to Rockford, where for the second time Waterhouse was acquitted. The sheriff who was forced to make the arrest was hooted.

Strenuous objection is made by the board of supervisors to the crusade. The county is forced to pay the costs of the suit. The council has gone on record as favoring Sunday shows.

Serial for Children.

Fort Dodge, Ia.—The decision of the Woman's Club of Fort Dodge to run a serial at the special Saturday morning show for children at the Majestic theater is believed to be without precedent. "Neal of the Navy" will be run in fourteen installments.

Subscription Tickets

In Philadelphia, the Fifty-second Street Theaters Company Has Begun Offering Yearly Theater Tickets at Ten Dollars the Ticket—Belmont, Locust and Fifty-second Street Theaters Involved.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—M. Eugene Felt and F. Dooner Felt, managing directors of the Fifty-Second Street Theaters Company, proprietors of the Belmont, the Locust and the Fifty-second Street theaters, have instituted an innovation in the moving picture industry in this vicinity. They are offering to the patrons of their establishments yearly subscription tickets at an economical price, proving to lovers of good pictures their sincerity in offering the use of their theaters at a greatly reduced admission fee.

Many regular patrons of the abovementioned houses living in the vicinity recently received through the mails a subscription blank to be filled out and returned to the management of the theaters. This blank was accompanied by an explanatory letter describing the advantages to be obtained through the use of the novel and business-like offer. For the sum of ten dollars, a ticket may be obtained which entitles the head of the family and four additional members to admittance to any of the theaters during a period of one year.

That this is an actual saving may be proven by a little mathematical reasoning, as the Locust and Belmont theaters are fifteen-cent houses and the Fifty-second street theater a ten cent house.

GREATER THAN PRINTING.

Alfred W. Abrams Considers Pictures of More Importance.

Reading, Pa.—"The motion picture is the greatest mechanical invention of the age," declared Alfred W. Abrams, chief of visual instruction of the State of New York, in an illustrated lecture, which opened the fourth session of the City Teachers' Institute in the High School for Boys, Reading, Pa. Mr. Abrams spoke on the educational value of the moving picture, declaring that the invention of the animated picture was a greater event than that of printing, the telegraph or the telephone. He spoke of the great value of the picture in challenging the thought of pupils and giving them a broader knowledge of the things they see. He deplored the fact that there are many pictures in the text books and no reference made about them in the reading matter. He spoke earnestly in behalf of the installation of projecting machines in all public institutions and declared that the day is fast approaching when practically every subject of study will be accompanied by instructing moving pictures.

A New House Organ.

Allentown, Pa.—The Regent and Lyceum theaters of Allentown, Pa., have inaugurated a new feature sure to win the favor of their patrons. In the future they will distribute to patrons of their establishments, a magazine containing comments upon future releases and intimate articles upon many of the leading favorites.

New Camden Theater Company.

Camden, N. J.—The Broadway Theater Company, of Camden, N. J., have filed articles of incorporation in Camden to operate, manage and lease theaters and other places of amusement. The new concern has a capital stock of $2,000, N. W. Taylor, Norman Jefferies and T. W. Taylor being the principal incorporators.

H. M. Lentz Promoted.

Allentown, Pa.—Many friends of H. M. Lentz, formerly of Allentown, are pleased to hear of his promotion to the capacity as salesman in the Los Angeles office of the Big Four Picture Company. Mr. Lentz has a host of admirers in this section of the country and the news of his advancement comes as a welcome bit of information. Starting at the bottom of the ladder, in the position of film inspector, he has steadily worked his way to the top and has been rewarded at consistent intervals for his untiring efforts.

Grand Theater at Trenton Sold.

Trenton, N. J.—News comes from Trenton that the Holding Realty Company, of which James T. Tattersall, vice president of the Trenton Theater Building Company, is president, assumed possession of the famous Grand theater, formerly the possession of Messrs. Haveson and Gilinsky. No plans for a change in the policy of the theater can be announced at the present time as the firm of Spiegle Brothers, of New York City, hold a lease upon the property and are presenting American burlesque there at the present time. It is commonly rumored in local theatrical circles, however, that when their lease expires, Spiegle Brothers will retire from the field and that the new owners will use the property for the exhibition of first class moving pictures.

A PITTSBURGH FILM BUILDING.

Seltzer Automatic Music Co. to Build a Fireproof Building.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—A modern fireproof film building is to be erected soon at Twelfth and Liberty streets, Pittsburgh, by the Seltzer Automatic Music Co. This concern is the agency in Pennsylvania, West Virginia, eastern Ohio and Western New York for the J. P. Seeburg Co., and since its establishment here three years ago has supplied 50 per cent. of the Pittsburgh moving picture theaters with pipe organs and orchestrions. The new building will be 25x100 feet, seven stories high and will cost $60,000. The first three floors will be occupied by the music concern, while the fourth, fifth and sixth will be occupied by exchanges. The latter will include several concerns now located in old "film row" on Ferry street and that vicinity. The seventh floor of the building will be used as an exhibition room. It will be equipped in an up-to-date manner with machines and screen, and will have a large seating capacity. The structure is to be adaptable in every way to the film business, and film vaults are to be built on every floor. It is hoped to have the building ready for occupancy by July 1.

MONSTER MASS MEETING.

Call Has Been Issued by Screen Club in Campaign Against Censorship.

Plans are being rapidly completed for the monster mass meeting against censorship, to be held in this city Sunday afternoon, April 2, under the auspices of the Pittsburgh Screen Club. A call has been issued to all exhibitors, exchangemen and others connected with the industry in this part of the state, and to the public through every possible medium, to attend. The gathering will be the first important stroke in the Screen Clubs's campaign against the intolerable conditions of censorship as they exist in the State of Pennsylvania, and against the proposed new amendments to the censorship laws of the state. Some of the most prominent men in the industry have consented to come here for the meeting. Negotiations are now under way for one of the largest theaters in the city to accommodate what is expected to be the biggest crowd ever brought together in the interests of the moving picture in this section. While the list of speakers is not complete at this writing, the following will deliver the principal addresses: Mr. Joseph W. Binder, secretary of the Motion Picture Board of Trade; Mr. Walter W. Irwin, general manager of the V-L-S-E; Mr. W. Stephen Bush, of the Moving Picture World, and Mr. William A. Johnson, editor of the Motion Picture News.

OIL CITY'S LYRIC OPENS.

Manager Max Stahl Reopens a Beautiful Theater.

Oil City, Pa.—The new Lyric theater, Oil City, Pa., was formally opened to the public on Thursday evening, March 16, amid most favorable surroundings. One could not have been but impressed by the wonderful changes made in the theater. Entirely renovated throughout and equipped with the most modern appliances obtainable, the theater presented a wonderful sight. Both the exterior and interior decorations are such as to create the most favorable comment and the excellent lighting system which has been installed can compare with some of the largest houses in the State of Pennsylvania. A novel feature of the theater is the rest room which has been provided for the ladies. It is up-to-date in every respect and is certain to become popular.

Manager Max Stahl is certainly to be complimented upon the manner in which the opening exercises were conducted. A show, the like of which was never before exhibited in Oil City, was presented for the patrons and many new friends were made for the theater. He announces having contracted for releases from the World Film, Mutual and Equitable. Mr. Stahl is certainly a live wire and should experience considerable success with his latest undertaking.

Rowland & Clark Move.

Pittsburgh, Pa.—Rowland & Clark, who operate the largest chain of modern moving picture theaters in the Pittsburgh district including the Regent, the Strand, the Arsenal, the Bellevue, the Belmar and the Oakland, are moving their headquarters from the Empire building to the third floor of the Westinghouse building, Penn avenue and Ninth street, on April 1. The new quarters consist of a handsome suite of five rooms, giving the firm more adequate space for its rapidly growing office force.

Robert Carson Buys the Elite.

Pittsburgh, Pa.—The Elite theater, Federal street, Pittsburgh, one of the busiest theaters on the Northside, has been purchased by Robert Carson, Jr., owner of the building, from John Tress, who has retired from the moving picture business. Among other improvements made by Mr. Carson is the installation of an electric mandolin piano. This house runs Universal service and Red Feather feature pictures.

New Hudson Feature Road Men.

Pittsburgh, Pa.—The Hudson Feature Film Company, 212 Fourth avenue, Pittsburgh, has increased its road force by the addition of two highly experienced men. They are George Chanet, formerly on the road for Gus Hill's "Bringing Up Father" company, and H. W. Durmeyer, formerly manager of the Orpheum theater, Cleveland, O., and recently of the Interstate Film Co., of that city.

Tommy Thompson Back on Job.

Pittsburgh, Pa. — Tommy Thompson, manager of the Columbia theater, Fifth

avenue, Pittsburgh, resumed his duties several days ago after being confined in the hospital for the past four months, as the result of an automobile accident last fall. His many friends in the trade tendered him a hearty welcome.

Features at Imp Theater.

Irwin, Pa.—The Imp theater, Irwin, Pa., was taken over recently by the Parkdale Company, comprised of Messrs. McMillan, Elder and Parker. It will be conducted hereafter as the house of features. The new owners have installed an organ, in addition to other improvements.

Sleigh Ride for Roshon Employes.

Johnstown, Pa.—The Roshon Photoplay Service, Johnstown, Pa., recently tendered to its employes and their friends in the trade a very delightful sleighing party. The merrymakers journeyed several miles into the country and partook of a delicious country dinner at Somerset County farm house. The affair proved one of the most enjoyable events of the year in Johnstown moving picture circles.

A. J. Burgum to Manage Lyric.

Duquesne, Pa.—A. J. Burgum, formerly in the film business in Pittsburgh, has assumed the managership of the Lyric theater, Duquesne, Pa. The house is owned by Albert Maloy, who is engaged in another line of business and is unable to give it his attention. The Lyric runs Universal service and charges 10 cents admission.

New Strand to Open in April.

Altoona, Pa.—Work is progressing rapidly on the new Strand theater, at Altoona, Pa. Ike Silverman, the owner, has issued an announcement that the house will be opened about the middle of April.

Arthur Meyer with Picture Playhouse.

Pittsburgh, Pa.—Arthur Meyer, until recently connected with the Picture Playhouse Film Co., Pittsburgh, has accepted a position as road man for the Liberty Film Renting Co.

Anti-Censorship Slides.

Pittsburgh, Pa.—Exhibitors throughout western Pennsylvania are running anti-censorship slides prepared and issued by the campaign committee of the Pittsburgh Screen Club. The slides serve a double purpose—to exonerate the exhibitor in the matter of breaks in the continuity of the story in a film and to place the blame where it belongs. They can be secured at the Club headquarters, 406 Cameraphone building, up to April 1, and after that date at the new headquarters, Lyceum building, Pittsburgh.

IN WASHINGTON.

Manager Bunn's Men Stand Second.

C. W. Bunn, manager of the local World Film office, is extremely gratified at the standing of his office in the "office prize contest" now being operated by the company. The World Film Corporation is now conducting a big sales campaign and to each office acquiring a contract for its service a certain number of points is accredited. Last week the local office stood second on the list. This is very creditable in that this territory is very small when compared with some of the others, and it means a lot of real hard work, and there are in all twenty-six offices. But Mr. Bunn is not the only one who is "charmed" with the results, for his office has also the honor of having a salesman, Henry E. Friedman, who stands second on the list of sixty salesmen, all having an eye on the capital prize. Botn of these men are extremely popular in this section and they are receiving the co-operation of the exhibitors, who sincerely hope that before the contest terminates their names will head the list.

Growth in Washington

Savoy Theater to Be Enlarged—Interesting Financial Report of Theater's Past Year—Business Is Speculative, Though at Present Prosperous—Harry Crandall Interested in New House.

By Clarence L. Linz, 635 Tenth St., N.E., Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—Coupled with the report that a new company has been formed to erect a $100,000 motion picture theater on the site of the present Lyric theater, on Fourteenth street, Northwest, comes the announcement of improvements to be made to the Savoy theater, at Fourteenth street and Columbia road, for the management of that house states that plans have been approved by the District authorities for its enlargement "during the coming summer in order to provide additional and better accommodations for its patrons, and to make it possible to show the highest class photoplays at all times under the best possible conditions and at the lowest possible prices.

Add 540 Seats in Savoy Theater.

"We intend to add 240 more seats on the main floor of the theater and 300 mezzanine seats. These mezzanine seats will be something unique and unusual in a motion picture theater, and will add largely to the beauty of the house as well as the comfort of our patrons. The rear end of the theater will be extended and a large stage with beautiful decorations will be added. These additional improvements will not be made out of the profits of the company, but by adding additional capital, and will be in keeping with the present appearance of our theater, and as economical as possible. The lobby will be widened so as to give us a frontage of seventy-five feet on Fourteenth street.

"The enlargement of our theater is not to be made on account of our inability to accommodate all of our patrons, but is desirable in order to make our patrons more comfortable, and to accommodate all of them, even if they should all come at the same hour. The additional seats will give us a capacity of about 1,400, which is the same as the capacity of our open air park.

Report on Savoy's Business.

Accompanying this announcement is a statement of the business of the theater for the year 1915. This shows that the gross income of the house was $46,588.91. The operating expenses were $32,509.58; salaries, $3,700; rent, $1,500; interest on investment, $2,400; interest on loan, $345, and taxes, $1,029.84. In explanation of this showing, it is said in the announcement, "A great popular misapprehension exists on the part of the public as to the money made out of exhibiting motion pictures. When the unstable character of the investment is considered, it is seen to be largely speculative. A fire or an accident, or the opening of an opposition house, may in a night wipe out the investment and cause large loss. The business depends upon the good will and support of the public, and the management of this theater desires to do all in its power to deserve this good will and support."

Referring to the statement, they say, "From this you can readily see that the competition of another house would not only destroy our business, but is doomed to failure itself, because a daily loss of only 145 ten-cent admissions to this theater would wipe out entirely all profit made last year.

May Increase Admission Prices.

"It may become necessary to establish a fixed price of 15 cents for admission to most of our high-price shows in order to enable us to give our patrons the best, not only in photoplays, but in music as well. With an enlarged theater, good music and showing selected films only, the patrons of this house will, it is believed, support the price of admisssion necessary to furnish them with high-class entertainment."

The plans prepared by B. Stanley Simmons, architect, show an addition on either side of the present building of fifteen feet. The new front will have an attractive marquise over the entrance. The base is to be of stone and the upper walls of rough texture brick with terra cotta pilasters. The work will be started in May.

Crandall Also to Invade Section.

The third surprise is the announcement made to the correspondent of the MOVING PICTURE WORLD by Harry M. Crandall that a company, of which he is the head, are pushing through to completion plans for the establishment of a theater in this same section of upper Fourteenth street. The necessary property has been or is being secured, floor plans have been prepared for a house that will have a seating capacity of about 1,500, and the required capital is available. This is in line with Mr. Crandall's determination to operate a motion picture theater in each section of the city. The house will be something of a novelty in motion picture theater construction, for it will be so built that it may be thrown open during the summer and obtain the same results as are possible with an airdome. The roof will be so constructed that it may be raised or lowered by electricity. Mr. Crandall promises a further announcement of his plans at an early date.

"Nation" Film in Washington.

There seems to be a considerable division of opinion among the people of Washington with respect to allowing the exhibition in local theaters of the "Birth of a Nation." It is not known that any of the exhibitors in the District of Columbia contemplate booking this production, but while some of the citizens' associations are busy passing resolutions urging the District Commissioners to refuse to allow this photoplay to be shown, others, including patriotic societies, have passed resolutions favoring its exhibition.

J. P. Anderson in Australia.

Letters are being received not infrequently from Lieut. Jim P. Anderson, who formerly presided over the destinies of the Washington office of the Fox corporation, who now resides in far-off Australia. "Conditions here seem very good for tremendous business. Personally, we find the place most delightful. The climate is similar to that of Washington in the month of May, although the natives complain bitterly of the heat. This is the hottest part of their summer but, pretty good for a fat man, I have not felt the effects of the temperature as yet." Mr. Anderson tells of the fine motion picture theaters of the British colonies, and says he finds the exhibitors there fine fellows to do business with.

C. L. Worthington Visits.

Local exhibitors were glad of the opportunity last week of greeting C. L. Worthington while on a visit here as manager of the Eastern district for the Fox Film Corporation. Mr. Worthington spent considerable time in this city as the local manager of what was then known as the Eclectic Film Rental Company. Upon joining the Fox forces he was made manager of the Philadelphia office and later he was appointed district manager for the Middle West territory. He now looks after this city, Syracuse, N. Y., Pittsburgh and Philadelphia, having his headquarters in the latter place.

Tennessee Sunday Laws

Supreme Court of State Sustains Decision of Lower Court in Test Case of Exhibitor Howard Graham, Convicted of Opening a Moving Picture Show on Sabbath—Sunday Opening Killed for the Time.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

NASHVILLE, TENN.—It is illegal to operate moving picture shows in Tennessee on Sunday and persons operating such shows on Sunday are subject to conviction in the criminal courts and fine. Such was the holding of the Supreme Court, at Nashville, in a recent ruling in the case of Howell Graham, of Chattanooga, against the state, appealed from the criminal court of Hamilton county. Graham operated picture shows in Chattanooga and was convicted in the criminal court of operating his shows on Sunday, the conviction being secured last fall. He appealed his case to the Supreme Court, sitting at Knoxville, at the close of the term, and the case was transferred by the court to Nashville.

Counted Open Show a Public Nuisance.

In affirming the lower court the Supreme Court held that the conviction was sustained by the common law in force in the state, both on the ground that the operation of the show and the assembling of crowds therein on Sunday constituted a public nuisance, and that they tended to corrupt the public morals; that the provisions of the common law which recognize the sanctity of the Lord's day are a part of the law of the State. Justice Green concurred in the result reached in this case, but dissented from that part of the opinion which reaffirmed the definition of a public nuisance, which is on file in the case of Parker against the State, 84 Tenn. 476.

Made a Test Case.

This decision is one of the most far-reaching of any that have been made in connection with the operation of picture shows in the state. The Chattanooga exhibitors have been fighting the city authorities and other officials for years over the Sunday-closing issue, and hoped to obtain a favorable decision by carrying a test case through to the higher courts.

For the past two years the exhibitors have been practically closed on Sunday, except when showing pictures for some kind of public benefit. Last summer the shows were allowed to run for a few Sundays for the benefit of a fund with which to build a public club house for firemen and policemen. At the expiration of this run a few of the houses continued open on Sunday, but warrants were issued for the arrest of the managers, and convictions obtained under the old blue laws.

It appears as though the exhibitors are about to the end of their rope under this decision, which may effect exhibitors in some of the other cities where the officials have paid little if any attention to the matter.

The Dixie to Have Children's Shows.

Paris, Tenn.—Manager H. L. Lawrence, of the Dixie theater, Paris, Tenn., has entered into an agreement with a committee representing the Mothers' Club, whereby one day each week will be set aside for special shows for children. The Dixie is one of the first theaters in the section to arrange for special children's performances.

S. P. Long Buys the Bijou.

Chattanooga, Tenn.—The Bijou theater, of Chattanooga, Tenn., has been sold by John C. Twinam to S. P. Long, who is said to be associated with A. S. Rosenzweig in the deal. It is understood that the purchase price was in the neighborhood of $30,000, and the deal was handled through W. B. Wright. It has not been stated what will be done with the property, with the exception of a statement by Mr. Long who said that it would not be operated as an opera house. The theater has been closed for the time being.

Paul R. Albert.

Paul R. Albert, seventy-four years old, one of the oldest theatrical men of the South, died recently at his home in Chattanooga, after gradual decline. Mr. Albert was born in Paris, Tenn., later going to Cincinnati, and about fifty years ago to Chattanooga. For thirty years he was interested in Chattanooga theaters, being manager of the old Opera House, and owner of the Albert theater. The deceased was the first exalted ruler of Chattanooga lodge, No. 91, B. P. O. E. He was a thirty-second degree Mason, a member of the Damon Lodge Knights of Pythias, and of several fraternal organizations.

Tennessee Business Notes.

Clarksville, Tenn.—The Elite theater, of Clarksville, Tenn., is using a five-piece orchestra to play to the film attractions which are shown at the popular little playhouse.

Knoxville, Tenn.—The Gay theater, of Knoxville, recently advertised a special for Bargain Day. On this occasion the manager sold coupon books of fifteen adult tickets, or thirty children's admission tickets, for $1.

Nashville, Tenn.—The Elite theater, of Nashville, has arranged to exhibit the big serial "The Iron Claw," the story of which is now appearing in the Nashville Banner, Saturday editions. This serial is also being shown at the Bijou theater, of Knoxville.

Nashville, Tenn.—The Parthenon theater, of Nashville, is stimulating interest in its Sunday performances by arranging special organ recitals which have been bringing out good crowds. "Cruel and Unusual," the first reel of the ten of "Mishaps of Musty Suffer," was recently shown and brought down the house.

BUFFALO NEWS LETTER.

By James McGuire, 611 Erie County Bank Bldg., Buffalo Correspondent of Moving Picture World.

Buffalo Times Film Service.

BUFFALO, N. Y.—The Buffalo Times Film Service has been formed by Norman E. Mack, proprietor of the Buffalo Times. Through M. D. Condon, business manager of that paper, Mr. Mack has bought the Marian Leonard Studio at 265 Classon avenue, Brooklyn, and has appointed George W. Terwilliger, manager of the service.

Want Cheaper Operators.

Buffalo exhibitors are watching with interest the fate of the bill recently produced at Albany by Senator George E. Spring at the request of the Westminster Club of Buffalo. The measure exempts churches, charitable institutions, clubs and private homes from the law requiring licensed operators for moving picture machines. The expense of a licensed operator has been found too burdensome by the Westminster club in giving moving picture exhibitions in its settlement work. Yet the licensing of operators is not generally considered a tax; but a means of safeguarding patrons. If skilled men are not needed in churches, they are not needed in theaters especially built to be safe.

J. H. Wall With Lyric Theater.

J. H. Wall has been made assistant manager of the Lyric and Family theaters, Buffalo, by Harold B. Franklin, manager. Mr. Franklin recently used a calliope in the streets of Buffalo to advertise his shows.

Screen Club Drafts By-Laws.

Buffalo, N. Y.—The Buffalo Screen Club met at the offices of the Becker Feature Film Co. Sunday and drafted by-laws for the organization. The club is looking for suitable quarters, which the members hope to open April 1.

Geo. Stockton Heads the Elmwood.

George Stockton has succeeded J. Leon Brick as manager of the Elmwood, one of Buffalo's finest moving picture theaters in the residential district. Mr. Stockton formerly handled "Damaged Goods" out of the Buffalo office of the Mutual Film Corporation.

Otto Shroeppel a V-L-S-E Road Man.

Otto Shroeppel, former assistant manager of the Family theater, Buffalo, has been made a road man for the V. L. S. E. service. At one time he was booker for the General Film Co. in this city.

Three Buffalo Road Men.

Buffalo, N. Y., March 16.—The accompanying picture is that of three Buffalo road men, well known in the moving picture business throughout New York State.

J. M. Sitterly, H. Brink, F. Leonard.

Reading from left to right they are: J. M. Sitterly, Popular Film Exchange; Howard Brink, Paramount Service; Frank Leonard, Mary Page Serial of the General Film Co. Of course all are live business getters.

Looking for Likely Site.

Lockport, N. Y.—According to printed reports, Buffalo parties are again looking for a site for a proposed ground-floor theater in Lockport. Last spring two different companies had been formed there to erect a new theater, but neither side pushed the matter to a conclusion.

New Management at Happy Hour.

Harry Marsey has become managing director of the Happy Hour moving picture theater, Buffalo. He has appointed Joseph Hopkins house manager. Improvements in the lobby and throughout the theater are being made.

"We are using an open-market service," said Mr. Marsey.

Manager Hickey Prosperous.

George C. Hickey, manager of the Buffalo branch of the Triangle, recently

booked Billie Burke in "Peggy" at the Victoria theater, Rochester. In regard to the success of this production Mr. Farron, manager of the Victoria, wired the following to Mr. Hickey: "Theater crowded. We are hanging them on the wall."

Mr. Hickey has just bought a new automobile, a high-class 1916 model of a well-known make.

"Nation" Film at Star.

"The Birth of a Nation" had a record run at the Star theater, Buffalo, managed by Dr. P. C. Cornell. The Star is not a moving picture house and throughout the year plays Klaw & Erlanger and other theatrical productions.

Arthur Davis Dies.

Rochester, N. Y.—Arthur Davis, former proprietor of the Borden avenue moving picture theater, Perry, N. Y., is dead in Rochester. After he sold his house in Perry he moved to Rochester, where he obtained employment as a moving picture machine operator.

IN LOUISVILLE.

Will Enlarge the Alhambra.

Richmond, Ky.—Owner Ward, of the Alhambra theater, has let contracts for enlarging of the popular playhouse. The building will be lengthened by fifty feet and a balcony is to be added. The work will be rushed and only a few days time will be lost in operations.

New Midway House.

Midway, Ky.—The Midway Realty Company is preparing to build a combined opera house and moving picture theater on Railroad street, the work to be started at an early date. It is understood that the theater will be one of the prettiest small houses in the district.

May Build a New House.

Paris, Ky.—If plans of Lexington capitalists do not miscarry a new moving picture theater to cost $20,000 to $30,000 will be built at Paris, Ky., shortly. It is understood that a site on Main street has been secured. Paris is one of the oldest cities in the Bluegrass district, and has a population of between 6,000 and 7,000 people.

Combination Theater and Flat.

Ashland, Ky.—It is reported that Huntington, W. Va., capitalists are preparing to erect a combination theater and flat building here in a short time. It is understood that the theater will be equipped for moving pictures.

Vaudeville House Cuts.

Louisville theater magnates who heretofore have not given much attention to the B. F. Keith vaudeville house as a competitor, are now looking at the proposition from another viewpoint since the announcement to the effect that night prices at the theater would be cut to fifty and thirty-five cents on the lower floor, and matinees to twenty-five and ten, including Saturdays. The new schedule went into effect on March 5. Heretofore night prices were fifty and seventy-five cents, and many people who would not pay seventy-five cents for front row seats, nor sit behind the sixteen row line for fifty, may now be seen at the box office. Manager James L. Weed, of the vaudeville house, in a statement to the correspondent of the Moving Picture World, said that the reduction was made to stimulate business during the early spring season when things were generally quiet. The house has a seating capacity of 3,000 and more money can be made in loading the house at lower prices than playing to a few at high prices. All downstair seats were fifty cents in the old theater on Fourth street, but when the shows were moved to the new theater two seasons ago prices were advanced.

Kentucky Bills Die

Exhibitors Throughout the State Are Congratulating Themselves on Legislature's Adjournment—Some Drastic Measures Failed of Enactment—Fire Marshal's Bill and Bill to Regulate Theaters Killed.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE, KY.—Kentucky exhibitors are feeling somewhat relieved over adjournment of the 1916 legislature without the passage of any laws which might have a harmful bearing on the moving picture industry. The State Fire Marshal's bill, proposing a number of drastic requirements in the operation of motion picture theaters, died with hardly a gasp, a bill to regulate theaters also went by the board in much the same way as the fire regulation bill, and many minor bills were also dropped into the discard. Much of the entire session was devoted to wrangling over the liquor question and many bills of importance never got a hearing. The principal among these was one relative to the tax laws of the state which are badly in need of adjustment. This bill was generally endorsed by moving picture men and business men, but will not be acted upon until 1918.

A CHANGE AT THE STRAND.

Stanley Spoehr at Helm of Big Lexington Theater—An Able Exhibitor.

Lexington, Ky. — Announcement has been made of a change in the management of the Strand theater, of Lexington, whereby Stanley Spoehr, formerly of Henderson, Ky., becomes manager of the Lexington house, succeeding Louis Zahler, formerly of Chicago, who has sold his interest in the company to M. Switow, the president, and has returned to Chicago.

Mr. Spoehr, not only knows pictures; but is an excellent business man. For several years he was connected with the Planters' State Bank at Henderson, but upon hearing the moving picture call became manager of the old Nickelodeon. Later he was made manager of the Princess theater when that house was purchased by George Bleich, of Owensboro, from Judge W. Allen Kinney, of Louisville. Mr. Spoehr was actively in charge at Henderson until the Princess burned a few weeks ago, and built the business up from a losing to a well-paying one. Mr. Spoehr now has charge of one of the finest and largest theaters in the Middle West. The Strand has a seating capacity of 1,400, cost nearly $100,000 to build, and has a $20,000 pipe organ.

FILM BOARD NOMINATIONS.

Louisville's Censorship Board of Children's Shows to Elect Officers.

Louisville, Ky.—The tri-monthly meeting of the Louisville Censorship Board of Children's Moving Picture Shows, resulted in the nomination for re-election of Mrs. Frederick Levy as president of the organization which was the first of its kind in the country. Other officers nominated were Mrs. Helm Bruce, vice-president; Mrs. Emil Tachau, corresponding secretary; Miss Annie S. Waters, recording secretary, and Mrs. J. B. Arbegust, treasurer. These officers will be installed at the annual meeting.

Letters were read from fourteen well known producing companies. These were in answer to communications sent to producers that the latter give more attention to producing educational and fairy story pictures for small children. The replies were all favorable in general stating that the producer would be glad to co-operate in this important movement.

The Parkland Closes.

Parkland, Ky.—The Parkland theater, in Parkland, one of the large suburbs of Louisville, has been closed. During the past two years the handsome little theater has been operated by several concerns, but has failed to prove a big success. T. H. Johnson, formerly with the clothing house of Johnson-Striegel Co., was the last operator of the theater.

Roy Maurer in Kentucky for Pathe.

Louisville, Ky.—Roy Maurer, formerly in the West Virginia-Ohio district for the Cincinnati Pathe office, is now covering Kentucky under the new management of Walter Wessling, who recently came to the Queen City from the coast. Mr. Wessling was at one time active in Louisville.

Switow Leases New Theater.

Louisville, Ky.—Michael Switow, head of the Switow Amusement Co., of Louisville, has personally leased the new theater located in the building erected by the Suburban Lodge of Masons at Third and Central avenues. Arrangements have been made to call the new theater "The Cozy," and it will be opened about April 1. The house will seat 500 people and will fill a long felt want in the southern section of the city.

Opening Wallace Park.

Louisville, Ky.—The Paducah Traction Company is preparing to open Wallace Park on May 14 or 21, and is arranging to have the Jarside Stock Company play at the Casino theater during the week, and have pictures on Sunday. The traction company has arranged with the Mechanicsburg, Ill., I .O. O. F. band for a series of band concerts every Sunday during the summer. The band concerts and pictures are expected to make a decided hit.

Change in Strand Prices.

Louisville, Ky.—The management of the Strand theater, of Louisville, has announced a change in its prices. Hereafter the first floor and balcony will be held at ten cents, the mezzanine floor at fifteen cents, and the gallery, reserved for negroes, at five cents. Heretofore, all seats on the first floor and balcony were fifteen cents.

Will Build Colored House.

Louisville, Ky.—The Citizens Amusement Company, recently incorporated, has asked for a permit for the construction of a brick theater building at 1102 West Walnut street for negroes. The building will be 38x152 feet and will seat 800. S. P. Ostrander is the architect, and the officers of the corporation are all colored.

James Taylor Reopens the Gem.

Frankfort, Ky.—The Gem theater here has re-opened under the management of James Taylor, who operated it several years ago. The house has been placed in excellent condition, especial care being shown for the patrons' comfort. Mr. Taylor has arranged for a four-reel program daily and a special feature of five or six reels on Friday A four piece orchestra is furnishing the music.

Endless Films for Advertising.

Morehead, Ky.—E. E. Maggard, head of the Maggard-Bradley Company, manufacturers of the Cosmograph moving picture machine, has completed a device for taking care of an "endless film." It is claimed that this device will wind and unwind 1,000 feet of film at the same time and that the machine will be largely used for advertising purposes in show windows, etc., and that the company has orders for a number of the machines.

Trying Ohio Sunday Laws

Exhibitor Clarence Myers, of Chillicothe, Has Appealed to the Supreme Court to Decide His Sabbath Opening Case—Lawyers Are Afraid That the Highest Court Will Have to Reaffirm the Old Blue Law.

By Kenneth Crain, Cincinnati Correspondent of Moving Picture World.

CHILLICOTHE, O.—In order to determine whether the old statute prohibiting Sunday theatrical exhibitions applies to moving pictures, as the courts at Chillicothe, O., have held it does, Clarence Myers, of that city, has appealed to the Supreme Court asking a reversal of the judgment of the court of appeals and the common pleas court.

The case is being watched with some trepidation by exhibitors all over the State now that has reached Supreme Court dignity, as many lawyers are of the opinion that the high tribunal will have no alternative other than to hold that the statute applies to picture theaters. It is undoubtedly in force, but has for years been a dead letter, as theaters of all kinds have been permitted to remain open on Sunday as on any other day; but now that the matter has been brought squarely before the courts, it is feared that the authorities, even in the larger cities, may be compelled to enforce an obnoxious "blue law."

SANDUSKY LICENSE FEES.

New Rates Based on Seating Capacity —$30, $35, $50, $100.

Sandusky, O.—The city commissioners of Sandusky, O., have decided to gather in some revenue from the moving picture theaters, and have arranged a schedule of license fees for that purpose, based upon seating capacity and location. Those outside the fire limits will pay $30 a year. Others, seating less than 300 persons, will be charged $35, and those seating over 350, $100 a year, while all theaters between these two classes are to be taxed $50 annually. There are two houses in Sandusky, the Star and the Alhambra, in the $100 class, on this basis. Representatives of a number of the houses have appeared before the commission to urge that they are already pretty heavily taxed in various ways, and that the new charge will be rather burdensome, but indications are that the authorities will put the program through.

"NATION" FILM FORGETS OHIO.

Epoch Producing Company to Quit Trying to Persuade State to See Film.

Cincinnati, O.—It has been definitely decided by the Epoch Producing Company, controlling the great Griffith production, "The Birth of a Nation," to give up for the time being all efforts to secure legal authority to show the picture in Ohio. It was for a time believed that the interposition of the courts could be secured, and tentative arrangements were made for dates at the Grand for the picture, but these plans fell through when the United States District Court at Columbus refused to interfere with the manuate of the Ohio censors.

That public sentiment in Cincinnati, as far as any reliable indication of it could be obtained, is overwhelmingly in favor of the picture, was shown by the production at the hearing in Columbus of seventy-six affidavits of leading citizens who had seen the picture, and all of whom declared that it was one of the finest they had ever seen, and entirely unobjectionable. The present postmaster of Cincinnati and his predecessor, who resigned recently, were among those whose affidavits were produced to this effect.

BIG SOAP PLANT PICTURE.

Offered Free to Exhibitors Who Want It.

One of the biggest and most gratifying pieces of work which the Cincinnati Motion Picture Co. has handled in a long time was completed recently, being a complete review of the big Proctor & Gamble plant at Ivorydale. All departments of the plant are shown, with the various processes involved in the manufacture of the several famous products made there. The first showing of the picture was made recently at the Emery Auditorium, on the occasion of the annual distribution of the employes' share of the company's profits. Nearly a thousand persons were present to enjoy this feature of the evening's entertainment. The film will be widely distributed, the company offering to permit its use free of charge by any organization desiring its use for educational purposes. Clarence Runey, of the Cincinnati Motion Picture Co., is particularly proud of this film, as the company pronounces it much the best of the several they have had made of the plant and its operations. Commercial work is now claiming the activities of five crews with the Runey concern, being held up only by impossible weather conditions from time to time, and Mr. Runey looks for a big year.

Alhambraisms.

The management of the Alhambra theater, of Canton, O., has adopted an unusual and very effective method of filling its newspaper advertising space. Instead of the stereotyped block-letter announcement of coming attractions, it uses a straight half-column or so of gossipy matter, under the head of "Alhambraisms—Edited by Tub." Short, snappy paragraphs, referring to past and coming attractions in every-day sort of language, make a very readable column, and the unusual nature of the advertising has created much interest. The Alhambra is devoting a good deal of its space, incidentally, to "boosting" for its special Saturday morning program for children. This is to be run every Saturday, from 9:30 to 12 o'clock noon, and as there has been a persistent demand for pictures of this sort, the management anticipates a considerable degree of success for the new departure.

CLEVELAND NEWS LETTER.

By Hubert Persons, Cleveland Correspondent of Moving Picture World.

Ball Park Theater Opens.

CLEVELAND, Ohio—The Ball Park theater, one of the prettiest motion picture houses ever built in Cleveland, opened March 11, with the Pathe photoplay, "Little Mary Sunshine," as the feature.

William Rankin is manager of the new house, which is located at 6822 Lexington avenue, opposite the American League ball park. The theater seats 450 persons, has leather upholstered chairs and a $4,000 ventilating system which will give a flow of filtered cold air in the summer. The decorative scheme is gold and green and a number of costly oil paintings adorn the walls.

Manager Rankin announces that the new theater will run selected programs on an open booking system, with special educational features for school children on Saturdays.

The mechanical equipment of the house includes two 1917 Simplex projectors and a four-arc Martin converter.

Censors Will Listen for Outcry.

Columbus, Ohio—Motion picture exhibitors all over Ohio are waiting to see whether the Ohio Board of Censors will act on the right they announce they have reserved, to revoke the certificate of approval recently issued to the Lubin film, "Race Suicide." The censors announced that their approval of the picture was qualified and that they might later decide to revoke it, in the event any public outcry was made against it.

The film, state rights to which are owned by Cleveland men, has attracted crowds while shown here and has apparently been highly approved of by the public.

Music Hath Powers.

Cleveland, Ohio.—Manager Jack Greenbaum of the Alhambra theater has just announced that no patrons will be seated while the orchestra is playing during a performance. He believes good music will help to quell those persons who persist in loud talking during motion picture performances and has engaged an orchestra with Frank H. Ruby as director.

Standard's New Signs.

Cleveland, Ohio.—Joseph Grossman of the Standard theater, has just been given city permits to erect two mammoth electric signs at a cost of $3,000, in front of his theater at E. 8th street and Prospect avenue.

"CHILDREN NOT ADMITTED."

Penny Wise Pound Foolish Ways of Exhibiting That Make Trouble.

Special to Moving Picture World from Midwest News Service.

PONTIAC, MICH.—Films which are advertised by "Children Not Admitted," and suggestive poster advertising were two things emphsized by Rev. Father T. J. Ryan, pastor of St. Vincent de Paul Catholic Church in a pre-Lenten sermon incidental to having his childish parishioners sign pledges to abstain from "being present at any place of amusement, particularly moving picture theaters, during the forty days of Lent."

"I say that for a Catholic to come to the communion railing and receive ashes on his forehead on Ash Wednesday and then go on permitting his children to frequent these shows during the Lenten season or perhaps to frequent them himself, is hypocritical," he said.

Father Ryan was aroused because children were admitted, he said to shows which were advertised for adults only. A 13-year-old boy who saw one of these shows informed him they were no worse than others that were not advertised as barring children. Father Ryan, calling upon city commissioners about the matter, was told a new ordinance would be necessary. The churchman suggested stationing a policeman at theater doors to see that children were not admitted to shows classed as not of value to them.

That he does not want moving picture theaters abolished is made plain. He believes they might give way to something worse, but he does want them regulated.

E. J. STANTON DIES.

Flint, Mich.—E. J. Stanton, 48 years old, manager of the Royal and Lyric theaters, is dead. Prior to taking these houses he operated the Idle Hour and Vaudette theaters in Michigan City, Ind. For ten years he was manager of the Detroit Journal office at Lansing. His wife and mother survive.

Gee! He Was Gone!

Paw Paw, Mich.—When Deputy Sheriff Lang reached Alabama to bring back "Paul Morton Pickford" charged with defrauding Michigan motion picture men by posing as a relative of the famous, Mary, Lottie and Jack Pickford, and cashing worthless checks, he was informed the prisoner had sawed the bars of his cell and escaped.

Want Education by Films.

Muskegon, Mich.—Education by moving pictures were urged by delegates to the convention of the Michigan Arts and Science Association here and a committee

headed by Professor Waite, of Kalamazoo, will work along that line.

Michigan Changes.

Battle Creek, Mich.—Harry G. Saylor will open a moving picture theater at 229 West Main street.

Owosso, Mich.—B. L. Converse has had plans drawn for a moving picture theater seating 700.

St. Joseph, Mich.—E. R. Saether, manager of the Caldwell theater here, who took over the management of the Bijou theater at Benton Harbor, will manage both houses from St. Joseph, his enterprises being located in twin cities. He has booked the Paramount service for the Caldwell.

Union City, Mich.—John Harpstrite will be in charge of the Majestic theater, which is the new name of the Tower theater purchased by Harpstrite & Conners.

Grand Haven, Mich.— "Robin Hood" was the name suggested by two little girls in the contest conducted by N. Robbins & Son to decide an appropriate and distinctive title for their new photoplay house to be opened about May 1.

Michigan Notes of Interest.

Kalamazoo, Mich.—M. L. Fisher, the operator member of the new Motion Picture Machine Operators' Examining Board, has been elected secretary.

Ishpeming, Mich.—The Butler theater will be operated only on Wednesday and Saturday afternoons and evenings when Paramount pictures will be shown. It also will be used for pictures when road shows play the Ishpeming theater.

Kalamazoo, Mich.—Twenty-one Kalamazoo merchants have combined to give Monday matinees at the Fuller theater which will be free to patrons of the stores.

IN DETROIT.

Harry Irons at New Empire Helm.

Harry Irons, formerly manager of the Liberty theater, and who left two months ago for New Orleans on account of his health, has returned to Detroit and is in charge of the New Empire theater, Woodward avenue, succeeding Jack Mowat, who resigned. For construction—modern ideas—and money spent—the photoplay theaters up north are far ahead of the theaters in the south. In fact, it is his contention that there is a big field for improvement in the south.

Colonial to Run Pictures.

"You can say in the Moving Picture World that our present intention is to run pictures in the new Colonial theater at Woodward and Sibley streets," said Clare A. Hoffman, president of the company, full mention of which was made in last week's issue.

Detroit Notes.

The Pathe Exchange on East Larned street now has a modern projection room where it is in a position to make screenings for exhibitors who want to "see" first.

In "Feature Facts," the monthly house organ of the New Family theater, Adrian, copy of which was received this week at the Moving Picture World's Detroit office, E. M. Simons has the following to say on "Why 15 Cent Shows." "The question has been asked why we have so many 15 cent shows. There is considerable difference between a movie and a photoplay. The New Family charges less for the same pictures that appear in other cities." The New Family will shortly redecorate its rest room, install new flowers in the auditorium—new curtain and new carpets—and redecorate its lobby. The Question Box at the New Family is getting to be a popular feature. Patrons who want to know anything about the moving picture industry, stars, plays, coming attractions, etc., just write their question on a slip, put it in the Question Box and by mail the information is forthcoming.

Co-operative Advertising

Detroit's Three Leading Picture Theaters, the Washington, the Majestic and the Broadway-Strand, Agree Not to Compete With Each Other in Display Advertising—Use Six-Inch Space on Sundays and One-Inch Week Days.

By Jacob Smith, 503 Free Press Bldg., Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—An agreement has just been effected between the Washington, Majestic and Broadway-Strand theaters, whereby for a period of at least three months they will all use the same amount of space in the daily newspapers—no one to use more or less than the other. The agreement started the week of March 12th. On Sunday each theater ran a six inch advertisement, while on week days one inch is used. As the result of this agreement, each theater is saving from $150 to $200 on newspaper advertising.

"I believe it one of the best things we ever did," said John H. Kunsky, lessee of the Washington. "We believe absolutely in newspaper advertising, but there is such a thing as spending too much money with the newspapers, because over and above a certain amount of space it is a waste of money. In other words, if people look on the amusement page and the three leading theaters have a six inch advertisement each, people are going to see them—and it doesn't need a fourteen or twelve inch advertisement to say the same thing. As far as we are concerned, we would just as soon have a six inch as a ten or fourteen inch advertisement—all you can do in any advertisement is to announce your show and the star with a brief line or two descriptive of the attraction—the thing that makes your business big or little is what the people say to one another. On Sunday the Washington always does an enormous business irrespective of the attraction—if they like it that means you have five or six thousand people boosting for you—if they dislike it—well, they just don't boost."

Harry Garson, of the Broadway-Strand theater, had to say: "We saved $250 on our advertising the first week, and we have done a big business. If the three leading houses will stick together and cooperate, we can just as well get the public educated to small advertisements as large ones—it's all in how you educate them. Then again its a lot better for the theater to use the same sized space week in and week out, because it creates greater confidence—to say nothing of the money saved. We heartily favor the new plan—in the course of a year it will mean an economy of approximately $8,000 to $10,000."

Manager McGee, of the Majestic, says his company will save even more than $200 per week, because the Majestic has been running, on the average, the largest advertisements of any theater in the city. "There isn't any question that the newspapers have been getting a lot of money for advertising that were not justified by the results," he said. "No house can afford to eliminate advertising especially if it is catering to transient business, but there is such a thing as using twice the space to tell the public something that one-half the space would do."

There is a lesson to be learned by this method. Advertising costs a lot of money in the course of a year and exhibitors know they must have advertising—but they can do the same as Detroit has done—get together and agree on a certain amount of space—no one to run over a certain amount—then they can all cut down at least three or four inches each week. This may not amount to anything big one week, but for fifty-two weeks it will run into thousands of dollars.

Triangle Popular in Detroit.

Detroit, Mich.—The Duplex Theater is proving more popular every week, business showing a healthy increase since the opening a few months ago. During the week of Feb. 28-March 4th "Peggy" with Billie Burke (Triangle production) was the attraction and every performance attracted crowded houses. Numerous requests have come to the management asking that the feature be shown again.

STRATFORD THEATER OPENS.

Hundreds Turned Away on Premiere Night at New House.

The Stratford theater, Dix and Ferdinand avenues, Detroit, was formally opened for the first time on Saturday evening, March 11, to two crowded houses. In fact, hundreds were turned away and several policemen were called to handle the crowds. "My Lady's Slipper" (V-L-S-E), was presented the opening night.

The Stratford is under the management of E. V. McGrath, formerly manager of the Maxine, and is controlled by a stock company, with the following officers: President, F. A. Schneider; William H. Steffes, secretary, and Joseph Schneider, treasurer. The Stratford policy is one daily matinee, and two evening performances, with continuous performances on Sundays and holidays. General admission is ten cents; reserved seats fifteen cents, and mezzanine box seats twenty cents. There are drinking fountains in the rear, and retiring rooms for ladies and gentlemen.

Manager McGrath.

The theater has a very able manager in E. V. McGrath, as manager of the Stratford. He gained considerable theatrical experience through his affiliation with Vernon C. Seaver's Chicago enterprises, and later through his successful direction of eastern photoplay houses. He came to Detroit from Cincinnati, and was associated for a year with the Maxine theater. He is rated as one of the most progressive photoplay men in the state.

The Theater.

The Stratford fronts on Dix avenue, and is of fireproof construction, with steel frame and reinforced concrete floors and roof. The exterior is faced with cream terra cotta and brick, with finely worked detail in ornamental terra cotta. A steel marquise projects well over the sidewalk, covering the entire entrance. Mahogany finished entrance doors and panel poster frames add to the rich appearance.

Interior decorations conform to the Adams period, ivory gold and old rose being the basis of color scheme. Rose shades predominate; the wall panels are executed in light shades, articulated by free hand work. The beauty of design is especially striking in the ceiling and boxes. Draperies are in old rose and gold trimming, ornamented with the letter "S" in gold cloth, the lambrequin on the stage opening being embellished with applique work and fringe.

The projection booth is in charge of Frank L. Shannon. The equipment includes two Power's 6-B projection machines, special stereopticon dissolvers, spotlights and Wagner converter. Lighting through the auditorium is semi-direct self-suffusing.

The Stratford seating capacity is approximately 1,200. Seats are roomy and comfortable, with scroll arm rest and spring edge. Private boxes are in the mezzanine, and each contains six seats. No effort has been spared in making the Stratford as attractive as possible and every means have been provided for the comfort and accommodation of patrons. (In a later issue we shall have photos and a more detailed story.)

One More in New Orleans

Ernst Boehringer Takes a Fifteen-Year Lease on Lot Near Victoria Hotel—October 1st Will See Beginning of Another Magnificent Moving Picture Theater—Some Details of the New House.

By George M. Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, La.—This city is assured another magnificient moving picture theater with the signing by Ernst Boehringer last week of a fifteen year lease on the property now occupied at 422 St. Charles Street, by the Victoria Hotel. The present lease expires on October 1, 1916, at which time Mr. Boehringer will start building what he declares will be the most unique moving picture house in the south.

The theater, with the cost of the lease and all improvements, will represent an investment of about $210,000. Plans for th picture show are now being made by Fromherz and Drennan, local architects. It will seat about 1,700 people, and will be one of the most substantial structures in St. Charles street.

Burt King Promoted.

Burt King, the extremely popular assistant manager of the New Orleans branch of the General Film, has been named manager of the branch at Memphis, Tenn., and left this week to assume his new duties. F. E. Garner has succeeded Mr. King as assistant to Manager F. G. Morrow. The Memphis branch has been made a sub-branch of the New Orleans section of General's activities and is expected to show marked gains under the direction of Manager King, and his chief, Mr. Morrow.

Triangle Exchange Coming.

Arthur Lucas, manager of the Triangle Film Corporation of New York, will be in New Orleans within a few days to complete arrangements for the opening of a Triangle exchange in the Crescent City. This exchange will be independent of the Triangle exchange now being operated by Ernst Boehringer in the Triangle theater building, and which serves only a certain number of exhibitors in New Orleans.

Smiles at the General Office.

Employees of the General Film, New Orleans office certainly do not believe in race suicide. Only two weeks ago F. E. Garner, then manager of the feature department, announced the arrival of a little girl stranger at his household. Now it's Tracy Beckham who is all smiles, and hurries home from work every evening to play with the bright little baby boy who came to his home last Thursday. In Mr. Garner's case, that gentleman was appointed to assistant manager of the General exchange a week after the interesting advent in his family, so following this proven assertion that babies are lucky, it's time for Mr. Beckham to rise a rung in the ladder.

Broncho Billy May Locate Here.

It is definitely understood, but not verified, at the time this letter goes forward that G. M. Anderson, he of Broncho Billy fame, has purchased a tract of land in the lower section of New Orleans on which he will erect a studio for a company which he will bring to New Orleans.

Two Who Are Hustlers.

Two well known local film men are handling two feature films with marked success. E. L. Rife, with the Mutual office, who made quite a record with "The Diamond from the Sky" is now handling "The Girl and the Game," and is keeping up his former meteoric pace. F. Goodrow, who until last week was with the local office of Mutual, has taken "Guarding Old Glory" through the states of Louisiana, Arkansas and Oklahoma, and reports that the picture is booked for a solid three weeks in this territory.

Rex Photoplay Service Dissolves.

The Rex Photoplay Service, Inc., with offices in the Nola building, has dissolved. C. Henriques, president of the company, and W. Henriques, manager, have gone to New York City. The company made a business of importing and exporting films, but it is understood that their field here was narrow.

Writing Advertising Scenarios.

Local moving picture enthusiasts are at present engaged in the highly lucrative business of writing advertising scenarios for a local company which is achieving quite a success in putting on advertising moving picture films in New Orleans theaters. Several recent films showed that there is a great deal of local talent. There have been some extremely clever and unique ideas noted in a number of the films, which are advertising many of New Orleans industries and merchants in a decidedly attention-getting manner.

New Orleans Exchange Notes.

Sol M. Sugarman, of the Princess theater, Meridian, Miss., was on the Row this week.

"The Birth of a Nation" is to be shown for the first time in New Orleans at the Tulane theater for one week commencing Sunday, March 12. Superintendent J. W. Gwynn of the New Orleans public schools permitted any child who wanted to attend "The Birth of a Nation," to do so, provided the child had the consent of the parents or teacher. School closed at noon Monday for all children who expressed a desire to see the picture.

Despite the fact that there are at least two dozen new houses in this territory, all of them seem to be enjoying good business. The exchange men report that there is a much lighter demand for films, but that on a whole, business is very fair considering the season. There is quite a demand for Lenten subjects.

A recent article by the Rev. W. H. Jackson, of the staff of Moving Picture World, describing how motion pictures are winning churches, is copied almost in its entirety by the New Orleans Times-Picayune last Sunday, with some commendatory praise for Mr. Jackson.

Dorothy Jefferson, of the Essanay studio, with her mother and other relatives is visiting in New Orleans at the home of James Pearson, 1448 Calhoun street.

Gulf State Notes.

Alexandria, La.—A big pipe organ has been added to the musical equipment of the Saenger theater, which recently put in the Triangle program.

Monroe, La.—Announcement has been made that Sugar's theater, Monroe, will hereafter be opened daily.

Montgomery, Ala.—Veterans from the Confederates Soldiers' Home at Mountain Creek, Ala., were guests of the Elks in Montgomery on February 24 at a special showing of "The Birth of a Nation."

Shreveport, La.—The Shreveport Slide Company, Inc., has been formed in this city for the purpose of manufacturing moving picture slides and to buy and sell moving picture supplies. The capital stock of the corporation is $5,000 and the following Shreveport men are interested in the company: J. H. Miller, C. C. Stewart, Nathan Greenfield and Fred F. DeSoto. In the order named the first three are president, vice-president and secretary-treasurer respectively.

Port Arthur, Texas—The Pearces and Peoples theaters have inaugurated a profit sharing contest here which ends on March 31; the prizes being a Ford touring car, a diamond ring and several cash prizes. Under the plan of the contest contestants will be allowed to sell $1.10 worth of admission for $1.00, each sale being worth so many votes to them.

Macon, Ga.—The management of Macon's three moving picture houses have announced that in accordance with numerous requests that have been expressed thfough the newspapers of Macon, that contracts with the William Fox Company would be cancelled. The contracts, however, extend four weeks more and Fox features will be shown during that time. All theaters announced that they will make no attempt to foist pictures upon its patrons that have been pronounced undesirable.

Augusta, Ga.—The Sunday amusement question in Augusta has come to a head by the petition of a local theater to be permitted to keep open on Sunday at any time it chose. The laws of this city permit free sacred concerts on Sundays and the photoplay managers are rebelling at the unjustness of the ordinance.

Webster Theater Opens in St. Louis

A Fine New Picture Theater Recently Opened by D. T. Graham and His Four Sons Opposite the Big Webster School, from Which It Is Named—Seats 650.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST LOUIS, M.—The Webster theater, a new house which was recently opened at 12th and Clinton streets, is a model theater in every way, and a fine example of the kind of people the exhibition of pictures is attracting. The Webster is owned and operated by D. T. Graham, a well known manufacturer, and his four sons, George; W. W., G. C., and Dr. W. T. Graham. The last named, who is busy practicing his profession, does not take any active part in the management, but is interested in a financial way with his father and brothers.

The other members of the Graham family, however, are active in the management and upkeep of the place, and take great interest in the theater. The Grahams are very enthusiastic about the moving picture business, and great believers in its future. A year ago they did not think of entering the amusement business, but they had collected some capital, and they began to look around for something to invest it in, and being ardent picture show goers they saw the possibilities of the industry and decided to build a theater.

The Webster just across the street from the Webster school after which it is named is one of the best equipped theaters in the city. It seats 650 persons, all on one floor, has rest and retiring rooms, drinking fountains and a baby carriage garage. The operating booth is a model of neatness and utility. It is furnished with two Simplex machines and a Wotton Rexolux motor generator, and no little thing that would serve to make a booth complete seems to have been forgotton. Dad Wittmann is in charge of the projection booth, and he is a veteran in the business, but not as his name would seem to indicate, in point of age, for he is very young.

Mr. Wittmann is one of the first crank turners in the city and can tell some interesting things about the early days.

1,200 Press Agents.

"When we were looking around for a location, people advised us against building opposite the school," said W. W. Graham, "but we could see nothing but an advantage in the site. Our theory has been justified. There are 1,200 children who go to the school, and as a result we

have pretty nearly 1,200 press agents boosting for us. About half the kids naturally pass the front of the theater, and the other half find it more convenient to go and come that way, and if Father and Mother and Big Brother and Big Sister are not kept informed as to what kind of a program the Webster is going to have, it is not the fault of the kiddies."

The Grahams are building an airdome next door to the theater that will open in May. It will seat 2,000 and will have many things not found in an ordinary airdome. There will be a tier of seats in the back that will rise from the ground to a height of six or eight feet, and that part of the audience can look over the heads of those on the level.

Interesting Paper Display.

There is a unique idea for paper display for the front of the garden; the wall fronting on Clinton street will be of ornamental brick, and frames with plate glass will be set into the wall for the display of posters. There will be four of these paper show windows, each one set in between ornamental pilasters in the wall. The glass will be fitted in attractive frames, and will be a very attractive manner of displaying a program, and far ahead of the old manner of pasting, or hanging paper. Room for two six-sheets, and a number of smaller stands will be provided.

The Webster charges five cents on five days a week, with General program, and ten cents on Saturday and Sunday, when Paramount features are used.

No Free Picture Shows This Year.

St. Louis, Mo.—Mayor Kiel, announced last week at the final budget hearing conducted by the Board of Estimate, that there would be no appropriation for free moving picture shows in public parks this year, the board having agreed last summer to eliminate this competition with airdomes, when several exhibitors protested that the free shows were taking away practically all their patronage.

Manager Edwards' Little Film Party.

C. S. Edwards, manager of the Pathe Exchange, issued invitations to the exhibitors and exchange men (and ourself) of St. Louis, to visit the Congress theater, on Olive St., near Sarah, on March 17th, for a premier showing of a new Pathe feature in which Miss Florence Reed is starred. Miss Reed is playing a four weeks engagement at the Park-Shenandoah theaters, and as she has had no opportunity of viewing the film since it has been finished, Mr. Edwards arranged for the presentation of the picture, as well as a reception for Miss Reed. "At Bay," a recent Pathe release in which Miss Reed appeared, made a very favorable impression on the local exhibitors, and has won nothing but praise for the very excellent work she did in the feature. Miss Reed's dramatic engagement in St. Louis closes on March 19.

KANSAS CITY NEWS LETTER.

Special to Motion Picture World from Kansas City News Service.

"Picture Pep."

KANSAS CITY, Mo.—"Picture Pep" is the name of an 8-page semi-monthly magazine soon to be issued under the direction of Lee D. Balsly, of the Kansas City Feature Film publicity department. This magazine will contain articles of interest to all phases of the moving picture industry and will be distributed to exhibitors, exchange offices, newspapers and other places where it will be appreciated. Four states, Iowa, Nebraska, Kansas and Missouri will be the territory receiving this publication. A feature column will be "Ads and Pub," which will contain personal notes, original and humorous. It is planned to make each issue cover about 3,000.

Aeroplane Kite Boosts "Peace" Film.

J. R. Burford, proprietor of the Rex theater, Arkansas City, Kan., has raised the national colors 3,000 feet into the air, where they are visible for a distance of five miles. Mr. Burford conceived the notion of advertising the "Battle Cry of Peace" with a great box kite. He made the kite, its planes are ten feet square, and it somewhat resembles an aeroplane. He painted three stripes on the lower plane, the colors being plainly distinguishable even when the kite is high in the air. It was a job for three men to get this big kite up—but it has been in the air two weeks now, and may stay a month. Banners advertising attractions, especially Theda Bara, are run up on the string of the big kite, flaunting 500 feet in the air, and notifying the surrounding country of the offerings of the Rex for that day.

Notes of Exchangemen.

Fremont, Neb.—E. F. Johnson, of the Empress theater, at Fremont, Neb., was a visitor to the offices of the Western Film & Supply Co., several weeks ago, making arrangements for handling film supplies and accessories in connection with his brother, Ben Johnson, who is an exchange manager in Fremont.

Chanute, Kas.—D. D. Johnson, of the People's theater, Chanute, Kas., has sold that house to the People's Amusement Association for $30,000. This gives the association control of both theaters, the Hedrick, which it formerly owned, and its acquisition. D. O. Reese is manager of the new combination. Mr. Johnson has left Kansas and is looking for a location in some live Missouri town.

Kansas City, Mo.—The report has gone around the local exchange managers that A. E. Dale, who erected the Dale theater, at 24th and Troost, is contemplating the erection of a $100,000 house at 36th and Troost.

Springfield, Mo.—Harry H. Hughes has leased the first floor of the Elks Lodge Hall, in the Elks Arcade, at Springfield, Mo., and will convert it into a modern motion picture theater, in addition to various other amusement enterprises. A considerable amount of money will be spent improving the place.

Springfield, Mo.—Plans have been prepared for the erection of a motion picture theater and a vaudeville house or a combination of the two costing $75,000 in Springfield, Mo. Grubel Bros., Kansas City, Kas., owners of an extensive chain of theaters, are reported to be backing the project, work on which is to begin about April 1.

An Atlanta Screen Club

Local Film Men Hold Meeting at Hotel Ansley and Start Formation of a Screen Club—George Allison Presides—Revival of the Old Motion Picture Trades Club and Will Be Fraternal.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, Ga.—A screen club on the order of such organizations as New York, Chicago, Los Angeles, San Francisco, and Denver and other big motion picture centers, is being organized in Atlanta. A meeting of the film men was held in the pine room of the Hotel Ansley Friday night.

The meeting was preliminary to the actual organization of the club, which will be a fraternal body. It will be a revival of the old Motion Picture Trades Club on a more metropolitan scale.

An entertainment program for the year is to be mapped out, including a number of public affairs, as well as private amusements for the film colony and their families. During the year many of the screen's most illustrious favorites will be entertained by the new organization.

An elaborate dinner was served. The meeting was presided over by George Allison, former head of the Atlanta Pathe branch. Addresses were delivered by every film exchange manager in Atlanta.

Club quarters will be secured following organization.

A. Ginsburg to Build in La Grange.

La Grange, Ga.—A. Ginsburg, of Atlanta, has leased in La Grange, Ga., a lot belonging to Goldstein Brothers, and will erect thereon an up-to-date motion picture theater. Contracts have been made by Mr. Ginsburg with the Paramount and Triangle Film companies. Already La Grange has two theaters in operation and another in course of construction.

A Fox Company at Tallulah Falls.

Vivian Martin, the William Fox star, is heading a large company of players at Tallulah Falls, Ga. John G Adolfi is directing the outdoor scenes of this, her second Fox picture.

Five Years Lease on the Grand.

Atlanta, Ga.—The Grand theater, a source of more speculation of recent months than any theatrical institution in Atlanta, has been leased for the next five years by J. E. Hunnicutt, head of the J. E. Hunnicutt company, and will be continued as a high-class moving picture house, showing the Mutual program with added entertainment features.

Mr. Hunnicutt assumed charge the early part of this week. The house is under the direction of J. P. Davenport, who has sent agents to New York with the view of providing new attractions for the place. Work began the first of this week remodeling the lobby and foyer, as well as adding new touches to the interior.

Mr. Hunnicutt is also vice-president of the Strand theater.

Gaumont Stars Here.

Atlanta, Ga.—This city was invaded this week by real moving picture actors. The Gaumont company—fifteen strong—came to Atlanta from Jacksonville bright and early Monday morning.

They were here—machine man, director and all—to make a series of scenes in one of Atlanta's big cotton mills and at Georgia Tech for a big cotton mill drama, which the Gaumont company is now producing.

The Gaumont people were here for several days, and Manager Kessnich of Atlanta Mutual, was host to them. They were royally entertained by this prince of good fellows.

De Sota Again Changes Hands.

Atlanta, Ga.—The DeSota theater, has again changed hands, King Stillman, who has been operating the house, has disposed of his interest to T. A. Gunn, Monday. Mr. Gunn, it is understood, will continue the present policy of the house, playing vaudeville and moving pictures.

Orphans See "Little Mary Sunshine."

Several hundred orphans from the various homes in and about Atlanta crowded into the Strand theater Saturday, to see little Marie Osborne in "Little Mary Sunshine," a Pathe feature.

The kiddies were there at the invitation of Manager B Lee Smith. Many of them had never seen a moving picture before and it was a treat as will haunt their memory for many months to come.

Elgin Censors Resign

Entire City Board of Motion Picture Censors Throws Up a Bad Job and Gives Out Statement as to Its Reasons—Finds Difficulties in Choosing Pictures for Adults —Chicago Decisions Will Serve Elgin.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

ELGIN, ILL. — In the announcement which accompanied the resignation of the entire local board of moving picture censors is the following significant statement: "The board feels that the legitimate censorship of films does not necessarily make them suitable for young children. Not all decent fiction is proper for children to read."

The board, all women, was suggested by the Mission Union and appointed by Mayor Fehrman, a year ago. Courtesy of local exhibitors is commended in the resignation.

Other difficulties are outlined: "We investigated the plans of other cities and found that Chicago has a board of paid officials who censor all films before they are shown to the public. This we cannot do because we have no city ordinance granting such powers to us. Furthermore, the films are not out from Chicago early enough in the morning to be shown before the afternoon performance.

"A meeting of the board of censors and the managers of the shows was held, all but one of the managers responding. They assured us that in the main only films passed by the Chicago board are shown here and expressed their desire to give the public clean pictures."

The Monday-to-Friday Shows.

Aurora, Ill.—Residents of Aurora did so much speculating regarding the object of the pool mentioned in a recent issue of the Moving Picture World that the Aurora Theaters Company issued the following statement:

"The majority of the picture-loving public attend the theaters on Saturdays and Sundays and this fact has given rise to an erroneous impression that the motion picture business is an extremely profitable one; while, as a matter of fact, most theaters are operating at a loss from Monday to Friday, due to the comparatively small attendance scattered among a too-large number of theaters.

"Up to a year ago this condition was not so apparent because the public was content with short variety programs and frequently visited two and even three theaters in an evening. The present demand, however, is for an elaborate program of an hour and a half or two hours' length with appropriate (and expensive) music.

"The object of this combine of theaters is to meet this changed condition of affairs in a manner which will guarantee to the amusement-loving public of Aurora and vicinity, the highest standard of photo-plays, vaudeville and legitimate shows and still allow to the theater owners a reasonable return on their investment."

Expect No Open Sundays.

Springfield, Ill.—A big union revival meeting here is followed by a change in front by the sheriff, J. A. Wheeler, and there are rumors of closing moving picture theaters on Sunday. The sheriff, elected under the impression that he would be "liberal," saw a friend die with delirium tremens on the eve of his inaugural. He shut the saloons on Sunday, drove out segregated vice and made a general clean up. In the course of the revival a service was held at the jail. The sheriff, four deputies and twenty prisoners professed conversion. The sentiment against the Sunday shows is an after effect of the evangelistic wave.

Stock in Ham Ex Film.

East St. Louis, Ill.—George Harry Hamilton and his wife, Mrs. Maude Hamilton, president and treasurer, respectively, of the Lansdowne Photo-Play Company, were held to the grand jury in the sum of $500 each on a charge of operating a confidence game, preferred by Ado Lang, Paul Slezak and Miss Mary (Patsy) Murphy. They testified that they had purchased stock in the Lansdowne Photo-Play Company and were promised positions. Ado Lang gave them $200 and was to get a position that paid him $50 a month. He did not get the position, and when he asked about it, they told him, he said, that the Lansdowne proposition had failed, and that they would give him stock in the Ham Ex Film Company of Delaware. This they never did. Miss Murphy said that they wrote her from Paducah, Ky., and when she came to East St. Louis she gave them all the money she had, $10, for one share of stock.

Lang said he had been unemployed and applied at the studio, in Lansdowne Park, on January 4 for a job, in answer to an advertisement. He said Hamilton offered him a place as "superintendent of the studio," at $50 a month salary provided he would buy $300 stock in the Lansdowne Photoplay Company.

Police Matron Said No.

Rockford, Ill.—Police Matron Mrs. Sarah T. Joslin objected to "New York" and the Orpheum theater withdrew the film. This is the first exercise of censorial powers recently bestowed upon policewomen.

New Incorporations.

Springfield, Ill.—New companies have received State charters as follows: The Synchrophone Company of Chicago, capital stock, $1,500. To manufacture and deal in motion picture films and talking machines. The incorporators are N. D. Cross, W. F. Mayer and J. P. Grier.

To the National Welfare and Educational Association of Chicago, capitalized at $10,000, to deal in films and other apparatus for the purpose of displaying moving pictures. The incorporators are Nathan S. Smyser, Arthur Basse and C. Becker.

Illinois Changes.

La Salle, Ill.—B. A. Lucas opened his new Marquette theater here with "The Battle Cry of Peace."

Morris, Ill.—Mr. and Mrs. J. R. Gage, of Sandwich, Ill., purchased the Grand theater. The house has been remodeled and renamed the Royal. Mrs. Gage will manage the house and Mr. Gage will look after the Sandwich house.

Chenoa, Ill.—Arch C. Howard, of Delavan, Ill., has purchased the Rex theater. He has installed a new front.

Chatsworth, Ill.—Mr. and Mrs. Vernon Allford have sold their moving picture theater here.

Madison, Ill.—The Lillian Amusement Company sold the Washington theater to A. S. Cote of St. Louis.

Crystal Lake, Ill.—Charles T. Smith, of Elgin, Ill., has purchased the Star theater here, which has been operated by Mrs. R. W. Gracy. George Smith will be manager.

Illinois Notes and Ideas.

Rockford, Ill.—Manager Johnson, of the Royal theater, denied a statement attributed to the Stage Employees' Union that he allowed a boy to operate his machine. He had been operating it himself, he said.

Sandwich, Ill.—The Paramount "Seven Sisters" was shown by the Royal theater as a benefit for the Senior-Junior high school classes.

Murphysboro, Ill.—There were six orphans here and the Gem theater gave a benefit to get transportation for them to the Old Soldiers' Orphans' home.

Champaign, Ill.—Manager Cooper, of the Park theater, has issued a booklet on "New Park Policy" telling of the new Paramount and Triangle service.

Danville, Ill.—Vaudeville plus films is the policy of David Maurice, the new owner of the Lyric theater.

Tuscola, Ill.—The Strand was the name picked in a contest for the future title of the Olympia.

Cisco, Ill.—Merchants here plan a free moving picture show each week next summer, the series to end with a big picnic.

Springfield, Ill.—"Treasure Island" was shown at Christ Church parish house show for children.

Fairview, Ill.—C. A. Cook has reconsidered a plan to close his moving picture show and will operate two nights a week.

East St. Louis, Ill.—Manager Harry G. Redmon will play Paramount and Triangle pictures this summer having made a trip to New York to book those programs.

Joliet, Ill.—The "Life in Joliet Penitentiary" film is again playing many Illinois houses.

Carbondale, Ill.—A burglar entered the A-Muse-U theater, but took nothing but $2 from a gum vending machine.

Milwaukee's Better Film Movement

Support of 3,000 Club Women of State for Campaign to Foster Special Shows for Children and Wholesome Amusement.

Special to Moving Picture World from Midwest News Service.

MILWAUKEE, WIS.—The support of three thousand Wisconsin clubwomen in and around Milwaukee is claimed for what is termed a movement for better pictures. It is similar to hundreds of other movements, including a plea for better films, special shows for children and a decision to report objectionable pictures to managers and censors. The Jackson theater here already has fallen into line with the clubwomen and started Saturday afternoon childrens shows. One aim of the Milwaukee workers is to get more of these special shows in the neighborhood theaters. Because Saturday morning interferes with the household schedule one clubwoman wants the childrens' shows on Friday night or Saturday afternoon. This will be a financial impossibility for managers who have a dependable adult patronage for these shows. The morning shows fill in a gap.

Wisconsin Changes and Ideas.

Shell Lake, Wis.—W. F. Spafford has purchased the Idle Hour theater from W. C. Emerson.

Bloomington, Wis.—Everett Kavanaugh has purchased the moving picture theater here from Manager Gormley.

Madison, Wis.—F. W. Fischer, of Chicago, who operates the Manhattan theater in South Chicago and the Palace at Wheaton, Ill., has purchased the lease on the Majestic theater on King street in this city from R. M. Power, also of Chicago.

La Crosse, Wis.—"Go to Church Sunday" slides were run by local picture houses, the exhibitors co-operating with the church people.

Marshfield, Wis.—Thiel's Theater is the name selected by Herman Thiel for his new photoplay house.

Waukesha, Wis.—Following the sale of the Park theater to Mr. Schiffman by Mrs. H. A. Jones the Mutual program was moved from the Park to the Colonial theater which still is managed by Mrs. Jones.

Beaver Dam, Wis.—Safety-first films under the auspices of the Industrial Commission of Wisconsin were shown at the Davisson theater.

NEW MINNEAPOLIS THEATER.

The Lagoon of the Cohen Brothers Will Be Ready by May 1.

By Perry S. Williams, Minneapolis Correspondent Moving Picture World.

MINNEAPOLIS, MINN. — Minneapolis will have another large and finely equipped moving picture house when the doors of the Lagoon theater are thrown open about May 1. The structure, which is being built by M. L. and J. W. Cohen, will cost more than $100,000, not including the investment in real estate. It is located at Hennepin and Lagoon avenues.

The new playhouse will have a total seating capacity of 1,500, of which 1,000 can be accommodated on the main floor and 500 in the balcony. The approach to the theater will be centered between a row of four store fronts, two on either side. The theater proper will be rather square in appearance, its exact dimensions being 100 feet by 87 feet. The main floor is laid saucer style and all seats are placed in curved rows. There will be no posts to obstruct the view of the screen from any section of the seating arrangement. Twelve loges will contain five chairs each.

Great attention has been paid to ventilation in the building of the theater. The system used is known as the mushroom. It will change the air throughout the theater every three and a half minutes. Under every seat there will be a ventilation flue through which fresh air will be driven by means of huge fans operated by electricity. The seats cost $8 each, are upholstered and barrel-backed. On one of the upper floors a dance hall 35 feet by 65 feet is being equipped.

Three New Show Licenses Granted.

Three new licenses for the erection of picture theaters have been granted by the city council.

A one-story theater will be put up on Seventh street, between Raeney and Minnehaha streets, by Andres Brothers and Lindren. The building, which will be of brick and concrete, will cost $12,000.

The new theater to be built by Ness and Sullivan, proprietors of the Ray, Seventh and Fauquier streets, will be located at 777 East Seventh street. With a seating capacity of 600 it will be thoroughly modern. The estimate is $20,000.

C. L. Graham will build a brick and stone theater on Seventh street, between Forest and Mandota streets,

Favorite Feature Films Company.

The organization of a new film company has been announced here. It is a firm incorporated for $50,000 and known as the Favorite Feature Films Co. B. S. Harris is president; W. H. Bell, vice president; D. C. Jeffery, treasurer and M. Gottlieb, secretary.

Regent Goes Back to 5 Cents.

C. R. Menzel, manager of the Regent, theater in the heart of the business district and which is situated on Hennepin avenue just off Sixth street, is enthusiastic over his company's shift to the straight five-cent basis, although the new scale has been on trial only a few days.

"It's a case of the fast jitney instead of the slow dime," said Mr. Menzel. "I was strong for the ten-cent rate, but I'm convinced now for good."

The Regent is a typical "drop-in" theater and has been playing to packed houses every minute since its venture into the nickle field. Many business men find it convenient to spend a few moments of their time in the Regent during the noon hours.

L. V. Calvert, manager of the New Garrick, has booked Paramount's five-reel edition of "Poor Little Peppina" for a week. This is the first of the films in which Mary Pickford is to share in the profits to be shown in Minneapolis.

Lafayette Sunday Trial

Four Indiana Motion Picture Theater Owners on Trial for Violations of the Sunday Closing Laws in Circuit Court With Jury—Misha Robinoff, David Maurice, Luke Balfe and Charles A. Reichard.

Special to the Moving Picture World from Indiana Trade News Service.

LAFAYETTE, Ind.—The motion picture controversy in this city, which, in all its phases, has occupied the undivided attention of the community for three months, is now at fever heat. The trial of Misha Rubinoff, David Maurice, Luke Balfe and Charles A. Reichard, four motion picture theater owners, is in progress in the Circuit Court before a jury.

The intense interest is manifest in the great crowds which are attending the trial day by day. The Tippecanoe county courthouse has been crowded daily and the daily newspapers report the trial fully. The papers say that greater crowds never visited the court room.

The four motion picture theater owners are charged individually with a violation of the Suday closing laws and collectively with conspiring to break the laws of the state in that they entered into a conspiracy to open the motion picture houses on Sunday. The prosecution contends that the four theater owners deliberately entered into this conspiracy after two of the four had been arrested and tried for this offense. Rubinoff, one of the defendants, was recently acquitted when he pleaded that he was a Hebrew and that Sunday was not his Sabbath.

The end of the trial before the jury is expected to decide the fate of Sunday opening in Lafayette. It is said that if the men are acquitted by the jury the police will not again interfere in the operation of the shows on Sunday and it is understood the motion picture men have arrived at the conclusion that they will close on Sunday if a conviction is obtained.

INDIANA TO BE FILMED.

A Magnificent Picture Is Promised by Selig Experience and Indiana Genius.

Indianapolis, Ind.—A contract has been signed by Robert M. Cass, representing a goup of patriotic Indiana citizens interested in the Indiana centennial, with the Selig company of Chicago calling for the filming of many historic spots throughout the state of Indiana. It is a $100,000 contract. The film will be shown in every city in the state during the next few months, according to plans announced by the committee having the project in charge. The production will contain eight reels, and will be called "Historic Indiana."

Gilsen Willets, the noted writer who wrote the scenarios for "The Adventures of Kathlyn," "The House of a Thousand Candles," "In the Days of the Thundering Herd" and other successes, has been engaged to prepare the special scenario. James Whitconb Riley, the poet, will be asked to write the sub-titles for the film in verse and George Ade, Meredith Nicholson, Booth Tarkington and other famous writers of Indiana will be asked to prepare something to help out in the production.

Marguerita Beriza, late of the Chicago Grand Opera Company, will have the leading role in the production, supported by a carefully selected caste of Selig players. The players will visit the historic Indiana places while producing the film.

Read Theater Burns.

Morristown, Ind.—The Read theater of Morristown, Ind., was destroyed by fire recently at a loss estimated at $15,000. Inadequate fire fighting service caused the big loss, according to the owner, Mrs. J. S. Read, and the manager of the theater, H. C. Jackson.

The cause of the fire is not known. It started early in the morning and defective electric wiring may have caused the blaze. There was no one in the theater at the time of the fire. The theater was one of the up-to-date structures in that section of the state. Included in the loss was a $6,000 photo-player organ.

Theater Notes and Changes.

Sullivan, Ind.—Roy Shanks will open a new theater.

Indianapolis, Ind—Mary Miles Minter, of the Metro company, held a reception for children recently at the Colonial theater in Indianapolis. The feature star made a great hit with the youngsters who attended her reception during the afternoon.

Logansport, Ind.—The Haywood-Brown Company, Logansport, has filed articles of incorporation with a capital stock of $20,000 and will open new motion picture theaters in several cities. The incorporators are Thomas L. Haywood, Everett G. Brown and Bertha J. Haywood.

Bloomington, Ind.—The Showers Bros. Company, furniture manufacturers of Bloomington, has begun the construction of a $25.000 administration building which will include a theater to be used for showing motion pictures.

Kokomo, Ind.—The Cort theater has been remodeled and is now complete with new stage setting, screens and decorations.

Gary, Ind.—The Gary Casino Company announces that it will close the Majestic theater.

La Porte, Ind.—Patrons of the Phoenix and Princess theaters found altogether new settings and decorations when the theaters reopened after having been closed for a week. The work was rushed through.

Mishawaka, Ind.—The Lincoln theater of Mishawaka has opened with modern equipment and its owners say it is one of the most complete of the smaller theaters in Indiana.

Shelbyville, Ind.—The new Strand theater in South Harrison street, is playing to full houses night and day.

Evansville, Ind.—A. J. Merrill, head of a company organized to promote motion picture houses, has announced the purchase of the Princess, an Evansville theater. The Princess is one of the most popular picture theaters here. Mr. Merrill formerly owned three houses in Miles City, Mont., and more recently was special representative for the Universal Film Company for five western states. Merrill announced that the theater would have a "request" day each month for the benefit of patrons which wished to see again some production.

Michigan City, Ind.—The interior of the Dreamland theater, has been decorated.

Rochester, Ind.—The Kal Gee theater of Rochester has been closed pending repairs ordered by the state fire marshal, who decreed that the exits of this theater were not sufficiently large. The fire marshal insists that exits be on a level with the auditorium floor and the order necessitated extensive repairs in the theater.

Logansport, Ind.—The Grand theater here has been sold to the Brown Haywood Company.

Sullivan, Ind.—C. J. Sherman, the old time theater man of Sullivan has been presented with Shriner's pin by fellow merchants of his home city at the opening of his new theater, the Sherman.

South Bend, Ind.—The Surprise theater is to go out of business in May. The building which the theater has occupied will be remodeled.

Paris, Texas, Censorship

Fairly Drastic Kind of Censorship Interference With Exhibiting Motion Pictures Crops Up in a Texas City—Its Provisions—Mayor Fathers New Bill—It Is Said to Have Met With Strong Opposition.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

PARIS, Texas, is the latest victim of the censorship craze and quite a political battle is being staged there with this question to be settled. The entire citizenship seems to be taking a hand on one side or the other.

An ordinance has been introduced in the city council proposing very drastic regulative measures, but great opposition has developed to this. The mayor, who fathered the measure, was so worked up over the opposition that he is said to have resigned. The ordinance, in substance, as reported by a Paris paper, is as follows:

"License (to conduct a picture show) shall only be issued to persons of good repute, for morality and sobriety, and any and all licenses may be revoked at the pleasure of the mayor or city council for failure to comply with any of the provisions of this ordinance or any other ordinances of the city of Paris. It shall be unlawful for any person to exhibit, display or be concerned in the exhibition or displaying in any moving picture show or any other place any picture or film without first having obtained a permit for the same from the Board of Censors. * * *

What Is Counted Improper.

"It shall be unlawful to exhibit any picture or film showing the act of burglary or arson or robbery or any other crime or violation of the laws of the state of Texas, or of a male person striking a female person, or any violation of the marital relation, or infidelity expressed or implied, or of any person, fictitious or real, of immoral character or whose actions are those of an immoral person."

Not much chance to show any picture that is worth while if the law is enforced to the letter. Might even bar news weeklies.

(If this is a part of the license and censorship ordinance, there is a very marked redundancy in it.

Vitagraphers Leaving.

Antonio, Texas—The Vitagraph company which has been working for some time on "The Secret Kingdom" in the vicinity of San Antonio, Texas, is expected to finish there about March 23. From San Antonio they will go to New Iberia, La., for the purpose of making scenes in which a swamp figures.

The company is under the direction of Theodore Marston, and includes Charles Richman, Joseph Kilgour, Ned Finley, Robert Whitworth, William E. Dunn, Arline Pretty and Dorothy Kelly. Arthur Ross has been turning the crank.

One-Night Vaudeville.

One-night stands for vaudeville attractions at several of the larger Texas towns not now on circuit bookings will be something new when the theatrical season opens next fall, Karl Hoblitzelle of Chicago, president of the Interstate Amusement Company, who was in Dallas recently, said.

"One-night vaudeville next year will spread over the entire country, but it will be more general in Texas than anywhere in the Southwest."

Dallas Territory Notes.

Haskell, Texas—Dicks theater, is now under the management of C. Menefee. Richard S. Nolan, former manager, still retains control of the house, although he has retired from active management. It is expected that his active work in the future will be with a large theatrical syndicate.

Port Arthur, Texas—The Elks theater has been added to the string under the control of Joe C. Clemons, consisting of the Electric, Crystal and Tivoli at Beaumont, and the Columbia in Dallas.

Galveston, Texas—A. Martini of the Dixie theater, is having plans drawn up for another house of 500 seats, to be called the Dixie vaudeville theater, and to use a mixed program.

Hereford, Texas—C. H. Dyar is building a new $10,000 house in this place. Winter & Block are the contractors.

Dallas, Texas—This city will soon have a new suburban theater in Oak Cliff, which is now under construction for E. L. Malone.

Dallas, Texas—The Star theater, Dallas' house for the negro population, will be reopened immediately, after a rest of some months.

Dalles, Texas—Motion Picture Journal, that southern trade publication, has moved its office to 1314 Young street.

San Antonio, Texas—H. T. Peebles, traveler for the General, was in San Antonio first part of March, and says business in that city seems to be recovering from a recent slump.

Belton, Texas—The entire equipment of the Aladdin theater, Denison, is being moved to Belton, where it will be installed in the new house being constructed by E. A. Kinney.

San Antonio, Texas—The Princess theater, San Antonio, will install a mixed program in the very near future, using Pantages vaudeville and feature pictures.

West, Texas—Martin Cole, manager of the Dreamland theater, is having plans drawn for a 700 seat house, to be one of the finest in that section.

San Antonio, Texas—The Queen theater, San Antonio, has started a special children's matinee every Saturday from 9 a. m. to 1 p. m., under the auspices of the San Antonio Mothers' Club. Manager William Politzer expresses pleasure over results so far.

RULES FOR ONE NIGHT SHOWS.

Omaha May Make Stringent Rules—Careless Conditions.

Special to Moving Picture World from Midwest News Service.

OMAHA, NEB.—Regulations for portable moving picture machines which are becoming more common in Omaha may be made more stringent. Attention of city officials has been called to the fact that where a single night's entertainment is given no fireproof booth is being used. On the other hand the machine often is set up between two rows of people, and in the absence of inspection of the wiring, a short circuit and consequent panic is always possible.

Vote on Sunday Shows in Seward.

Seward, Neb.—A vote on the question of closing the moving picture theaters on Sunday is desired at the April election. Voters have filed a petition with the city council asking that the issue be placed on the ballot.

Nebraska Changes.

Omaha, Neb.—The World Realty Company has let the contract for its new 1,500 capacity photoplay house at 1110-1114 Farnam street. It will be four stories high, of steel, with cream colored terra cotta front set off by bas relief designs.

Tecumseh, Neb.—George Dolph and Charles Campbell have leased the Lyric theater from J. B. Douglas.

Craig, Neb.—Tamisea & Morehouse have leased the moving picture theater here from E. N. Bovee.

Bancroft, Neb.—Ward & Ward have sold the Draw theater to L. W. Splichal.

DENVER WANTS FEATURES.

Exhibitors Say They Can't Get the People Out on Five-Cent Night.

By E. C. Day, Denver Corespondent of Moving Picture World.

DENVER, COLO.—Moving picture devotees in the Denver teritory have gone feature mad. They won't give their time or money for small stuff and as a result the regular program is a dead issue. Whereas a few months ago the exchanges such as the General, Universal and Mutual booked their customers on a circuit where one program would run for weeks without a change, they now are booking open. Here and there is a small theater that runs the regular program, but in most cases the exhibitor calls for only a single reel or two of comedy to run with a feature.

In the downtown houses in Denver proper nothing but features are being run. The same holds good in the larger residence theaters, while the suburban houses are running from two to five ten cent or feature nights. And the exhibitors in the latter class complain that they can't get anybody out on the five cent nights, indicating that it is only a matter of time until every theater in town will be on the ten cent basis.

In the Out-of-Town Districts.

Similar conditions exist throughout the Denver teritory. Chadron, Nebraska, for instance, has a population of only 2,000 people and but one theater, yet the feature picture predominates in the town. And it is not merely one feature a week or even two but Triangle, Fox and other features are being shown on four or five days each week.

So great has been the run on feature productions that Triangle films have not had an idle day since their release in the Denver teritory and the larger towns in the state are still awaiting their turn to play "The Lamb," one of the first productions. Paramount is unable to take care of all of its customers with one copy and is now arranging to get two copies on every release. Fox has its pictures in every town in the territory except fifteen and is booking with eleven Denver houses. The World, V-L-S-E, Kleine-Edison and Pathe exchanges report the same volume of business. The Masterpictures De Luxe have the call at the Mutual, while the Red Feature and Blue Bird releases are the business getters for the Universal. The General's Broadway Star features are second in demand only to "The Strange Case of Mary Page."

SCREEN CLUB'S LADIES' DAY.

Third Weekly Luncheon a Gala Event—Many Guests.

Denver, Colo.—The third regular weekly luncheon of the Rocky Mountain Screen Club was a gala event. It marked the first Ladies' Day and also turned out to be Guests' Day. There was a big turnout of members and their wives and sweethearts and in addition several members of Florence Roberts' company who were in the city appearing in a "Modern Magdalene" attended. The famous star, herself, was unable to be present.

Al Curtis, director of Joker comedies at Universal City, Los Angeles, was also a guest. He made a short speech in which he thanked the club for the honor conferred upon him.

Allen Curtis on Vacation.

Denver, Colo.—Allen Curtis, director of Joker comedies, which are a part of the Universal program, is home for a visit for the first time since he became associated with the moving picture industry. This means that Curtis is in Denver because this city has been his headquarters for 15 years and he calls it home because he likes it and because his mother and brother live here.

Richard Battles Promoted.

Denver, Colo.—O. A. Carlson, former book-keeper and later booking agent in the Denver exchange of the Mutual, has resigned on acount of ill health. Richard Battles who has been asociated with the Mutual exchange for years, working up from the humblest position in the shipping room is now chief booking agent.

Mrs. H. H. Quine Dies.

Denver, Colo.—A veil of gloom has been cast over the moving picture colony by the death of Mrs. H. H. Quine, wife of Harry Quine, treasurer of the Rocky Mountain Screen Club, one of the best liked exhibitors in this section. Mrs. Quine had been ill but a short time and her end was unexpected. Members of the Screen Club attended the funeral in a The sympathy of every man connected with the film industry in the Denver territory goes out to Mr. Quine.

Changes at the General Exchange.

Denver, Colo.—Two changes are announced in the General Film exchange by Manager W. H. Cree. W. C. Riter, assistant manager has resigned to accept a position as special traveling representative for the Melies and R. S. Nelson, formerly of the Salt Lake office of the General Film Co. has been made chief booker in the Denver office.

Recent Theater Changes.

Dillon, Mont.—We are indebted to Sydney Frantz, Pathe road man for news of the following theater changes in Wyoming and the Black Hills:

The Orpheum, combination vaudeville and moving picture house is now under the management of Earl L. Wheat, former owner and manager of the Pastime theater in Dillon, Montana.

Sheridan, Wyo.—The Pastime theater, the oldest in Sheridan, Wyo., has been taken over by J. C. Lindquista. He is a veteran in the film game but this is his first venture in the exhibiting line. He was camera man for the Universal company for several years and later was associated with the Selig company

Edgemont, S. D.—H. H. Myers and A. J. White, Jr. are to open a first class picture theater in Edgemont, S. D. Meyers is owner of the Opera House there and he will convert this into a photoplay theater.

Brush, Colo.—H. N. Desky has opened his new theater at Brush, Colo. It is a beauty and would do credit to a town of much greater size than Brush.

IN SAN FRANCISCO.

The Tivoli has inaugurated a change in policy and in the future the price of admission will be 10 cents for both matinee and evening performances, except on Sunday and holidays, when 10 and 20 cent prices will prevail.

The Idle Hour in the Mission District has been closed in order that work on the New Mission theater may be carried on.

S. S. Hutchinson, president of the American Film Manufacturing Co., was a recent visitor here from Santa Barbara.

California News Notes.

Gustine, Cal.—P. J. Bladt has taken over a theater here and has installed a Power's Cameragraph No. 6A and a Fort Wayne Compensarc.

Tulare, Cal.—Paul R. Reardon, owner of the Majestic, has reopened this house, featuring a Universal service.

Grass Valley, Cal.—The Amusu, conducted by H. M. Eddy, has been closed.

Oakland, Cal.—The Imperial, which was recently remodeled, is now showing feature films exclusively and has raised its price of admission to 10 cents.

Berkeley, Cal.—The T. & D. theater is showing a serial picture for the first time, "The Strange Case of Mary Page" being the offering.

Ticket Scalpers Tax

San Francisco Tax Collector, City and County, Issues Notice That All Theater Ticket Peddlers and Agents Must Get License—Fee Will Be $300 a Month—Theaters Accused of Playing for Higher Prices.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, Cal.—Edward F. Bryant, Tax Collector of the City and County of San Francisco, has issued a notice to the effect that all theater ticket scalpers and agents would be compelled in the future to take out ticket peddlers' licenses, the fee for which is $300 a month Theater tickets have been sold for a long time at various cigar stands and in saloons and charges have been made that theaters have used this method of selling seats to secure higher admission prices. At times when tickets would be unobtainable at the theater box office they could be secured on the outside at advanced rates.

Amusement Head Makes Long Trip.

San Francisco, Cal.—Morris Meyerfeld Jr., president of the Orpheum Circuit, has returned from a visit to New Orleans and New York and all the cities where this circuit maintains houses. In discussing the theatrical situation at large Mr. Meyerfeld expresses the opinion that moving pictures may be regarded as an adjunct of high class vaudeville. At several of its houses feature films are being shown with splendid success and this policy may be extended over the entire circuit.

Leon Bories Leaves General Film.

San Francisco, Cal.—Leon Bories, who has been connected with the General Film Company since its organization, and whose connection with the film business in San Francisco dates back to the establishment of the first exchange, has resigned his position as manager of this branch and has left for an extended automobile trip through southern California. His successor has not been named, as yet, and his duties have been taken over for the present by district manager H. H. Hicks. As Mr. Hicks will remain here until after the exchange is moved to its new location on Golden Gate avenue in April it will probably be several weeks before the selection of a permanent manager is announced. Before his departure on the vacation trip Mr. Bories was presented with a handsome loving cup by his associates in the local branch, many of whom have also been with the General Film for a long time.

Mutual Makes Changes.

San Francisco, Cal.—T. W. Johns, who has had charge of the Los Angeles branch of the Mutual for some time, has resigned this position and will shortly move to San Francisco to enter the business field. C. Mell Simmonds, who opened the Triangle exchange in San Francisco with such success a few months ago, has been appointed to the post of manager and passed through San Francisco recently on his way to the southern city.

Censors Approve "Damaged Goods."

Watsonville, Cal.—The recent announcement of the Turner & Dahnken Circuit that "Damaged Goods" had been booked for Watsonville, Cal., created quite a stir here and steps were taken by certain interests to prevent it from being shown. It was finally decided to submit the picture to a board of censors, consisting of city officials and leading citizens, and a special showing was made one morning by Mike Zar, who had charge of the house at this time. Almost without an exception those who viewed the film at this private showing declared that it should be shown by all means, this opinion being shared by Mayor Trafton, Secretary Gates of the Y. M. C. A., Rev. E. B. Hayes, Rev. C. L. Thackery, A. N. Judd, F. P. Krough and Dr. G. S. Easterday. Columns of space in the local papers were devoted to a discussion of the subject, but the finding of the censors was allowed to stand and the film was shown without further interference.

"Carmen" Repeated by Request.

San Francisco, Cal.—Manager Sid Grauman of the Empress theater has been compelled to listen to the many requests that "Carmen," with Theda Bara, be repeated at this house and this attraction has been booked for an early date. At its release he attempted to secure it for two weeks, but was unable to do so.

Nat Magner Secures Pavlowa Film.

San Francisco, Cal.—The California rights to the splendid Universal production featuring Anna Pavlowa have been secured by Nat A Magner and the initial showing will be made shortly in San Francisco. A two weeks' run has been arranged for at the Portola Theater.

San Francisco Briefs.

Capt. Leslie T. Peacocke, a prominent writer of moving picture scenarios, arrived here recently to join the forces of the California Motion Picture Corporation. He will prepare the scenario for the film dramatization of Edward Knoblach's "Kismet," in which Otis Skinner is to play the leading role.

The remodeling of the old American theater on Market street is progressing rapidly and will be opened early in the spring by Sheehan & Lurie as a high-class moving picture house. Many new features are being incorporated in this house, including the elimination of stairs wherever possible.

Melchoir H. Diepenbrock, who is now operating the Strand at Sacramento, Calif., was a recent visitor here to arrange for feature attractions and to secure the services of a local representative.

Mr. Christopher, of Fresno, Cal., who conducts the Bijou was also a recent visitor here and before leaving the city purchased a Wurlitzer orchestrion.

Morris L. Markowitz, head of the California Film Exchange, has returned from a visit to Los Angeles to attend a directors' meeting. J. B. Bryson, formerly in charge of the Laemmle exchange at Minneapolis, Minn., has been placed in charge of the Los Angeles branch of the California Film Exchange, taking the place of D. S. Markowitz, who has resigned. It was planned at first to send Abe Markowitz, of the San Francisco office, to fill this position but new arrangements have been made.

Sam Harris, of the Hippodrome Circuit, is making a visit to Los Angeles and San Diego.

A. Kay, at one time connected with the local film exchange business, has taken over the Kentucky theater at Nineteenth and Kentucky streets, and has installed much new equipment.

The Atlas Educational Film Company has been very busy of late, having disposed of four Atlas projection machines during the past week, one of these going to the Crockett, Cal. High School.

The Bell theater at Twenty-ninth and Mission streets has been closed and its proprietor, H. J. Skinner, has disappeared.

The High School at Auburn, Cal., is being equipped with a Motiograph projection machine by Edward H. Kemp.

William Webster, manager of the Strand at Woodland, Cal., was a recent visitor here. He has been ill of late and has been recuperating at Bartlett Springs.

Two Theater Transfers

Portland, Oregon, Theatrical Map Gets Big Change—National Sold to Local Men—Will Be Called Strand—Baker Theater Will House Northern Hippodrome Attractions and Feature Films.

By Abraham Nelson, Portland Correspondent of the Moving Picture World.

PORTLAND, Ore.—Two of the important theaters of this city changed hands March 7. The National, an exclusive photoplay house, passed to the Strand Theater Company, a new corporation, and the Baker theater, Portland's big stock house, was acquired by Levy Brothers, of Spokane and Seattle. While the deals were concluded simultaneously, it has not been disclosed that they were in any way related.

National Becomes Strand.

The Strand Theater Company, which acquired the National, was recently organized by S. Morton Cohen, pioneer in the moving picture filed in Portland, and Gus Metzger, manager of the local Universal film exchange, is said to be interested with Mr. Cohen in the new enterprise. The new company will change the name of their theater to the "Strand" and will make some changes in the interior of the theater. The house was closed for repairs on March 9 to reopen March 19. It will be managed by H. W. Pierong, formerly manager of the Portland Empress, and later superintendent of amusements of the Rose Festival Association.

Vaudeville will be combined with pictures and a five reel feature and four vaudeville acts will constitute a show. Two changes a week will be the rule and popular prices will prevail. The vaudeville acts will be booked through the Western Vaudeville Managers Association of Chicago and Universal service will undoubtedly continue in the house.

The affairs of the National Amusement Company were controlled by a receiver for some time. The sale to the Strand corporation permits the old company to liquidate and it was announced a few days after the consummation of the deal that creditors of the National would be paid in full.

Baker to Become Hippodrome.

The Baker theater, which for several years has housed Portland's popular stock company, will be renamed the "Hippodrome," according to recent announcements in Portland papers, when the stock season closes May 1. Levy Brothers Hippodrome attractions, together with feature pictures will show in the house. This Hippodrame circuit, sometimes called the Northern Hippodrome, has no connection with the Ackerman and Harris Hippodrome circuit which recently leased the building occupied by the Portland Orpheum. While the newspaper announcement stated definitely that the deal had been closed, more recent information disclosed that several details of the transaction were still being considered at the time of this writing.

Features Will Command Good Prices.

Exchange men were highly pleased with the coming of these new enterprises to Portland and stated that their advent to the city would have a noticeable effect on the feature film market.

More Censorship Gospel.

Portland, Ore.—During the month of March members of the city censor were scheduled to speak on censorship in one of Portland's leading churches and a committee from the motion picture interests called on Mayor Albee to ask, among other things, the reason for the apparent spreading of censorship gospel. The Mayor replied that inasmuch as the city already had censorship, the speakers were merely explaining its workings and not spreading its doctrines. When interviewed later he stated that the city desired to do nothing that would disrupt the pleasant feeling now existing between the administration and the film men.

"Mary Page" Contest.

Portland, Ore.—Manager L. B. Christ of the Pickford theater, Portland, has arranged to run a contest in connection with his showing of the Essanay serial and at the conclusion of its run in his theater, Mr. Christ will present a "Mary Page" gown to the most popular young lady entered as a candidate in the contest. Women's clubs and civic organizations have been interested in the venture. Votes will be given with admission tickets.

Vancouver, Wash., Theater Sold.

Vancouver, Wash.—Chris Engleman has sold the Palace theater, Vancouver, Washington, to Kiggins and McGill who will conduct the house under its present policy. This firm operates the U. S. A. and Rex theaters in Vancouver and the Grand at Camas, Wash.

Heard on Film Row.

Bend, Ore.—L. E. Dodson, who leased his theater at Bend, to L. Doner for a short period, has again taken charge of the house.

Portland, Ore.—Pantages Circuit has booked Pathe's "Iron Claw" to follow "The Girl and the Game" which has been showing in the Pantages theaters in this territory.

Clatskanine, Ore.—R. C. Bacon has reopened the Columbia theater at Clatskanine.

Portland, Ore.—A. R. Patton, road man for Mutual out of Spokane, was in Portland territory temporarily, working in Eastern Oregon.

La Grande, Ore.—"The Battle Cry of Peace" did a record breaking business at the Arcade theater and the newspapers gave editorial space to favorable comments on the picture.

Pendleton, Ore.—Dr. N. A. Medernach sold his theater, the Orpheum, to Livermore & Gullich. Dr. Medernach is contemplating locating in Portland.

Portland, Ore.—Sol Baum, the new manager of the Portland Blue Bird office, retured recently from a trip through the eastern part of his territory and reports that he booked his features in every town on the line.

Portland, Ore.—Recent out of town film men visiting on Film Row were F. A. Perin, of the Savoy, Eugene, Oregon, E. M. McGann, of the Grand, Sheridan, Oregon, George Endert, World Film Corporation, Seattle, and E. R. Redlick, Fox Film Corporation, San Francisco.

SALT LAKE SCREEN CLUB.

Organization Started — Will Promote Baseball Team and Bowling League.

By H. W. Pickering, Salt Lake Correspondent of Moving Picture World.

SALT LAKE CITY, UTAH.—A screen club for Salt Lake and Utah managers, exchange men and others connected with the industry in this teritory, is projected. Meetings have been held and it is likely that the club will be formed within a short time. As a starter, a meeting was held March 9 in the offices of the General Film Company, at which it was decided to promote interest in the project by forming a bowling league and a baseball league from the men in Film Row. Already several theater parties and suppers have been held and a number of exhibitors and exchange men have been regular attendants at the bowling alleys.

T. Y. Henry in Charge of Local General.

T. Y. Henry, formerly of the Denver office of the General Film Company, is now in charge of the office in this city, succeeding Roy Madden, who is on the road in the interest of the "Strange Case of Mary Page."

J. R. Cummock, Assistant at V-L-S-E.

James R. Cummock, for several years identified with the Paramount program in the Progressive Motion Picture Company on the Pacific Coast, is now in Salt Lake as assistant manager of the V-L-S-E office.

Business Notes.

"The Birth of a Nation" is playing a three weeks' engagement at the Salt Lake theater and the attendance has been large. A return engagement of one week will be played in April, during the semi-annual conference of the "Mormon" church, when thousands of out-of-town visitors are in Salt Lake.

Louis Marcus, president and general manager of the Notable Feature Film Co., returned recently from an extended visit on the Pacific Coast.

Denham Palmer, district manager of the World Film, was in Salt Lake last week on a regular tour over his territory. He expressed satisfaction with the success of local Manager Hugh Rennie and his salesmen in placing the World products in this territory.

The large organ at the American theater, which was at the time of its installation the third largest instrument of the sort in the city, has been almost doubled by the addition of another set of pipes on the opposite side of the house.

CHILDREN'S FILM CENSORS.

Spokane to Have Board to Choose Good Films for Juveniles.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Growing out of the inauguration locally of exclusive moving pictures for children by Dr. Howard S. Clemmer of the Clemmer theater about a year ago, is another organization headed by Mrs. J. T. Burcham of Spokane, called the National Juvenile Motion Picture Board. This is along the lines of the Louisville, Ky., also National Board of Censors for Children's Motion Picture Shows, started by Mrs. Frederick Levy. An authorized list of films chosen by it was printed in the MOVING PICTURE WORLD in our issue of July 3, 1915, page 52. The purpose of this new Spokane board is likewise to have pictures censored especially for children, and recommend a chosen list for children. It is the aim of the organization to have affiliated branches in cities and towns throughout the country, just as the Louisville board has, under the patronage of Federated Women's Clubs, and to urge producers and exhibitors to make this a special feature of having, at least weekly pictures exclusively for children of tender years, instead of allowing them to see problem plays beyond their years. Mrs. Burcham could get valuable help in this work by addressing Mrs. Levy, in the care of the board, at Louisville, Ky.

BUILDS UP POOR THEATER.

Exhibitor Packritz Brings Order and Success to Empress at Spokane.

Spokane, Wash.—C. Packritz, who took over the Empress theater, Spokane, last fall, after it had made several failures, due to mismanagement and some ill-conducted contests resulting in one of the principals suddenly leaving town, has put that place on a paying basis and is now doing a nice business. He experienced some difficulties at first in living down the name of the place, but now reports business good.

He reports that "The Goddess" serial, which closes March 17, has brought good

results and that he has signed for "The Strange Case of Mary Page."

Spokane Film Brevities.

B. W. Copeland, manager of the Rex theater, has made some changes in his theater and put in some box seats, which sell at 10 cents each. He also announces that he is using the Metro, the Universal, and the World Film on various days, weekly, and that he is having excellent results from such a change.

Starting March 12, Lee S. Forbes of the Class A will use the World program, having arranged for the full program of first run pictures for his house.

Local Film Hits.

Among the film hits in Spokane theaters for the week of March 5 were Billie Burke in "Peggy," which drew large patronage at the Liberty; Nance O'Neil in "The Witch," at the Casino; Charlotte Walker in "The Trail of the Lonesome Pine," at the Clemmer; Lionel Barrymore in "A Yellow Streak" at the Class A, and Charles Chaplin in "His First Vacation" at the Hippodrome.

IN BRITISH COLUMBIA.

Will Permit No Crowding.

Edmonton, Alberta.—As a result of the conviction of Manager Hazza of the Empress theater in Edmonton, of the offense of allowing patrons to stand in the lobby of his theater, the police commission passed the following resolution, which was sent to the city council for the information of that body:

"That the Chief Constable be instructed to see that his officers maintain a careful supervision of the crowding said to be prevalent in the entrances and exits of local picture theaters, and to take action forthwith unless this dangerous practice is stopped." The report was filed.

A complaint made to the council at the last meeting by G. H. May, and dealing with the same matter, was recommended filed by the safety and health committee, as the commissioners' resolution covered May's complaint. Reports indicate that for the present, at least, the construction placed upon the law in the recent case is to be enforced.

Variety Reopens.

Victoria, B. C.—The Variety theater, which has been closed recently during extensive alterations to the interior, reopened for business on March 6. Hector Quagliotti, manager of the Colonial in Vancouver, who came to Victoria to supervise the opening, has returned home. Universal's "The White Scar" played the opening engagement, and the Bluebird Photoplays will open at this house on March 27.

Combination in Kamloops.

Kamloops, B. C.—W. A. Wilkinson, manager of the opera house, has secured from his chief competitor, "Daddy" Brown, control of the Empress theater, and will in the future conduct both houses. The opera house will at times house road attractions, showing pictures the balance of the time at 5 and 10 cents. The main picture house hereafter will be the Empress, to which the Wilkinson orchestra is to be transferred. Prices here will be 10 and 15 cents, with V-L-S-E and other high class productions.

Big Feature in Small Town.

Souris, Manitoba.—That a high class feature can be shown to good advantage in a small town was conclusively shown recently by Manager William Harper of the Lyceum in Souris, Manitoba—a town with a population of 800. Mr. Harper booked "The Spoilers" for one night at a flat rental of $75, fixed his admission price at fifty cents, and by a vigorous campaign succeeded in bringing his gross receipts up to $175.

Co-operation Agreement

In Western Canada, Several Exhibitors Start National Film Service, a Co-operative Exchange to Book Features for Themselves at Pro-rata Costs—How It Is to Be Conducted—Theaters Already in the Scheme.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

VANCOUVER, B. C.—An interesting and locally novel development in the manner of conducting a film exchange is now being experimented with by W. P. Dewees, manager of the Rex theater in Vancouver, and the leading spirit in the newly-formed National Film Service, handling the V-L-S-E and Triangle programs throughout Western Canada. Mr. Dewees has just returned from Montreal, where he settled the Triangle deal with E. A. Fenton, in charge of the Triangle in Canada, and P. L. Waters, who made the trip up to Montreal from New York.

Mr. Dewees talked interestingly of the policy of the new film service when seen by the Moving Picture World correspondent, and outlined his plans. "Our ideas," said Mr. Dewees, "is not to secure a profit for the National Film Service, nor for the three men who have formed it. We are all exhibitors ourselves, and are forming a circuit covering our territory which will be of benefit to us in a larger way than through the simple exaction of an exhorbitant rental for our pictures, and will give the same advantages to every house using our service.

"Many houses (one of them in each town), are already using the V-L-S-E productions. To those of our established customers who desire it, the Triangle franchise will also be given, and each manager will be quoted a price that equals only his pro rata share of the total rental which is paid for the films. They will not be offered to a competing house on any consideration until the man we are already tied up with, has definitely decided that he does not want them. There will be no bidding of one man against another, and if our associate in any town desires to continue with us there will be no transfer of his franchise to any competing house, even though we might be offered many times the price we were receiving from him. We have, of course, figured out the approximate amount we should receive from each town, and on more than one occasion have been able to give a manager our service at a lower figure than he offered for it, simply because we had figured his town at a lower price. Through our taking each film for an extended period, and using it continuously during that time, a low rental is secured, and every exhibitor on the circuit shares in this advantage.

"Our principal object in the forming of an extensive circuit, and one that will be permanent, is to enable us to be in a position to make a definite and large offer for any production or program which we may desire to book, with at all times a definite and exact knowledge of what we are in a position to pay for it. All advantages which lie in the ability to operate on a large scale are shared equally by all users of the service.

"The circuit as at present constituted includes the Rex and Globe theaters in Vancouver, the Royal Victoria in Victoria, the Province and Bijou in Winnipeg, the Strand in Calgary, the Empress in Edmonton, the Rose in Regina, the Daylight in Saskatoon, Sask., the Savoy in Moose Jaw, Sask., the Empress in Prince Albert, Sask., the Empire in Brandon, Man., the Edison in New Westminster, B. C., and the Empress in Kamloops, B. C."

"I believe," said Mr. Dewees in conclusion, "that this is an ideal arrangement for the exhibitor."

Liberals Win Again.

Vancouver, B. C.—British Columbia exhibitors are one step nearer a change of government in the province, and consequently in the censor's office, through the defeat of Hon. A. C. Flumerfelt, the Bowser candidate in the Victoria by-election. This closely followed the victory of M. A. Macdonald in Vancouver, and seems to assure a Liberal landslide in the general election. Premier Bowser would probably be inclined to promise almost anything asked for by the exhibitors at the present time, but as his defeat seems assured it is probable that nothing will be attempted for the present. On the evening preceding the election a great political meeting was held in the Royal Victoria theater, at which Premier Bowser, the Minister of Lands and the Minister of Finance made speeches.

Ideas and Business Notes.

Winnipeg, Man.—C. W. Rowley, Manitoba provincial commissioner of the Boy Scout movement, lent his enthusiastic aid in boosting the pictures of French Boy Scouts, shown during a recent week at the Orpheum here. Partly as a result of his efforts Manager E. J. Sullivan of the Orpheum, put on a special show on Saturday morning, running these films and several others.

Vancouver, B. C.—James W. Pilling, manager of the Orpheum, reports that the best drawing card he has had in his house for many months was the Mutual Masterpicture, "The Girl from His Town," with Margarita Fischer. This production was shown for three days, and Mr. Pilling frequently had a crowd waiting in the lobby. This means something at the Orpheum, as it is by far the largest house in town, seating 1,700.

Winnipeg, Man.—George Law, manager for the General Film Company in this city, reports a considerable increase in business for the General in recent weeks and states that many exhibitors are favoring a return to shorter subjects. The Signal Film Corporation's serial, "The Girl and the Game," has opened at the Majestic and will also be shown at the Starland.

Calgary, Alta.—John Hazza, manager of the Empress theater in Edmonton, was a recent visitor to Calgary, where a meeting had been arranged with W. P. Dewees of Vancouver. Mr. Hazza reports business as being uniformly good in Edmonton.

"The Battle Cry of Peace," the Vitagraph company's great preparedness picture, opened at the Rex in Vancouver on March 7, and continued throughout the week. Very few cuts were made in this film, and the customary tendency to delete from American pictures any evidence of an "unnecessary display of U. S. flags," or even to reject a picture on this account, was noticeably absent. The run started off to good business, and applause was frequent. Pursuant to a decision reached just before the opening of the engagement, night prices are 50 cents and $1.00, with matinees at 25 and 50 cents.

Broy and Whitehead, handling "The Spoilers" in Canada, have recently opened offices in the Phoenix block in Winnipeg, and are booking their feature throughout this section of the country, having just played return engagements at Edmonton, Regina, Saskatoon and other towns, as well as two weeks in Winnipeg at the National, Osborne and Colonial theaters. They are now booking the picture in houses in towns ranging from 600 to 3,000 population. A new print has just been brought into Canada, and Broy and Whitehead will soon leave for the East, to show in Montreal, Toronto, and other eastern points.

Calendar of Daily Program Releases

Releases for Weeks Ending April 1 and April 8

(For Extended Table of Current Releases See Pages 166, 168, 170.)

General Film Company.

Current Releases

	(Serial No.)
MONDAY, MARCH 27, 1916.	
BIOGRAPH—The Golden Supper (Drama) (Biograph-Reissuue No. 43)	20269
ESSANAY—The Strange Case of Mary Page No. 10 "The Clew" (Two parts—Drama)	
KALEM—The Little Monte Carlo (No. 1 of the "Social Pirates" (Two parts—Drama)	
LUBIN—Otto the Soldier (Comedy)	20270
SELIG—A Social Deception (Three parts—Drama)	20264-5-6
SELIG—A Selig-Tribune No. 25, 1916 (Topical)	20268
VITAGRAPH—Three Johns (Comedy)	20267
TUESDAY, MARCH 28, 1916.	
BIOGRAPH—Alias Jimmy Barton (Two parts—Drama)	20274-5
ESSANAY—The Dixie Winner (Two parts—Drama)	20271-2
KALEM—Ham and the Hermit's Daughter (Comedy)	20273
WEDNESDAY, MARCH 29, 1916.	
BIOGRAPH—Madelaine Morel (Three parts—Drama)	20278-9-80
ESSANAY—Vernon Howe Bailey's Sketch Book of Paris (Cartoon-Comedy)	20277
A scenic subject on the same reel	20277
KALEM—The Trailing Tailor (Comedy)	20276
THURSDAY, MARCH 30, 1916.	
LUBIN—The Voice in the Night (Three parts—Drama)	20281-2-3
SELIG—Selig-Tribune No. 26, 1916 (Topical)	20284
VIM—Their Vacation (Comedy)	20285
FRIDAY, MARCH 31, 1916.	
KALEM—Almost a Heroine (Comedy)	20289
KNICKERBOCKER STAR FEATURE—The Home Breakers (Three parts—Drama)	20286-7-8
VIM—Anvils and Actors (Comedy)	20291
VITAGRAPH—Freddy Foils the Floaters (Comedy)	20290
SATURDAY, APRIL 1, 1916.	
ESSANAY—The Spider's Web (Three parts—Drama)	20292-3-4
KALEM—The Trapping of Peeler White (No. 73 of the "Hazards of Helen" Railroad Series—(Drama)	20299
LUBIN—Billie's Double (Comedy)	20295
SELIG—Her Dream of Life (Drama)	20300
VITAGRAPH—Out of the Quagmire (Three parts—Broadway Star Feature)	20296-7-8

General Film Company.

Advance Releases

MONDAY, APRIL 3, 1916.

BIOGRAPH—Three Friends (Drama—Biograph Reissue No 44).
ESSANAY—The Strange Case of Mary Page No. 11 (Two parts—Drama).
KALEM—The Corsican Sisters (No. 2 of "The Social Pirates" (Two parts—Drama—Special Release).
LUBIN—The Fatal Bean (Comedy).
SELIG—The Devil, the Servant and the Man (Three parts—Drama).
SELIG—Selig-Tribune No. 27, 1916 (Topical).
VITAGRAPH—Her Partner (Drama).

TUESDAY, APRIL 4, 1916.

ESSANAY—Title not yet announced.
KALEM—From Altar to Halter (Comedy).
LUBIN—The Return of James Jerome (Two parts—Drama).

WEDNESDAY, APRIL 5, 1916.

BIOGRAPH—Paths That Crossed (Three parts—Drama).
ESSANAY—Title not yet announced.
KALEM—Trapping the Bachelor (Comedy).

THURSDAY, APRIL 6, 1916.

LUBIN—The Scarlet Chastity (Three parts—Drama).
SELIG—Selig-Tribune No. 28, 1916 (Topical).
VIM—Mamma's Boys (Comedy).

FRIDAY, APRIL 7, 1916.

KALEM—The Fickle Fiddler's Finish (Comedy).
KNICKERBOCKER STAR FEATURE—The Millionaire's Son (Three parts—Drama).
VIM—In the Ring (Comedy).
VITAGRAPH—Friday the Lonely (Comedy—Drama).

SATURDAY, APRIL 8, 1916.

ESSANAY—Title not yet announced.
KALEM—The Record Run (No. 74 of the "Hazards of Helen" Railroad Series (Drama).
LUBIN—A Wise Waiter (Comedy).
SELIG—Along the Border (Western—Drama).
VITAGRAPH—The Other Way (Broadway Star Feature—Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Calendar of Daily Program Releases

Releases for Weeks Ending April 1 and April 8

(For Extended Table of Current Releases See Pages 166, 168, 170.)

Universal Film Mfg. Company.

SUNDAY, MARCH 26, 1916.

	Serial No.
LAEMMLE—No release this day.	
L-KO—A Friend—But a Star Boarder (Comedy)..	01301
REX—A Social Outcast (Three parts—Drama)....	01300

MONDAY, MARCH 27, 1916.

NESTOR—The Janitor's Busy Day (Comedy).....	01304
RED FEATHER PHOTOPLAY—Autumn (Five parts—Drama)	01303
UNIVERSAL SPECIAL FEATURE—Graft No. 16, "Pirates and Finance" (Two parts—Drama)....	01320

TUESDAY, MARCH 28, 1916.

GOLD SEAL—Lady Raffles Returns (Two parts—Drama), ...	01306
IMP—The Gasoline Habit (Comedy).....	01307
REX—There's No Place Like Home (Drama).....	01306

WEDNESDAY, MARCH 29, 1916.

ANIMATED WEEKLY—Number 13 (Topical).....	01310
LAEMMLE—The Blackmailer (Drama).....	01309
VICTOR—The Model Husband (Two parts—Comedy)	01308

THURSDAY, MARCH 30, 1916.

BIG U—No release this day.	
LAEMMLE—A Fool's Gold (Three parts—Drama)..	01311
POWERS—Between Midnight (Comedy).....	01312

FRIDAY, MARCH 31, 1916.

IMP—Scorched Wings (Three parts—Drama).....	01313
NESTOR—He Almost Eloped (Comedy).....	01314
VICTOR—No release this day.	

SATURDAY, APRIL 1, 1916.

BISON—The Night Riders (Two parts—Drama)....	01315
JOKER—The Tale of a Telegram (Comedy).....	01317
POWERS—A Serpent in the House (Comedy).....	01316

SUNDAY, APRIL 2, 1916.

LAEMMLE—No release this day.	
L-KO—Caught On a Skyscraper (Two parts—Comedy)	01319
REX—Her Sister's Sin (Drama).....	01318

MONDAY, APRIL 3, 1916.

NESTOR—How Times Do Change (Comedy).....	01322
RED FEATHER PHOTOPLAY—Two Men of Sandy Bar (Five parts—Drama).....	01321
UNIVERSAL SPECIAL FEATURE—Graft No. 17 "Queen of the Prophets" (Two parts—Drama).	01338

TUESDAY, APRIL 4, 1916.

GOLD SEAL—Lord John's Journal No. 5 "The League of the Future" (Three parts—Detective—Dr.)..	01323
IMP—The Town That Tried to Come Back (Comedy)	01324
REX—No release this day.	

WEDNESDAY, APRIL 5, 1916.

ANIMATED WEEKLY—Number 14 (Topical).....	01327
L-KO—For the Love of Mike and Rosie (Three parts—Comedy)	01326
VICTOR—The Little Fraud (Drama).....	01325

THURSDAY, APRIL 6, 1916.

BIG U—Hungry Happy's Dream (Comedy).....	01329
LAEMMLE—The Eyes of Fear (Two parts—Drama).	01328
POWERS—The Dance of Love (Novelty).....	01330
—The Brush Industry (Educational).....	01330

FRIDAY, APRIL 7, 1916.

IMP—Dare-Devils of War (Two parts—War-Drama)	01331
NESTOR—A Leap Year Tangle (Comedy).....	01333
REX—The Still Voice (Drama).....	01332

SATURDAY, APRIL 8, 1916.

BISON—Behind the Mask (Two parts—Drama)....	01334
JOKER—His Highness the Janitor (Comedy).....	01335
POWERS—No release this day.	

Mutual Film Corporation.

SUNDAY, MARCH 26, 1916.

	Serial No.
BEAUTY—The Bubbles and the Barber (Comedy)...	04580
GAUMONT—See America First, No. 25 (Scenic).....	04579
—Keeping Up with the Joneses (Cartoon-Comedy)	04579
VOGUE—Devilish Business (Comedy).....	04581

MONDAY, MARCH 27, 1916.

MUTUAL MASTERPICTURES DE LUXE—The Love Liar (Centaur—Five parts—Drama—No. 86)....	

TUESDAY, MARCH 28, 1916.

AMERICAN—In the Shuffle (Three parts—Drama)..	04582-3-4
FALSTAFF—Paul's Political Pull (Comedy).....	04585

WEDNESDAY, MARCH 29, 1916.

BEAUTY—A Trunk an' Trouble (Comedy).....	04589
THANHOUSER—Fear (Three parts—Drama).....	04586-7-8

THURSDAY, MARCH 30, 1916.

FALSTAFF—The Snow Shoveler's Sweetheart (Com.)	04591
MUTUAL MASTERPICTURE DE LUXE—Revelations (American—Five parts—Drama—No. 87).	
MUTUAL WEEKLY—Number 65 (Topical).....	04592
VOGUE—The Lion Hearted Chief (Comedy).....	04590

FRIDAY, MARCH 31, 1916.

CUB—Jerry Among the Smugglers (Comedy).....	04696
MUSTANG—Snow Stuff (Three parts—Drama).....	04593-4-5

SATURDAY, APRIL 1, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Net (Thanhouser—Five parts—Drama—No. 88).....	

SUNDAY, APRIL 2, 1916.

BEAUTY—Bumble's Job (Comedy).....	04598
GAUMONT—See America First No. 29 "Charleston, S. C." (Scenic).....	04597
—Keeping Up with the Joneses (Cartoon—Comedy)	04597
VOGUE—On a Still Hunt (Comedy).....	04599

MONDAY, APRIL 3, 1916.

AMERICAN—Ways of the World (Two parts—Dr.)	04600-1
FALSTAFF—Ruining Randal's Reputation (Comedy)	04602

TUESDAY, APRIL 4, 1916.

THANHOUSER—Oh! Oh! Oh! Henery (Comedy)....	04603
VOGUE—Bungling Bill Detective (Comedy).....	04605

WEDNESDAY, APRIL 5, 1916.

BEAUTY—Billy Van Deusen's Muddle (Comedy)....	04607
GAUMONT—See America First No. 30 (Scenic)....	04608
—Keeping Up with the Joneses (Cartoon Comedy)	04608
MUTUAL WEEKLY—Number 66 (Topical)	04606

THURSDAY, APRIL 6, 1916.

AMERICAN—Bonds of Deception (Three Parts—Drama)	04609-10-11
MUTUAL MASTERPICTURE DE LUXE—The Haunted Manor (Gaumont—Five parts—Psychology—Drama) (No. 89).....	

FRIDAY, APRIL 7, 1916.

CUB—The Winning Punch (Comedy).....	04614
MUSTANG—Two Bits (Two parts—Drama).....	04612-3

SATURDAY, APRIL 8, 1916.

FALSTAFF—The Professor's Peculiar Precautions (Comedy)	04618
MUSTANG—Under Azure Skies (Three parts—Western—Drama)	04615-6-7
MUTUAL MASTERPICTURE DE LUXE—The Traffic Cop (Thanhouser—Five parts—Drama) (No. 90)	

During the week of March 26 two new David Horsley productions of uncommon merit are available to exhibitors.

On March 27 will be released as a Mutual Masterpicture, de luxe edition, a five part feature entitled "The Love Liar." It is a pretentious and skillfully made production of an absorbing dramatic play of the finer type, beautifully photographed, and convincingly enacted by a popular cast of players headed by Crane Wilbur.

On March 31 will be released a one reel Cub Comedy, "Jerry and the Smugglers," a rollicking farce of good, clean fun presented by George Ovey and an all-comedy cast.

Productions such as these will please in any theatre and reflect their value in the box office. Ask your nearest of the Mutual exchanges in the United States and Canada for bookings.

DAVID HORSLEY PRODUCTIONS

Stories of the Films

General Film Company

SELIG.

SELIG-TRIBUNE, No. 19 (March 6).

Laredo, Texas.—American and Mexican health officers disinfect Mexican immigrants and give them a gasoline shampoo to prevent the spread of typhus fever in the United States.

Ottawa, Canada.—His Royal Highness The Duke of Connaught, Governor General of Canada, and his staff leaving government house for Howick's Hall to review troops about to leave for the front.

Rockford, Maine. — The new superdreadnaught Pennsylvania has her trial tests here under supervision of navy officials.

Waverly, Mass.—Tobogganing and rolling snow balls, form a part of the winter pastimes of the young women members of The Belmont Springs Country Club.

Ottawa, Canada—The Pembroke Curling team of Pembroke, Ontario, defeats the Thistle team of Montreal in the final match of the series held here.

San Francisco, Cal.—General Gloom, alias "Kid Hard Times," in the form of a great iron hammer, arrives here and is buried after being kicked out of every city west of Syracuse, N. Y. Miss Lillian Thompson cuts the rope which confines "Bad Business" to a watery grave off the Farallone Islands, and inaugurates a Period of Prosperity.

Washington, D. C.—Patriotic high school girls of this city organize a rifle club and hold daily practice drills on the White House grounds.

Maplewood, Mo.—Two persons are killed and fifty injured by explosion of 3,000 pounds of dynamite which wrecks houses for eight blocks and shatters windows within a radius of one mile.

Ottawa, Canada.—The "Tool and Telegraph" detachments of the Engineers' Corps of the Canadian Expeditionary forces are hard at work at the Engineers Training Depot here.

San Francisco, Cal.—The latest—very latest—thing in autos! The double jointed, telescopic, triple expansion, all-the-comforts-of-home auto! One guess as to the name of this car.

San Francisco, Cal.—A shipment of testudinate reptiles from Honolulu reaches this port with some chelonian virgata specimens estimated at 400 years old! Turtles!

SELIG-TRIBUNE NO. 20 (March 9).

Seattle, Wash.—The S. S. Talthydius arrives here from China and Japan with an $8,500,000 cargo, including the largest shipment of rubber ever brought across the Pacific. Birds, geese and goldfish form a part of the miscellaneous cargo.

Cambridge, Mass.—Cambridge's biggest bonfire occurs when the seventy-year-old hospital for contagious diseases is burned by city firemen.

Chicago, Ill.—New use for an old savings bank—it's a pocket in which the "Flapper" may tuck away her powder puff and handkerchief. Reducing the petticoat to its least common multiple, Milady discards the petticoats and keeps the ruffles. She mounts these on rubber bands which also serve for garters.

The Balkans—Thousands of French troops arrive in Stroumitza after days of weary travel and hardship.

Portland, Ore.—High school boys, who are members of the Naval Reserve, spend Sunday aboard the old ironclad training ship "Boston," which will soon be supplanted by the old "Marblehead."

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Seattle, Wash.—Miss Joy Jenott demonstrates her method of handling a dory as she did on Yakutat Bay in making a huge catch of salmon for President Wilson and Cabinet members. The salmon for the Capital is packed in gold cans, each engraved with the recipient's name. A gold nugget and nine gold bricks accompany the gift.

Palm Beach, Fla.—Riding in wheel chairs, bathing in the surf and tea dancing, form the principal part of the day's program at this fashionable winter resort.

Chicago, Ill.—Captain "Joe" Tinker and his "Cubs" leave here in their Pullman De Luxe for spring training quarters at Tampa, Fla. "Joe" Tinker at the throttle. Owner Charles Weeghman holds the youngest baby "Cub."

The Island of Moudros.—The French reinforcements for the Allies arrive at a naval base here for the purpose of joining the English at Salonika. At evening the searchlights of the fleet flash messages to each other.

A SOCIAL DECEPTION (Three Parts—March 27).—The cast: Page Carter (Harry Mestayer); Grace Elliott (Eugenie Besserer); Delancey Rensselear (James Bradbury); Violet Rensselear (Grace Darmond); Blake Penderly (Wheeler Oakman); G. Roache Dunning (Al W. Filson); Octavia Carter (Vivian Reed). Directed by T. N. Heffron.

Delancey Rensselear receives a letter from his daughter, Violet, who has been in a convent in Europe for some time, advising him that she will soon be in America, and that she will be accompanied by a wealthy widow, Mrs. Grace Elliott. At the same time Rensselear's lawyer calls and informs him that all the stocks he has been investing in are absolutely worthless, and that Rensselear is financially ruined.

Rensselear decides to do what he can for his only daughter, and goes to Mrs. Roache Dunning, a social leader. He tells her his story, and she agrees to engage Violet as her social secretary, and to endeavor to arrange for a wealthy marriage for the girl.

Meanwhile, on the homeward journey, Violet meets Blake Penderley, and falls in love with him, finally becoming engaged to him. Mrs. Elliott is jealous of Violet, and finally persuades Blake to marry her.

Violet arrives home, and her father takes her to Mrs. Dunning, where she assumes her work as social secretary. As the days go by, Page Carter arrives in town in search of his long-lost sister. He is told of Violet, and seeks her acquaintance. He follows her to a bank and there causes her to believe that she is a thief for picking up a paper containing a few bills which he himself had placed there. Carter also poses as a thief.

Finally Carter attends a dinner given in his honor at Mrs. Dunning's home where Violet is to meet a wealthy man. She is surprised to discover that the man of wealth is none other than Carter, who has posed as a crook. In the course of conversation, Carter also discovers the whereabouts of his sister Octavia, whom Violet had previously met at her dressmaker's. Carter asks Violet to marry him, much to the satisfaction of all parties concerned.

HER DREAM OF LIFE (April 1).—The cast: Howard Crossley (Harry Mestayer); Rita Crossley (Grace Darmond). Written by Lottie S. Beckelman. Produced by Frank R. Beal.

Rita Crossley, wife of Howard Crossley, a well-to-do clubman, who spends his time in riotous living, passes away after a life of loneliness. Crossley, too late, realizes that he has lost his best friend.

As he lingers at the side of the lifeless clay, he finds a book which he opens and reads. This book is the diary of Rita Crossley, his wife, and as he turns the pages over one by one, days that have long gone by come back to him. He remembers the happiness of their early days of marriage, and discovers that his wife's dream of life was for home and for family. The diary impresses a lesson upon him, and he resolves thereafter to lead a more sedate life.

KALEM.

FOR SWEET CHARITY (March 21).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); I. Sellem (Porter Strong); Ruby Lyps (Norma Nichols); The Cook (A. Edmondson).

I. Sellem declares that in every fourth box of soap he sells there is a dollar bill. He doesn't intend to give one away, but Ham and Bud by a clever ruse succeed in getting a greenback from him. Their attention is drawn to a charity bazaar, and they enter.

It's all off when Ruby Lyps is disclosed with a sign over her head reading "Kisses $1.00 Each. For Sweet Charity." Having paid their way in, Ham and Bud only have eighty cents between them. Their efforts to make the eighty cents do the work of a dollar wind the bazaar up in a whirlwind finish, but there's still more fun in store for Ham and Bud when they get jobs in the kitchen of a fashionable restaurant.

AT BACHELOR'S ROOST (March 22).—The cast: Ethel (Ethel Teare); Her Father (Gus Leonard); Jack (Jack MacDermott); His Uncle (Charles Mulgro); The Lovers (Al Fretas, J. North and R. Zell). Author, Howard Irving Young. Producer, William Beaudine.

Ethel has too many lovers to suit her father, so he speedily accepts the invitation of his old friend to visit Bachelor's Roost, "where there isn't a man under sixty." Ethel finds Bachelor's Roost the limit of depression. Then Jack, home from college to visit his uncle, happens along. His uncle, fearful of the wrath of Ethel's father, tries to persuade Jack to leave, but that young man will not be moved, for he has seen the dashing Ethel. Wigs and make-up in his suitcase from his college amateur play offer a solution and when Jack next appears he is "not under sixty." The mix-ups that follow may well be imagined, but suffice it to say that Ethel finds a lover even at Bachelor's Roost.

WHEN THINGS GO WRONG (March 24).—The cast: Sis (Sis Hopkins); Jack Newlywed (Arthuur Albertson); Nell Newlywed (Mary Kennedy); Mother Sharp (Olive West); Father Grumpy (Richard Purdon); Indifferent Ignatz (Henry Murdock); Bill, the Janitor (Frank Minzey). Author, Frank Howard Clark. Producer, Robert Ellis.

Things surely do go wrong in the home of the Newlyweds, where Sis is the first and only servant. First mother-in-law and father-in-law, who have never met, have a run-in at the railroad station that grows worse when they arrive home with Sis as escort. Then Sis has to mess one thing up after another until everybody is calling her down. Sis decides to end it all then and there in a tornado of excitement that ends with Sis' blunders patching everything up and bringing the dove of peace to the home of the Newlyweds.

THE DETECTIVE'S PERIL (No. 72 of "The Hazards of Helen"—March 25).—The cast: Operator at Lone Point (Helen Gibson); The Paymaster (Clarence Burton); The Detective (Robyn Adair). Produced by James Davis.

Hanging from a rope over the track, the detective seems certain to plunge to death when the oncoming train splits the knot of the rope which has been tied to a rail and slung over the bridge girder. Helen's presence of mind and nerve in swinging out over the waters of the river on the other end of the rope and thus balancing the detective until the train has passed prevents the terrible catastrophe. Later, when pursuing the culprits, Helen once more takes her life in her hands by throwing a lasso from the hand car on which they are pursuing the freight over the brakebeam; and then crawling hand over hand to the top of the car.

VITAGRAPH.

THREE JOHNS (March 27).—The cast: John Brown (George Kunkel); John Briggs (George Holt); The Sheriff (George Stanley); Looney John (Otto Beninger); The Sheriff's Wife (Anne Schaefer); Superintendent of Asylum (Jack Mower). Author, Edwin Ray Coffin. Produced by Dave Smith.

John Brown and John Briggs, strangers to each other, both decide to go on a hunting trip to the same place. Looney John, a sometimes violent lunatic, is at large in the woods and there is a large reward offered for his apprehension. Both Brown and Briggs discover evidence of Looney's presence, and having just met and exchanged cards as fellow hunters, each imagines the other is the John wanted by the asylum people. Both despatch a note by an innocent-looking countryman, who is in reality none other than Looney, himself, to the sheriff, claiming capture of the insane one.

A laughable mixup follows, during which the sheriff arrests both Briggs and Brown and brings them to his home. While holding the fuming men there until the superintendent of the asylum arrives, the sheriff's wife, a quiet, unassuming woman, puts one over on them all when she discovers Looney making away with some of her choicest pies. At the point of a big butcher knife, she marches the frightened lunatic into the house just as the superintendent arrives. The discomforted sheriff sees the superintendent count over the reward money to his wife, while the Looney one is led away and the two other Johns have a good laugh over the incident.

FREDDY FOILS THE FLOATERS (March 31).—The cast: Freddie (William Dangman); Richard Cole (Frank Currier); Jim Cahill (George O'Donnell); Freddie's Employer (Wm. Lytell, Jr.); Leader of Floater (Joe Wallace). Author, James A. Stiles. Produced by Frank Currier.

Freddie, arriving in a country village, secures work in the local newspaper office. The owner of the paper is backing a candidate for Assemblyman against the town Political Boss. Freddie is abusued by the Boss for some trivial incident and becomes a personal as well as business enemy. Election time draws near and Freddie's employer, working for his candidate, draws voting strength from the political boss, who finally decides to employ repeaters at the polls.

The night before election, Freddie overhears on the party wire, the Boss giving orders to secrete the gang of repeaters (or "floaters" as they are called) in a certain barn. Freddie arouses his employer, and they vainly try to get the gang arrested, but Freddie succeeds by a ruse, in getting the floaters and their leader locked in the barn. He keeps them there all day, until, when the hour is getting late and the votes are going against him, the Boss sends some huskies to the barn for the floaters. They rescue the gang but the floaters arrive too late to save the day for their Boss, and the newspaper's candidate is elected. Freddie is rewarded by his employer and satisfaction reigns supreme.

BIOGRAPH.

THE GOLDEN SUPPER (Reissue No. 43—March 27).—The cast: Camilla (Dorothy West); Prince Julian (Edwin August); His Rival (Charles H. West); Lady-in-Waiting (Claire McDowell).

Prince Julian loves the fair Camilla in vain. She weds his rival, Lionel. But the latter's happiness is brief; Camilla dies and is laid away in the tomb. Lionel becomes a hermit. Julian, desiring once more to look upon the face he cannot forget, descends into the tomb. Camilla awakes from the coma which resembles death. Julian takes her back to court and goes in search of Lionel. Having reunited the lovers, he goes away, scattering rose leaves over his tender memories.

ALIAS JIMMIE BARTON (Two Parts—March 28).—The cast: Claire Bennett (Gretchen Hartman); Her Father (Charles Perley); Jimmie Barton (Jose Ruben); Madge Saunders (Viola Smith); Chester Randolph (Jack Mulhall); His Father (Jack Drumeir).

Disowned by his wealthy father, Chester Randolph once more becomes intoxicated and loses his coat and hat. They are found by Jimmie Barton, country lad, unsuccessfully seeking work in the city. Randolph and Barton switch identities and obtain work in a factory. The pseudo Jimmie Barton rescues the manufacturer's daughter from fire and eventually marries her. This news travels back to the village, where Madge Saunders, secretly married to the real Jimmie, is waiting for him to make good. Many complications occur before the tangle of identities is unraveled.

MADELAINE MOREL (Three Parts—March 29).—The cast: Count Dalberg (Robert Drouet); Countess Dalberg (Clairette Claire); Julian, Their Son (Alan Hale); Marguerite, Their Daughter (Gretchen Hartman); Frederic von Armin (William Russell); Morel, Steward to Count Dalberg (Jack Drumeir); Madelaine, His Daughter (Betty Gray); Merope, an Actress (A. C. Marston); The Abbe Valmont (Thomas Jefferson).

A bag of gold is missing from Count Dalberg's safe. He accuses Morel, his steward. Morel protests his innocence, but rather than suffer arrest, flees with his little daughter, Madelaine.

Then, years later, Count Dalberg's gardeners dig up a withered rose bush and the missing bag of gold is entangled in its roots. It had been thrown there by the children—Julian, the Count's son; Marguerite, his daughter, and Madelaine Morel. Their bean bag had broken and they had taken one of the bags of gold as a substitute.

The old Count dies of remorse and Julian sets out to find Morel and Madelaine. He finds Madelaine living with Merope, an actress. He takes her home, falls in love with her and is about to make her his wife when Von Armin, a young nobleman who is engaged to Julian's sister Marguerite, comes and recognizes Madelaine as his former mistress. This is on the day Von Armin is to wed Marguerite.

The story ends at the church, where Merope denounces Von Armin as the author of Madelaine's ruin. Marguerite scorns Von Armin and, tearing off her bridal veil, leaves with her mother and Madelaine, while the broken-hearted Julian remains to pray with the gentle priest, the Abbe Valmont.

VIM.

THEIR VACATION (March 30).—With bursting pocket books, Plump and Runt put up at the swellest hotel to spend the first stage of their vacation. For safety's sake Runt entrusts Plump with his wallet, and all goes well until Plump becomes enchanted with a pair of bright eyes belonging to a charmer who inveigles the big fellow into an invitation for an expensive dinner, during the course of which the pocket book mysteriously disappears.

Runt, in the interim, has been making the most of his opportunities with the landlord's daughter, and he presents her with a large box of candy. On asking Plump for the "necessary," Plump discovers his loss. The irate landlord puts them both to work cleaning shoes to pay for their board. Meantime, the fair crook and her partner, fearing a hue and cry after the lost cash, hide the wallet in a pair of shoes. Plump, gathering up the guests' footwear, takes away the identical pair and gives them to his little pal in distress, to clean. Hardly believing his eyes, Runt recovers their lost property and with howls of joy they awaken the landlord, pay their bills and are just in time to capture the evildoers as they attempt to escape.

ANVILS AND ACTORS (March 31)—Ethel, the daughter of the village blacksmith, is greatly admired by both Pokes and Jabbs. Pokes is the apprentice at the blacksmith shop and has the inside track of his rival, Jabbs, who has ambitions to become an actor. Ethel ridicules Jabbs' histrionic efforts and gives her heart to the honest son of toil, Pokes. After Pokes has presented an engagement ring to Ethel, poor Jabbs is heartbroken and flies away to the distant city to follow the career he loves.

Ethel's joy is short-lived, for the black-hearted villain Pokes, securing the return of the ring by a crafty excuse, places it on the finger of a city girl who chances to visit the village. Crushed in spirit at her sweetheart's perfidy, Ethel leaves her rural home to seek fame and fortunue in the city. Years afterwards, Pokes deciding to enjoy a well-earned vacation, visits the city and finds his way inside a theater to witness the performance of a repertoire company. When the theater curtain rises, to the horror of Pokes, there on the stage he sees his erstwhile sweetheart Ethel and his former rival Jabbs enacting a melodramatic play that portrays the exact conduct of Pokes toward Ethel in former days.

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Forgetful of the fact that the play is based upon his own acts, and thinking that Jabbs is really treating Ethel shamefully, Pokes climbs on the stage and, opening fire with his revolver, chases the performers into the wings. Seeking refuge in a corner, Jabbs and Ethel spy a fire hose hanging nearby and opening the nozzle full force they turn the water upon the oncoming Pokes. The current is so strong that Pokes is swept completely out of the theater and out into the alley, while Jabbs and Ethel look on convulsed with laughter.

KNICKERBOCKER STAR FEATURES.

THE HOME BREAKERS (Three Parts—March 31).—The cast: Gerald Sanderson (Fred Whitman); Edna (Margaret Landis); Wilson Crane (Charles Dudley); Mrs. Renssaler (Madeline Pardee); Ransom (Daniel Gilfether). Scenario by Anthony W. Coldewey. Directed by Bertram Bracken.

Gerald Sanderson and his wife, Edna, start life in a small way in a small cottage on the outskirts of a large city. While Gerald is away at work Edna learns of an old man, a neighbor, who lives with his motherless daughter and who is in dire want. Edna responds to their needs and while she is unable to save the life of the child she succeeds in bringing some comfort to her before she dies. Thereby she wins the everlasting gratitude of the child's father who attaches himself to the Sanderson household as a sort of general servant.

Some time later Gerald inherits a large fortune through the death of a distant relative. He and Edna move into the city and take with them the old man who becomes a sort of butler in their new establishment. Gerald becomes active upon the street as a broker and meets with great success.

Wilson Crane, a free lance broker, learns through club gossip of the Sanderson's rapid rise to fortune and determines, if possible, to get some hold upon him. Accordingly, he and a Mrs. Renssaler, an adventuress, arrange for an introduction to Gerald in the hope that she may be able to fascinate him. Gerald, however, while courteous and cordial towards her, repulses her advances. Crane then determines to work through Edna as well and sow suspicion in her mind, believing that once there is trouble between them it would enable Mrs. Renssaler to work to better advantage. He meets Edna and gradually ingratiates himself into her confidence.

At this time Gerald is in the midst of a big stock campaign which occupies most of his evenings as well as his days. Crane takes advantage of this condition to intimate to Edna that all is not well and finally comes out openly and offers to prove Gerald's faithlessness to her. By previous arrangement Mrs. Renssaler calls at Gerald's office while Crane places Edna in a position where she can see but not overhear what takes place in her husband's office. Edna sees what she takes to be proof of Gerald's alienation and returns home, heartbroken, with Crane. Then follows cunning and intrigue by the "Home-Breakers," and as the young couple is about to meet despair in a ruined home, an aged servant, whom the young people had befriended in his own tragic sorrow, comes to the rescue and the "Home-Breakers" are defeated in their plot, and the young couple united.

ESSANAY.

I WILL REPAY (Three Parts—March 25).—The cast: Virginia Harding (Marguerite Clayton); John Shandon, an admirer (Edward Arnold); Ralph Shandon, his nephew (John Junior).

John Shandon, a man of thirty-eight is in love with Virginia Harding, a girl of about twenty. Virginia values his friendship greatly, but realizes she can never marry him. Ralph Shandon, John's nephew, returns from an expedition in the North. John introduces him to Virginia and it is a case of love at first sight. When Ralph tells his uncle that Virginia has promised to marry him, John for the first time in his life is tempted. He deliberates on the thought of how he can get rid of Ralph. He is in possession of a letter written by Ralph's mother before her death. This letter is written on three pages, and by omitting the second, it reads to the effect that Ralph's mother died of hereditary insanity and that Ralph is subject to this affliction. John shows this letter to Ralph. Ralph, not wishing to marry Virginia with this taint in his blood, returns to the North after writing her a note explaining his act. Virginia is heartbroken. Some time later John, repentant, tells her of his perfidy. She threatens to kill him. Virginia then goes in search of Ralph. She finds him, but not before he has really gone insane as a result of brooding.

THE DIXIE WINNER (Two Parts—March 28).—The cast: Joyce Fairfax (Joyce Fair); Her mother (Marian Murray); Judge Boyce,

her grandfather (Ernest Maupain); Silas Morgan, banker (Patrick Calhoun).

The interests of little Joyce Fairfax are centered in horses and dogs. She is particularly infatuated with "Satan," a thoroughbred colt, belonging to her mother, a young widow. The mother is estranged from her father, Judge Boyce, because she married into a family with which the Boyces had carried on a feud for years. When reverses come she is compelled to sell the effects of the plantation and among them "Satan," the beloved colt. The alternative is to marry Silas Morgan, but Joyce insists that she couldn't stand the banker for a papa. The judge softens and secretly buys the colt. Then reverses come to him and the thoroughbred is his only hope. He enters "Satan" in the Dixie stakes and Morgan, who holds his notes and also wanted the horse, tries trickery to prevent the colt from running. The little negro stable boy, who is the only one who can do anything with the colt except Joyce, is kidnapped. Morgan is content. But he could not foresee that there may have been one other who could ride "Satan." The mysterious rider comes to the barrier, and is away with the field before Judge Boyce, the owner, can recover from his astonishment. He wins and as he flashes under the wire Mrs. Fairfax nearly collapses. She hastens to the paddock to find her little girl very muddy and soiled in her jockey colors. The Judge, hastening back to congratulate the "greatest rider in the world," finds daughter and granddaughter and everything turns out admirably.

THE SPIDER'S WEB (Three Parts—April 1).—The cast: David Lindon, Jr. (Bryant Washburn); Buck Whiting (John Junior); Dr. Forsythe (John Glover); Catherine Whiting (Gertrude Glover); Vera Lindon (Elizabeth Burbridge); Lindon, Sr. (Grant Foreman).

David Lindon and Buck Whiting, college chums, have the big football game of the year for their school. There is a big party that evening and Lindon takes his first drink. By the time school has ended he has become quite a drinker. He takes a position in his father's steel mills and promptly wins the enmity of Dr. Forsyth, the company physician and confidante of the elder Lindon. Forsythe sees his chance of occupying the manager's chair vanishing with the entrance into the business of the college boy.

One night he finds the young man greatly intoxicated and takes him to his home. Here he injects morphine and Lindon is in good shape to put through a large sale. As with drink he readily becomes a slave to the new habit. When he finds himself slipping, helped by the pleas of Vera, his sister, and of Catherine Whiting, his sweetheart, he pulls himself together and goes to a sanitarium. Returning cured, Forsyth has him beaten and carried senseless into a room where the old injections are renewed. He sinks rapidly now until disowned by his father. He disappears and becomes a peddler of "coke" in the underworld until arrested. Then he calls upon his old friend, Buck Whiting, and the latter has him released and sends him to the woods to make the fight again. He does, and shows his worthiness to marry the girl and take the management of the mills.

VERNON HOWE BAILEY'S SKETCH BOOK OF PARIS (March 29).—A split reel release, the first five hundred feet containing Vernon Howe Bailey's interesting impressions of Paris. This master of architectural landscape drawing has captured the beauties of the incomparable city and transferred them to the screen with startling skill. The graphic exposition of the famous views, buildings and streets in the French capital gave a beautiful mind picture of what is to be seen there. The historic Cathedral of Notre Dame and the terrifying gnomes with which it is adorned form the basis of several interesting sketches. Views along the Seine have been pictured as also have the most famous street. The rest of the reel is made up of scenics in Western America.

LUBIN.

LOVE ONE ANOTHER (March 25).—The cast: Wilkens (Billie Reeves); Mrs. Wilkens (Mimie Humphrey); Tom—the son (Francis Joyner); Jenny—the daughter (Alice Mann); Mary—the cook (Mary Roland); Uncle George (Chas. Griffith). Written by Mark Swan. Produced by Earl Metcalfe.

Wilkens, his wife, son and daughter are a very quarrelsome family. They have a "scrappy" cook, and the family rows and jars worry their good, kind Uncle George a great deal. He is wondering how he can reform his relatives when he happens to pass a store where there is a lovely, old-fashioned, framed motto in the window. It occurs to him this would be just the thing to bring peace to his distracted relations, so he buys it and sends it to them with a request that they hang it in a suitable place.

As Uncle George has money they don't dare refuse, but nobody wants it hung where they can see it. They won't have it in the dining room, the cook won't stand for it in the kitchen and they finally settle on a dark corner in the parlor which is usually kept closed. So Tom gets the ladder and Jimmy gets the hammer and mother gets some nails and the cook gets the wire and they start to put up the motto.

There is trouble from the start. Father nearly falls off the ladder and has all kinds of trouble. The ladder falls from under him and to save his life he has to cling to the moulding. He smashes his finger with the hammer and knocks down several square yards of plaster. Finally he falls off the ladder, bringing the rest of the ceiling down with him. This precipitates another family fracas which is interrupted by the arrival of Uncle George, who is so angry at the treatment given his motto, he slams it down over Wilkens' head and departs in great dudgeon.

OTTO THE SOLDIER (March 27).—The cast: Otto (Davy Don); His wife (Florence Williams); His daughter (Alice Mann); Milanda (Emily Lowry). Written by Burk Symon. Directed by Edwin McKim.

Zimmerman is a German tailor. Two important men of the city visit Zim and induce him to sign as a volunteer, spurring him on by ordering fancy vests, full dress suits, etc. Zim, in the wild excitement of having received such a big order, signs the official papers without realizing what he is doing. It is only when Zim is home with his family that he realizes the terrible thing he has done. He shows his worry by refusing to eat his evening meal, and to inquiries as to what is wrong he answers, "Nothing, don't bother me." His family is not satisfied with such an answer. It is only after Mrs. Zim administers a strong dose of castor oil that poor Zim's flood gates give way.

When his family appeal again he bursts into tears and exclaims, "I'm a valentine!" Mrs. Zim goes into hysteria. The children summon the neighbors, who commiserate with poor Zim. Zim disconsolately goes to bed. In the middle of the night Mrs. Zim gets an idea. She hits upon the idea of rousing Dr. Platz and bribing him to give Zim a poor bill of health. They rustle Platz out of his tight slumber and put in their order.

In the meantime Zim gets an early summons to appear for drill that evening. Zim tearfully goes to work. He regards each customer with suspicion, assuming a tubercular whisper for ordinary speech and replacing his natural walk with a limp.

But his persecutors have not been backward. They have sent over their husky night watchman disguised as a doctor who puts Zim through a rigid examination. There is nothing for Zim to do but to go to war. Mrs. Zim has baked all sorts of cakes for Zim to take with him. His friends bring offerings of sausage and limberger, which they stuff into Zim's uniform. His friends, the persecutors, have sent him up a four dollar horse and an old gun. Zim departs amid wailing farewells.

Zim accompanied by an improvised army recruited at twenty-five cents a head marches gallantly through the streets. Finally he arrives at the assembly hall. Instead of a call to arms he finds himself embroiled in a fashion show and while Mrs. Zim is weeping, Zim's fear of the horrors of war gives way to pleasure. Mrs. Zim is appraised of her husband's martial training and assumes the war path herself with a broom and puts the fashion show to rout and gives her husband a real battle which makes him seek the trenches.

THE VOICE IN THE NIGHT (Three Parts—March 30).—The cast: Richard Powell (Arthur Matthews); Joseph Leach (Francis Joyner); Mr. Wayne (Leslie Austen); Sergeant Lewis (James Cassady); Governor Spauling (Hollins Anthrim); Helen Spauling (Helen Greene). Directed by Clay M. Greene.

Richard Powell, a newspaper reporter, is taken to task by his editor for inattention to his duties in regard to the furnishing of interesting "copy," and told that unless he can find better "stories" he will have to seek another position. On his way home from the office, while racking his brains as to the best way of securing a "scoop," he encounters a lone woman, whose appearance and dress denote that she is not of the kind usually out on the streets at night, and turning on his heels he follows her at a safe distace. Soon he sees an automobile draw up to a curb and depart, leaving a man standing there as though about to keep an appointment. Then from the bushes a second man appears, masked and muffled. An encounter ensues, in which a pistol held in the hand of the first stranger is discharged, and he falls to the ground. Hurrying to the spot, he is confronted by the masked man, who in a peculiar and strangely musical voice, commands him to proceed no further in the affair, as the man on the ground was justly killed.

Immediately the speaker disappeared and the reporter followed, to see him conceal the pistol and mask in some vines overhanging a wall, and then disappear. Returning to the dead man he found a policeman standing over him, who called him by name, and inquired what he knew of the affair. In his duty to his editor he forgot what he owed to a law abiding community, kept his counsel, said nothing and the dead man was taken away in the automobile which had brought him to the spot.

Powell told his story to his best friend, Sergeant Lewis of the police, was rebuked for his treatment of the affair, and a bet of $10 was made, that he would find the mysterious man with the musical voice in ten days. On the ninth day he again met the mysterious woman in the case, followed her to a church, entered close upon her heels, and in the eloquent clergyman he found the same voice that had fascinated him on the night of the murder.

After service, he confronted the clergyman in his study, told him why he had come and with remarkable coolness and resignation, the now unmasked man told his story. It was that of a tender girl, his only sister, enticed from her home by the unprincipled scoundrel, only to be cruelly insulted and deserted, of a broken hearted woman, who left to fight her battle of life alone, became secretary to the Governor of State, and later his wife, of a happy wife and mother, found out and threatened by the scoundrel, who had deserted her, who hurried to her brother for counsel and advice. That brother advised her to keep the appointment insisted upon, got to the spot before her, and then occurred the tragedy of which Powell had been the witness. After the tragic recital the two men stood eyeing each other.

The clergyman spoke: "Well, he said, you know everything now. What are you going to do?"

As the clergyman looked deep into the eyes of his questioner he could see nothing but sympathy in them as the reply came, "Nothing!" Powell then hurried away from the church and sought his friend Lewis.

"Time's nearly up," said the Sergeant as he entered the room. "Did you make the scoop?" Powell opened the table drawer where he had left the money staked on the bet, took out the

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two 10 bills and slid them over to the winner:

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BILLIE'S DOUBLE (April 1).—The cast: Billie Riddle and William Biddle (Billie Reeves); Tom Dart (Francis Joyner); Mrs. Riddle (Margaret Moore); Mrs. Biddle (Mrs. Dunmire); Mr. Brown (Colton White); Policeman (Charles Griffiths). Written by Clay M. Greene. Produced by Earl Metcalf.

Billie Riddle, a man of no occupation, is living at a hotel. One morning there arrives at the hotel William Biddle and his wife who proceed to the desk and apply for rooms. Biddle is in face and feature the exact counterpart of Riddle. As he enters the room to which he has been assigned, he is seen by the father-in-law of Riddle, who immediately reports the incident to his daughter. She goes to the room, where Biddle assures her that he has never seen her before. She attempts to drag him from the apartment and is herself ejected.

Thinking that this behavior is only the result of a return to drink, she decides to take measures for locking him up, while her real husband is amusing himself as usual in the cafe.

Biddle and his wife indignantly go to the hotel office and report the intrusion of some crazy woman into his apartment. Mrs. Riddle and her father appear. Biddle insists that he is not her husband. The clerk is sure that he is, so a policeman is called and he is taken to the Riddle rooms a prisoner.

Riddle himself returns from the cafe and hurries upstairs, is captured by Mrs. Biddle, who concludes that either he is drunk or she is crazy.

Each prisoner escapes from the wife of the other. There is an exciting chase through the corridors of the hotel, and it is not until both families assemble in the office of the hotel that the mystery of the remarkable resemblance is explained.

Universal Film Mfg. Co.

RED FEATHER.

DRUGGED WATERS (Five Parts—March 20).—The cast: Clarence Webb (E. P. Evers); Dr. Perkins (George Berrell); Dr. J. Sherwood (Wm. Dowlan); Gladys Saunders (Gloria Fonda); Cornelia Wrigley (Lule Warrenton); Dr. Jennings (H. F. Crane); Selma (Mary Ruby); Weary (William Quinn). Scenario by Leonora Ainsworth. Produced by William Dowlan.

Clarence Webb, manager of the High Bluff Mineral Springs, has long doped the spring with lithia, sulphur, etc., in order to attract wealthy patients who imagine they have ailments. The county health officer is aware of the fact, but as the county is benefited by the larger number of hotel guests, he holds his tongue. He has also another reason for keeping quiet, as he is attracted by Cornelia Wrigley, the aunt of Glady's Saunders, who owns the spring. Cornelia is also aware of the drugging of the spring, but she considers the end justifies the means, as the business provides a nice income for her niece, Gladys, who would have nothing without it. She jollies Dr. Perkins to keep him silent, but she prefers old "Doc" Jenkins, the clerk of the hotel, who also admires Aunt Cornelia.

Gladys has lately returned from college and knows nothing of the methods used to obtain business. She knows her father's wishes were for her to marry Clarence, but she has given the matter no thought, as she is sorrowful over her father's death.

A retired capitalist, Mr. Harron, and his daughter, Selma, who is in love with her father's physician, Dr. Sherwood, come to the spring hotel and an attachment springs up between Gladys and Dr. Sherwood, much to the chagrin and jealousy of Selma and Clarence.

Clarence at once urges Gladys to marry him, but she refuses. He then tells her that she owes everything to him, that the springs are not naturally medicated and that he is the only one who can carry on the business successfully. She is horrified at the deception and still refuses him. He afterwards tells Aunt Cornelia he will tell all the guests she is defrauding the public. Terrified, she tries to persuade Gladys to listen to him. Clarence is then discovered putting ingredients in the water by Dr. Sherwood, who accuses him of defrauding the public. Clarence tells him that Gladys would lose all her property if it wasn't for the deception. Dr. Sherwood disagrees and tells him that the only real cure is diet, exercise and pure spring water—that he could effect cures, without the deception. Gladys, who has entered unobserved, promises to back him up if he will try his plan. Clarence in revenge tells the guests of the deception and they all prepare to leave. Dr. Sherwood, determined to keep them there and give his plan a trial, knows the only way to do so is to quarantine them. He has Clarence, who is about to leave town, locked in an old ice-house and tells the guests Clarence has smallpox and that they are quarantined. He stations guards outside the doors and windows and no one is allowed to leave the house.

Many laughable difficulties with his eccentric patients present themselves to Dr. Sherwood, but the final catastrophe occurs when Selma, who is jealous of Dr. Sherwood, learns that Clarence hasn't the small-pox. She bribes one of the guards to send for the health officer and constable and they release Clarence, who at once tells the guests of the false quarantine. The guests have bcome much benentted by Dr. Sherwood's treatment, and when he asks them if they will stand by him instead of taking sides with the man who would allow them to remain invalids for life, they all rally to support Dr. Sherwood. As the Doctor could prove that Clarence defrauded the public for years, no one is arrested but poor Weary, the tramp, who, without clothes and food, has been locked in the house and has been dodging everyone until finally caught. He tells the constable disgustedly, "You couldn't find anyone else to arrest so you arrested me."

The path of true love appears smooth to Gladys and Dr. Sherwood as the business seems an assured success.

UNIVERSAL SPECIAL FEATURE

GRAFT (Episode No. 16—"The Pirates of Finance"—Two Parts—March 27).—The cast: Robert Harding (Richard Stanton); Stanford Stone (Glen White); Dunn (E. P. Evers); Dorothy Maxwell (Jane Novak); Jack Stevens (Jack Abbott); Maid (Yona Landowska).

Stanford Stone, the last of the Graft Trust, and head of the Mighty Money Trust, is preparing to create a panic in the money market to discredit the activities of Harding against organized big interests, and at the same time to crush Harding and anyone who may be in sympathy with him. Harding also is gathering his forces for a last great effort. Being a resident and a voter, he is entitled to hold office. The philanthropists, whom he had interested in the milk battle, are also interested in the Reform Political Party. They induce Harding to accept the nomination of their party for Mayor of New York.

Dorothy Maxwell is seated before the open fire, looking at a magazine cartoon of the money monster crushing the people. Suddenly the figures in the cartoon become animated. A crowd of men are toiling in the sand, dressed in garments worn by the slaves of the period when the great pyramid was built. Stone, as King of that period, stands over the workers with a large club—the money power club—and when one of the workers finds a precious food stone and attempts to quit the struggle and enjoy it in the shade, Stone goes to him, knocks him down with his club and takes the stone from him, tossing it on a great pile of stones that he has collected in that way.

A stranger halts near the workers. Dorothy recognizes him as Harding. The stranger asks the workers why they submit to the brutality of their master. They reply that they fear the club. The stranger tells them that they have a more powerful weapon at their very feet, and points to a sword lying there. This sword is the law. But the slaves are too fearful or too stupid to use it, so the stranger raises the heavy sword and starts toward the King. The latter comes forth to battle with a confident smile. The stranger is both courageous and strong, yet he finds it difficult to reach his adversary with the sword, while the club, in the skillful hands of the King, knocks him to the earth again and again. He retires to the workers all but beaten and examines the sword that has proved so ineffective. He gives a shout of joy as he discovers the cause. A long chain attached to the handle of the sword is in the hands of the King and when a blow is aimed at him, he has but to pull on the chain and the blade of the sword is turned upwards. The stranger calls on the workers to help him detach the chain from the sword. They fall to it with a will and soon have it free. The stranger then strides forward and this time has no trouble in dispatching the cruel King. The workers are freed and allowed to go their own way toward happiness. Dorothy wakes from her dream.

Stone and the big bankers dominating the Clearing House Committee, which in turn exercises arbitrary power over the finances of the country, start a panic and destroy a number of solvent banks. He also bitterly opposes the election of Harding. In spite of all, Harding is carried into office on a landslide of reform. Stone's power is broken and he prepares to flee. He visits the office of the Graft Trust and, sitting alone staring into the future, seems to see the ghosts of former members seated about the long table—their bony fingers pointed toward him. He rises in terror and quits the place, fearing he is losing his mind. All his preparations for fleeing the country are made and now his thoughts turn toward Dorothy Maxwell. Throughout the bitter struggle against right, his feelings for her have undergone many changes. He has loved, hated and feared her—now his chief feeling is desire and he determines to kidnap her and take her with him.

He instructs Dunn and two other men to kidnap Dorothy and place her in a closed auto that will be waiting outside the Maxwell home. The chauffeur will then drive to the dock when the tramp steamer, Arrow, bound for Africa, is ready to sail. Stone intends to take Dorothy into exile with him. Dorothy has saved Harding's life on two occasions during the election and he calls to thank her in person. He arrives in time to prevent Dunn and two other men from carrying out Stone's plan. From the frightened Dunn, Harding wrings a full confession. He determines to lose no time in rounding up the master crook. With Dorothy and Stevens, he gets into the auto found at the door and orders the chauffeur to drive to the dock. There they await the coming of Stone, ready to arrest him when he puts in an appearance to secure Dorothy. Two hours pass. The Arrow sails and Stone does not arrive. Harding, Dorothy and Stevens leave the auto, convinced that Stone has escaped. They repair to a nearby restaurant for a bite after their long wait. After they have gone, the chauffeur who drove them, gets out of the auto, removes his goggles and then slips quietly away. The chauffeur was Stone.

NESTOR.

THE JANITOR'S BUSY DAY (March 27).—The cast: Jerry (Lee Moran); The Actor (Neal Burns); The Landlady (Stella Adams); Hammand Sisters (Betty Compson, Ethel Lynn); Bride (Billie Rhodes); Groom (Ray Gallagher); Father (Harry Rattenbury). Written and produced by Al. E. Christie.

Jerry is a janitor at a popular boarding house. The landlady looks at the world with a distrustful eye. Jerry, having found her soft side, is assured of a job for life. One of the boarders is an actor who has long been out of work and he has been informed that he must either pay up or get out. The finances of the Hammand sisters are very low, too. While they have a good act, they are unable to secure engagements because they are brunettes. The popular demand is for blondes.

Billie and Ray have eloped and flee to avoid the rage of her angry father. They decide that the safest place to hide in would be a boarding house, and secure quarters in the place where Jerry is janitor. Her father secures the services of a famous detective and the search for the missing daughter is begun.

The Hammand sisters have been told so often that they will not suit because they are brunettes that they decide to be manufactured blondes. Jerry, passing their door, hears the gruesome remark made by one of them stating that "she will get the stuff from the drug store and they will dye together." Jerry thinks he is on the trail of a tragedy, and when one of the sisters leaves for the drug store he follows her. The actor, meanwhile, has received notice of an engagement and having only one pair of trousers sends them out to be pressed. Ray and his wife think they are safe from pursuit until suddenly the girl looks out the window and sees the famous detective following their footprints. Jerry sees the girl buying the dope in the drug store and, hurrying to the police station, tells them of the impending tragedy. The officers accompanying him back to the house. The landlady, meanwhile, has stopped Neal's trousers from going out, telling him he will have to pay up his board bill before running any others. In desperation he sneaks into the newlyweds' room while they are at lunch and steals a pair of Ray's trousers.

Jerry and the police arrive at the girls' room, and hear one of the girls say, "farewell forever," referring to her brunette hair. They think she is taking poison and break in the door. The matter is explained and Jerry receives the benefit of the policemen's rage. As they are belaboring him with clubs, he sees Neal sneaking from Ray's room with the stolen clothes. He puts the police on Neal's trail and they have a merry chase in and out of the house.

The girl's father has been notified by the detective, and hurries into the house where he confronts his daughter. She shows him her wedding ring and tells him they have already been married. Her father is unable to take out his spite on the girl now and grudgingly accepts his new son-in-law. Jerry the janitor is thankful that he is losing some of his customers as his many duties have proven to be too much for him.

HE ALMOST ELOPED (March 31).—The cast: Policeman Smith (Harry Rattenberry); His Daughter (Billie Rhodes); Her Sweetheart (Ray Gallagher); The Rival (Neal Burns); Miss Dillpickle (Stella Adams). Written by Edwin Day Coffin. Produced by E. L. Christie.

Policeman Smith has a daughter who is inclined to flirt; consequently father takes a violent dislike to every man who comes near the place. Father particularly dislikes Ray, who is Billie's sweetheart. A rival for Billie's affections is Neal, and he, too, is disliked by her father. Mr. Smith, finding his warnings to Ray and Neal unheeded, proceeds to more drastic measures, and kicks them off the place several times. In spite of the rough treatment they return, and he decides that the only way out of the difficulty is to put the girl in a boarding school. Billie is sent to a select school for girls, conducted by Miss Dilipickle. She is assigned a room with Betty, and the two become very friendly.

She writes Ray a note telling of the new arrangement and mentions that she has a room in a certain part of the house. Ray finds his efforts to see the girl unsuccessful and, deciding upon desperate measures, writes her a note begging her to elope with him. He intends to mail the letter, but his attention is distracted and he leaves it lying on the table. While wandering about the streets he makes the acquaintance of Betty, who is loaded down with bundles, and Ray gallantly assists her with her bundles. They stop for a rest in the park and Ray makes violent love to his new acquaintance. She is not exactly averse to his attentions, but finally leaves him.

Ray, thinking he has mailed the letter to Billie, regrets the action, as he finds more to admire in the new acquaintance. He determines to sneak into the school and steal the letter before the girl has had a chance to read it.

In the meantime, the girls in the boarding school have been informed that there will be a suffrage lecture that evening and they are all marshalled into the lecture hall. Ray finds it easy to get into Billie's room, and is turning everything topsy-turvy in his search for the letter. The school receives a telegram announcing that the lecturer missed her train and the girls are dismissed from the hall. Betty, suddenly coming into the room, sees a man prowling around and immediately faints. The others, hearing the commotion, rush in. Ray takes refuge in the box couch and is discovered, and the girls pile on top of the cover to hold him until assistance comes.

Policeman Smith, passing the school, hears their call for help and comes in. He finds Ray and gives him a rough reception. Ray finally persuades the officer to release him upon giving a promise that he will never see Billie again, and he returns home sadly, thinking of the letter he has written. He is very much surprised to find that the letter is still where he laid it on the table and he decides that he will keep the promise to Billie's father, as he found more to admire in Billie's room-mate.

POWERS.

BETWEEN MIDNIGHT (March 30).—The cast: Stenographer Ann (Margaret Wayburn); Detective Hugo Tell (W. H. McCormick); Chief Crook (Henri Bergman); Sam, his accomplice (Harry Depp). Written and produced by Carter De Haven.

The story opens in a den of crooks. The gangsters are planning a big job for that night.

In a big city bank, Ann, a stenographer, closes her desk and leaves for home. Later, toward night, the night watchman sees that everything is securely locked and settles down for his night's sleep. The crooks are seen sneaking through a street near the bank and, finally reaching their destination, proceed to effect an entrance into the institution.

At home Ann discovers a great loss and decides she must have left her valuables on her desk at the bank. In the meantime the crooks have succeeded in opening the safe with their manicure set and blowing open the inner doors with their bellows. The girl arrives at the bank, but there discovers that everything has been removed, even the carpets—leaving nothing but the sleeping watchman. She realizes that to recover her loss, she must locate the desk.

A brilliant idea strikes her and she decides to turn the case over to Detective Hugo Tell, her sweetheart. He is delighted at the idea and immediately puts his keen-scented hounds on the trail. They all visit the bank together, but can find nothing of the robbers. Ann tells Hugo if he will but locate the desk and her great possession, she will marry him, so he redoubles his efforts.

With the assistance of the entire police department, all its five men, and the ever-ready hounds, which consist of every breed in the town, they come to the den of the crooks, where Ann, to her great joy, finds her desk and under it, in the exact spot, all undisturbed, her precious gum. Hugo comes for his reward and the happy girl falls into his arms, chewing her beloved gum to her heart's content.

A SERPENT IN THE HOUSE (April 1).—The cast: Eddie (Albert MacQuarrie); Martha; his wife (Fritzie Brunette); The Slavey (Jane Bernoudy); The Ice Man (Tom Walsh). Scenario by L. V. Jefferson. Produced by Robert Daly.

Eddie and Martha Davis have taken up their married life in their bungalow. Their faithful slavey continues to minister to their culinary needs at the same time that she persists in her romantic dreams. Still absorbed in her "detectuf" literature, she and her lover the ice man, seek further for adventure, and find it in the mysterious doings of the mistress of the house.

Martha receives an invitation from a club friend to spend the day with her at the beach. She sends this invitation by her husband, with instructions that Martha accompany him in his automobile to their home and from there they will go to the beach where the picnic is to be held. Martha accepts. When the slavey sees her mistress leave home with the stranger she believes that she is eloping. When Eddie returns the slavey tells him that his wife has gone away with a man. He seizes a gun and starts in pursuit. Left to herself the slavey prepares to entertain the ice man upon his regular rounds. She "borrows" one of her mistress' dresses, dons it, fixes herself up as a grand lady and dazzles her lover when he calls. He is so pleased with the effect that he insists on taking her to the beach for an outing. He is ashamed of his own clothes and the slavey lends him a suit of the master's. In full regalia they leave for the beach where the jolly and innocent little picnic party is already in full swing.

The husband reaches the beach in search of his wife and her supposed lover and is unable to locate her until in the distance he sees a dress that he recognizes as his wife's. He chases the wearer through the mazes of the amusement pier, up and down wild "rides," across lagoons, on the merry-go-round and upon the backs of camels. In the meantime, Martha, from a different angle, has seen a man in the distance, clad as only her husband is wont to dress, disporting himself with a female lady, and horrified, she sets forth in pursuit. The ice man sees her coming, and jilts his companion. Martha chases him while Eddie is equally horrified at seeing his "wife" with another man. Both of them go for help, one for the police and the other for her friends of the picnic party. The slavey and the ice man know that it is their clothing which has placed them in their predicament, and while they have no others to wear they are forced to choose between sacrificing their apparel or losing their jobs, so they hastily tear off the offending garments and place them on dummies hastily constructed from life-belts and planks, and throw them into the water.

Eddie, dashing back with the police, sees his wife's dress floating on the surface of the waves and promptly dives in to save her. At another spot Martha sees her husband's suit sprawling in the water and effects his rescue on the opposite side of the pier. Both discover their mistake and believe that the other has played a mean joke on them. They become violently embittered. They climb up the ladders on the pier and face each other on opposite sides, recognize each other and are convinced that each has been guilty of a trick on the other.

In the meantime, the real culprits have been forced out of the bath-house by the police and are chased down the pier. They dash in between the combatants just as they rush together, and are seized, recognized and promptly thrown to the fishes, while a tearful reunion takes place between husband and wife.

JOKER.

THE TALE OF A TELEGRAM (April 1).—The cast: Bill Binks (William Franey); Tom Binks (Milburn Moranti); Henry Peck (Charles Conklin); Lillian Peck (Lillian Peacock). Written and produced by Glen Curtis.

Bill and Tom Binks, cousins, are partners in a growing business. They have quite a large bank account, which is entered in the name of the two. While the cousins' ideas are alike in business, they are very different in regard to Lillian Peck, whose father has an office adjoining the Binks. Mr. Peck has met the boys often, but has preference for Tom. Peck's wife, too, knows the boys well and her preference runs to Bill. Lillian prefers Tom, much to the disgust of Bill.

Lillian, while visiting her father's office, sneaks into the cousins' office and is engaged in love-making with Tom when Bill comes in, sees the two and raises a rumpus. He decides to settle the question once and for all by seeking Lillian's father. Bill snatches the only cigar in the office and hurries to see Peck, intending the cigar as a peace offering. After his departure, Lillian tells her handsome lover that he must hurry and get her father's consent to their marriage.

Bill and Peck do not mix well and Peck, thinking to be rid of the persistent suitor, tells him that the one who has the most money can have the girl. Bill thinks of a brilliant scheme to win the girl and hurries back for the firm's bank book. Mrs. Peck arrives on the scene, just as her husband tells Tom of the proposition he has made to Bill. This does not suit Ma Peck at all, as she thinks her favorite is being discriminated against. Bill brings in the bank book and, biding his partner's name, endeavors to show the account as his. Lillian sees the deception, however, and tells her father of Bill's double dealing.

Heartened by Mrs. Peck's attitude, Bill takes the book to the bank and draws out the firm's funds. With a fist full of bills he returns to the Peck office, determined to win the girl. Lillian and her mother have returned home and Pa Peck, angry at his wife's defense of Bill, throws the latter out into the hall when he calls with the money. Bill leaves for the house to enlist the aid of Mrs. Peck.

Tom has learned of his partner's deception and hurries back to the office to tell Peck. The two determine to fight "fire with fire" and frame up a bogus telegram informing Bill that he is the possessor of a large estate left by a sudden deceased uncle, and then another telegram stating that the legacy, which would go to the poorest nephew, consisted of 15 cents. Bill gets the first telegram, and as it reads that the fortune will be left to the poorest nephew, he offers the roll of bills to Tom, thinking he will then be the poorer. Tom accepts. Bill tells the girl to phone for a minister, which she does. When the minister arrives, however, Bill receives a second telegram and learns that he has been fooled. Mrs. Peck, disgusted with Bill because he let the money go, agrees to the marriage of Tom and Lillian.

L-KO.

CAUGHT ON A SKYSCRAPER (Two Parts—April 2).—The cast: The Flirt (Harry Gribbon); The Husband (Vin Moore); His Wife (May Emory).

Mr. Rawsberry knew that he shouldn't flirt, but he disregarded his conscience's admonitions and wrote a poetic note to a lady in the park. He requested a stranger to deliver it, but the stranger happened to be the fellow the lady was waiting for, and instead he gave the note to a married lady whose husband was sitting alongside.

Husband read it and naturally wished to know who was writing tender notes to his wife. He eventually found out and told Mr. Rawsberry very pronouncedly that if he valued his future happiness, well-being or his life itself he would never be seen within talking distance of his wife again. Mr. Rawsberry saw that husband meant business and he resolved henceforth to let women alone.

He even went home and went to bed to avoid temptation. An evil fate intervened, however, as the lady and her husband unknowingly lived across the hall in the same hotel. The wife was a sleep walker and she walked into Mr. Rawsberry's room. The husband came home and discovered her and things looked black for Mr. Rawsberry. The things that followed, however, made husband forget that he wanted to escape. The wife walked onto the edge of a skyscraper and traversed the parapet fourteen stories above the street. Everybouy had heart failure and Mr. Rawsberry's was so violent that he fell through a skylight. The wife eventually woke up safe in her husband's arms and the crowd dispersed. Mr. Rawsberry has never flirted from that day to this.

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BISON.

THE NIGHT RIDERS (Two Parts—April 1).—The cast: Jennie Marston (Olive Golden); Jack Marston (Neal Hart); The Breed (Bill Gettinger); Apache Kid (Joe Rickson). Written and produced by Jacques Jaccard.

Jack Marston is the sheriff of a Western town and Jennie, his sister, is postmistress and operator at the stage station. Among the inhabitants of the town is an Indian breed. An outcast from his own people, he is looked down upon by the race of his adoption, although his education has included a college course.

The express company has posted a reward for the apprehension of one Apache Kid and his band of fellow robbers. The next night the band arrive in the town and hold up one of the main saloons. Peggy, a dance hall girl, takes the fancy of the leader, the Apache Kid, and he abducts her and takes her with them when they make their escape.

After dividing the loot the band separates. The Kid takes Peggy and hides in the nearby hills. The sheriff and his party pursue the bandits, but lose them in the rocky canyons. The breed has accompanied the posse and wanders off alone to trace the bandits in his own way. The sheriff, too, becomes separated from his men and is seen by the Apache Kid. The bandit captures the sheriff and leaves a note to the posse, telling them to quit searching for the bandits and to bring him five thousand dollars under penalty of finding the sheriff shot full of holes. The posse, realizing the life of the sheriff is in danger, hurry back to the town to raise the money, but the bandits' haul has been such a large one that there is hardly five thousand dollars left in the town. Jennie wires to the nearest express office, telling them to send the money, and arranges relay horses so as to get the money before sunrise next morning.

Next morning the Kid is awaiting the sunrise to see whether he kills the sheriff or not. Through an accident, the breed locates the hiding place and attacks the bandit. His superior strength prevails and the bandit is thrown over the cliff. Jennie has received the money and, accompanied by a posse, makes all haste to take the money to the Apache Kid. Her surprise and joy are unubounded when the party meet the breed, Peggy and the sheriff returning. They learn of the bandit's death and the bravery shown by the breed.

The sheriff recalls his debt to the breed and regrets the humiliating remarks made to the latter when he had warned him to stay away from the girl. As the story ends, the girl finds her trust in the breed was justified and the others begin to look upon him with more respect and honor.

REX.

IN THE HEART OF THE SHELL (March 3).—Baby Wilton, while selling the pretty shells she picks up along the beach, comes upon two sweethearts, sitting on the sand. While the sweethearts are "playing hands" the girl suddenly discovers that she has lost her ring. Both start up and search the sands for it, but are unable to find it.

Baby Wilton timidly approaches the young couple and offers to help them.

"I play every day on the beach and maybe I will find it," she explains.

The man hands her his card, which reads, "Alfred Clark, Huntington Hotel," and tells her that if she finds it to bring it to him at the address on the card.

A rough beachcomber learns from Baby Wilton of the loss of the ring and sternly tells her that he will look for it. Little Baby Wilton runs home to her mother, weeping at the harsh way the beachcomber treated her. She finds her mother, a confirmed invalid, only partly conscious. A doctor is at her mother's side. He tells the child that only an operation can save her mother. "And operations cost a great deal of money, little girl," he smiles sadly. "I would not attempt to take the case, as only a skilled surgeon could handle it. It might cost all of a hundred dollars."

Next day Baby Wilton starts to look for the ring on the beach, but is ordered away by the beachcomber, who hopes to obtain the reward himself. Wearied with trying to sell her shells, Baby sinks down to sleep beside a big rock. As she drifts away into dreamland, the big shell changes form and soon a beautiful fairy steps out of the shell and starts talking to her.

"I will grant you any wish, little girl," smiles the good fairy at Baby Wilton.

"I wish that my mamma would get well and that I could find the ring to pay for her operation," says Baby Wilton.

"Your wish is granted," declares the fairy And then, while Baby Wilton looked on in amazement, the fairy drew back into the shell and faded from sight.

Waking from her dream, Baby Wilton looks about her. She finds near the great rock against which she has gone to sleep a large beautifully-colored shell. She thinks of what the fairy has whispered in her ear and, taking a stone, cracks open the shell. There, inside, where Mr. Clark's fiance had put it in an idle moment, lies the ring.

Dodging the ugly beachcomber, who suspects her purpose, Baby Wilton takes the ring to Mr. Clark, who is overjoyed to get it back again. Mr. Clark gives Baby $100 for her trouble as a reward. And then, with the check tightly grasped in her hands, Baby Wilton runs back to her mother.

"See, mother," she cries, "here is money to pay for your operation. Now you will soon be well."

THERE IS NO PLACE LIKE HOME (March 25).—The cast: Andrew Blair (Antrim Short); His Father (Lou Short); His Mother (Mrs. Short). Written and produced by Lois Weber.

Andrew Blair is discontented with his happy home. He and the other boys of the village look with envy upon the Bolton boys, whose parents live in a covered wagon and go about the country. Andrew finds it hardest to get along with his father, who insists he prepare his lessons instead of running about the streets, while he finds it hard to bear with his mother in the morning, as she always wants him to fill the wood-box before leaving for school.

The boy broods over his imaginary hard life and finally decides to run away. He scribbles a note on a piece of wood, and slips away. Seeing the Bolton boys, he joins them and then learns that they do not fish for fun, but to supply the family with something to eat. He decides to return with the Bolton boys that evening, and on the way they stop at a farmer's to steal a chicken.

They secure the chicken, but the farmer discovers them and takes a shot at the boys. Andrew receives most of the shot, and one of the Bolton boys, who is a cripple, loses his crutch. Andrew receives a rough welcome from the Bolton parents, and when they learn the circumstances of the lost crutch they turn the chicken loose for fear the farmer will discover who the boys were.

Andrew sits down to a sloppy meal. The farmer arrives at the house, and Bolton makes the boys hide out in a shack. Andrew thinks of his mother's nice meals and how neat his father always appeared, and decides to go back home. Meanwhile, the Blairs have missed the boy and while his mother is inclined to worry, her husband tells her to pretend not to miss the boy and he will come back.

Andrew sneaks away from the Boltons and enters the room. He tells his father he is sorry he ran away and his mother immediately sets before him an appetizing meal. As he sits before the warm fire, he decides that he has not appreciated his father and mother and that in the end, "there is no place like home."

HER SISTER'S SIN (April 2).—The cast: Dr. Brock and his worthless brother (Francis Ford); Dr. Brock's Wife and her worthless sister (Grace Cunard). Scenario by Grace Cunard. Produced by Francis Ford.

Dr. Brock, an eminent physician, and his wife live happily together. The wife is a home-loving woman, much given to domestic duties. The wife's sister visits them and there soon appears a slight cloud to the happiness of the doctor and his wife. The wife's sister is entirely different from her. Her only care in life seems to be to gamble, drink and go with the so-called "smart set." One night the sister is participating in a card game and is a heavy loser. Nearby is a safe containing valuables belonging to the doctor. The sister opens the safe, steals a sum of money and continues in the game. Upstairs the wife has retired to bed. Her husband has presented her with a beautiful diamond necklace and she wears it to bed with her.

The doctor goes to the safe for an important paper and discovers the theft. He removes the remaining valuables and, going to his wife, tells of the sister's speculations. The wife pleads that the girl is her sister and her husband promises to take no action, but insists that the girl leave the house the next day. Sadly the wife agrees to the arrangement. The doctor returns to his work in the laboratory, the wife drops to sleep, while downstairs the sister, continuing the card game, again loses heavily.

A masked burglar breaks his way into the house and, coming to the wife's room, discovers the diamonds she has worn to bed with her. He is in the act of getting them when the wife awakens and screams. Dr. Brock hurries upstairs and confronts the intruder and recognizes him as his own brother.

In the card game an argument arises and one of the players is caught cheating and shot. The police, hearing the disturbance, rush in. The worthless brother and the worthless sister realize how narrow has been their escape from prison and determine to lead a better life.

As the story ends the worthless brother of the doctor and the worthless sister of his wife find much to admire in each other and decide that with each other's assistance they will be able to lead better lives, while the doctor and his wife give their blessing and stand by really to help the strugglers along.

IMP.

THE GASOLINE HABIT (March 28).—The cast: "Slim" Hoover (Victor Potel); Mrs. "Slim" Hoover (Eileen Sedgwick).

Mrs. "Slim" Hoover, snubbed as the only "Fordless" matron in Resthurst, persuades "Slim" to buy a Ford. He does; and the first excitement ever experienced by the Hoovers starts with the initial cranking of the machine. The Hoovers' Ford does everything that any temperamental auto ever did, together with a few special stunts.

The Hoovers become "Fordless" once more when the machine slips out of "Slim's" hand while he is cranking it, and lands in the top of an oak tree. The Hoovers decide to traverse the rest of life's pathway together on foot.

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VICTOR.

A MODEL HUSBAND (Two Parts—March 29).—The cast: Mr. Cherub (Harry Myers); Mrs. Cherub (Rosemary Theby). Written by Samuel Greiner. Produced by Harry Myers.

Mr. Cherub is considered by all the world to be a model husband. Housewives hold him up as a shining example to their husbands. In truth, however, Mr. Cherub is anything but a virtuous husband. He mistreats his wife and orders her around like a slave. As for liquor, it is true enough that he never saw the inside of a saloon, and pretends to be an apostle of grape juice and pasteurized milk. But he makes up his continence on the sly, by enjoying every once in a while a few teaspoonfuls of a cough medicine, which is really nothing else than Scotch Strong.

The Prohibitionists, however, know nothing of all that. So highly do they think of him that they determine unanimously to nominate him for Mayor. They send a committee to his home to bring him the good tidings. Unfortunately he is just engaged in a pleasant altercation with his wife concerning the food, the affair reaching its climax in a crockery duel.

But when Mr. Cherub sees the committee approach his home he loses no time in patching up things and grouping himself, his wife and his children into a touching picture of family affection, which fairly brings tears to the eyes of the committee. The ladies on the committee urge Mrs. Cherub to communicate to them by what ways and means she has succeeded in making as perfect a husband as Mr. Cherub. Her good cooking, Mrs. Cherub replies, turned the trick.

Unfortunately, one of the Prohibitionists pays a visit to Mr. Cherub's office just as the latter is out, and, being attacked with a fit of coughing, is helping himself to Mr. Cherub's cough medicine. This is the first step towards Cherub's downfall. A special committee of investigation is organized and surprises him in a very embarrassing position.

A young girl, who is really the sweetheart of this model of a husand, he introduces to them as his sister. The cough medicine he explains away on the ground that it was but so much bay rum, of which he made use after shaving.

The committee decides to interrogate his wife as to his sister. The truth comes out with a vengeance. She reveals to them her entire life and packs up her things, firmly resolved to leave him. When Mr. Cherub enters matters come to a domestic crisis. In spite of entreaties Mrs. Cherub rushes away with her children.

GOLD SEAL.

LADY RAFFLES RETURNS (Two Parts—March 28).—The cast: Chief of Police (Jack Connelly); Lady Raffles (Grace Cunard); Phil Kelly (Francis Ford); Crook (Harry Mann). Written and produced by Grace Cunard and Francis Ford.

In the home of Mr. Bronson, a wealthy banker, a strange series of incidents occur. There have been several valuable articles missed and the detective assigned to the case finds a man going through the safe one day. The man has a box of valuables which the detective takes. While they are talking a woman comes in claiming to be Mrs. Brownson. She picks up the box and leaves, supposedly to 'phone to headquarters of the capture.

Brownson returns later and the butler is found dead. The woman has disappeared. When Brownson states that he is a bachelor and that the man the detective is holding is his secretary, headquarters recognizes the work of Lady Raffles, and Phil Kelly, a famous detective, is assigned to the case. Phil's chief tells him that Brownson has just been robbed of ten thousand dollars, and is ordered to recover the money.

Lady Raffles writes a note to the detectives, deriding the police and bragging that she will rob the Brownson safe that day at noon regardless of the number of police on hand.

Having learned of the butler's death, Lady Raffles sends one of her assistants to take the butler's place. The assistant claims to be a brother of the dead butler and thus secures the position. The crooks make their plans carefully. The new butler knocks a picture off the wall and takes it supposedly to have it fixed. The chief orders that no one be admitted or allowed to leave the house without his instructions. Some time later a man brings the picture to the house.

Lady Raffles and her confidence man get inside the house, pretending to be relatives of the dead butler. She and the butler together open up the picture, which proves to be a collapsible safe. They move the real safe behind the curtains and substitute the fake one. Lady Raffles, thinking she is unobserved, takes her time about opening the safe and getting the valuables from it.

Phil Kelly, cleverly anticipates how the crooks will work and, disguising himself in the clothes of one of the band, sees Lady Raffles opening the safe. The safe is returned to its original place, the fake one folded up and one of the crooks starts out with it, stating that the wrong picture has been sent. Kelly leaves with the gang. A short time later the robbery is discovered and the police are unable to figure out how it was done, although Kelly had warned them that Lady Raffles always kept her word.

In her private room she and Kelly are left alone. Kelly handcuffs her, discloses his identity and after a short search, locates the missing valuables. He leaves Lady Raffles handcuffed and restores the valuables to the owner. While the girl is raving at her bonds she looks on the table nearby and sees the keys to the handcuffs which the detective had obligingly left. When his chief asks him why he did not capture the crook, Kelly replies that he was only commanded to get the money and nothing was said about capturing the crook.

LAEMMLE.

THE DISASTROUS DARDANELLES EXPEDITION Special Release—March 5).—What happened at Gallipoli? Did the British troops evacuate the peninsula with the loss of but one man? Or did they suffer the loss of 30 per cent. of their effectives when they withdrew their ill-fated expedition against Turkey?

Perhaps the most spectacular campaign of the whole war was that at the Dardanelles. The sinking of great English dreadnoughts as they attempted to force the passage to Constantiople, the slaughter of hundreds of thousands of English, Colonial and Turkish troops in the "Graveyard of the East," and the final mysterious withdraway from the costly venture by the French and English forces, all make the Universal's greatest war film, "The Disastrous Dardanelles Expedition," a feature of the most soul-stirring interest.

These pictures were secured by Ashmead Bartlett, the famous war correspondent, who was able to penetrate into the peninsula with the troops. The scenes show thrilling Suvla Bay operations, the repulsing of a Turkish attack, the destruction of the position occupied by the famous Australian and New Zealand contingents (the Anzacs), the terrific slaughter at the famous Fort Sed-il-Bahr and other pictures showing the transportation of troops from Lemnos, the British hospital station and military base, to the various landings on the peninsula.

These landings were the most costly ventures the expedition experienced. Thousands of men were mowed down as they disembarked from the pontoon barges. The Turks, as they lay entrenched on the tops of hills, literally swept the troops from the boats into the water with their withering fire. It speaks well for the extraordinary bravery of the British that they were able to land at all.

A FOOL'S GOLD (Three Parts—March 30).—The cast: Dick Webster (Richard Stanton); Molly, His Wife (Myrtle Gonzales); J. J. Whittier (F. M. Wells); Doris Van (Gretchen Lederer); Bruce Higgins (Hayward Mack). Written G. L. V. Jefferson. Produced by Richard Stanton.

Dick Webster is confidential secretary to J. J. Whittier, a capitalist. Dick and his wife, Molly, find it hard to live on the small salary he is receiving. Bruce Higgins is a clerk in Mr. Whittier's employ, and one day, noting Webster's brooding tries to cheer him up. Webster tells him of his troubles and Higgins invites him to meet some friends. He makes the acquaintance of Doris Vane, a "social vampire," and she attracts him by her charms. Doris and Higgins are partners in a scheme to make money easy and Webster agrees to furnish them with tips on the market. He does this and Doris places the information in the hands of Higgins. The trio make quite a large sum of money. According to the agreement Webster receives one-half of the money. He takes it home with childish pleasure, but when his wife learns how he got the money and realizes that it was dishonestly, she will have nothing to do with it, and pleads with him to return it to his employer. This he refuses to do and a quarrel ensues.

Webster returns to the office, ever on the alert for new tips, but this time does not share the information with his partners and plays a lone hand. His luck is phenomenal and his wealth grows by leaps and bounds. His two partners, angry because he will not share his wealth with them, tell his employer and Webster is fired. The crowd of parasites which surround him, tell him how wonderful he is and cause him to believe that he is a master of finance. He believes that if he could marry into a family of established wealth he could increase his power. Accordingly he secures a divorce from Molly and begins to look about him for a new wife. Whittier and Doris have spread the news of the methods he used to secure his wealth and none of the people whom he wishes to associate with will have anything to do with him. Doris, however, wins his consent to their marriage. Their house becomes a gathering place for a swift set. Doris spends his money freely and Higgins, her companion, helps her.

Meanwhile, Molly's child is born and, really loving Dick, she pleads with his old employer to win him back to her. As the old man really at heart likes Dick, he agrees, but realizes that the only way to save him is to utterly crush him. Accordingly all the force of Whittier's name is thrown into the battle and the climax is reached when Webster is ruined. Webster returns to his sumptuous home, which he finds filled with people, eating and drinking, and his wife openly caressing Higgins amid the cheers of her companions. His anger overcomes him and he sets fire to the apartment holding the crowd in the room at the point of a revolver. He is finally overcome and they make their escape, while he sinks in a chair with his head on the table. The faithful old butler, however, drags him out and he walks the streets the balance of the night waiting for morning and his final fate.

Next day marks the complete ruin of Webster. Shunned by the parasites, who were his friends when he had money, he goes to his wife, who was wife in name only, but she deserts him. He returns to the ruin of his home and sifts the ashes of his home through his fingers. Whittier has called upon Molly, told her about her husband's misfortune and, overruling her protests, insists upon her taking the money which he has taken from her husband. She still refuses, but when he gently tells her of her unhappiness and her baby child, she realizes he is right and accepts the money. The old man advises her to put the money in the bank, and begin life anew with her husband.

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As Webster is sitting among the ashes of his ruined home, thinking over what he has lost and that he has nothing to live for and wondering how he shall do away with his life, he finds a chubby hand nestling into his own and looks up into the eyes of his wife. Realizing that at last he has found riches which cannot be stolen from him, he takes the patient and forgiving wife into his arms.

Mutual Film Corporation

VOGUE.

SEARCH ME (March 23).—The cast: The Jailbird (Patty McQuire); The District Attorney (Arthur Moon); The Judge (Russ Powell); His Wife (Mert Sterling); Her Daughter (Priscilla Dean); The Detective (Jack Ganes). Directed by Jack Dillon. Scenario by Robert A. Dillon.

A jailbird is brought from his cell to the Warden's office, given $10 to go straight, and released, but not before the $10 has been picked from his pocket by the detective who slips it back to the Warden. At the jail gate the attention of the warden and detective is centered on the shapely ankle of a girl who is on her way to a pawnshop to obtain a loan on a necklace which her accomplice has stolen from the wife of the judge who sentenced the jailbird.

While engrossed in this manner, the jailbird gets back his $10 bill from the warden and also the watch of the crooked detective, which he later takes and pawns in the same shop that the girl is pawning the stolen necklace. The pawnbroker takes the necklace and is making out a ticket when the girl steals the necklace back from him and hides it in her muff, just as the jailbird enters to soak the detective's watch.

The jailbird seeing this manipulation steals the necklace from the girl's muff, pawns the watch, receives a ticket for it and departs. Outside the pawnship the judge is passing just as the girl emerges. He flirts and follows her, and the jailbird, escaping from the pawnbroker who has discovered his loss, jumps on the same car that the judge is in trying to flirt with the girl.

Alighting from the car the girl tells her accomplice of the Judge's attentions, and he is promptly knocked down, and the jailbird helping him to his feet, recognizes him as the judge who sentenced him, and for revenge slips the pawn ticket for the detective's watch in his pocket.

The warden discovers the loss of the $10 bill and accuses the detective of double crossing him, and when later the detective discovers the loss of his watch he accuses the warden of purloining it. The detective is summoned to the District Attorney's office, who is the sweetheart of the judge's daughter, where he hears the pawnbrokers tale of the robbery.

Later in the park the girl discovers the loss of the necklace from her muff, and seeing the jailbird on an adjoining bench, they walk over to him, accuse him of the robbery and there is a fight.

The detective locks the trio up, but not before the jailbird slips the necklace into his pocket, where it is found later in court. On trial, the judge discovers the pawn ticket in his pocket, at the same moment, that the detective finds the necklace in his. The judge calls the detective and whispering confidentially to him slips the pawn ticket in his pocket, at the same moment the detective slips the pearls in his (judge's) pocket.

The judge's wife who attends the trial, sees and grows fearful of the man who stole her necklace when she flirted with him (this man is the girl's sweetheart who pawned the necklace and whom the judge flirted with), and she cautiously begs him not to expose her as a flirt. The judge on the bench sees the girl (the accomplice of the crook), and he is afraid of exactly the same thing that is worrying his wife.

BEAUTY.

A TRUNK AND TROUBLE (March 29).—The cast: Walt Slick (John Sheehan); Ruth, his wife (Carol Halloway); Bob (Dick Rosson); Mabel, his wife (Queenie Rosson).

Ruth is jealous of her hubby, Walt. She catches him making love to the photo of a girl friend of hers, and Walt beats it out of the house. After his departure, Ruth receives a letter from her girl friend, the photo of whom caused all the trouble, in which Mabel states that she is glad Ruth has been able to find her an apartment near by, and she and her hubby are coming at once to spend their honeymoon.

Mabel and Bob arrive at the depot. Bob is so enthused over married life that he is constantly forgetting his suitcase. At the depot he chances to set it down for a second and forgets it. While Bob goes back for the suitcase, Mabel waits.

Walt is about to commit suicide by letting the train run over him when he sees the original of the girl whose photo he had admired so much. She also sees him and thinking that she is about to witness a suicide—starts to faint. Walt runs over and grabs her just in time to prevent her from falling. Bob, also a jealous person, comes back with the suitcase and sees a strange man embracing his wife. Walt beats it, and Bob chases after him. Nearby an express wagon has broken down, spilling trunks and suitcases and spilling Mabel's dog. With Bob in close pursuit, Walt comes along, sees the dog trunk open, and as a last resort, jumps into it and closes it. The expressman gets the stuff back on the wagon and starts off.

When Mabel and Bob arrive at Ruth's apartment, Ruth is dressing, and tells them to wait just a minute. Bob has forgotten the suitcase again and starts back after it. The expressman arrives, and Mabel has her trunk put in her apartment which is directly opposite Ruth's. Inside the trunk is Walt. The girl's pet the "dog" through the hinged door. Mabel confesses to Ruth that she has one secret vice that she has not told to Bob. She likes her little puffs of cigarettes. She takes out one and induces Ruth to try one also.

Returning with the suitcase, Bob is stopped on the street by a lady kidnapper who hands him a baby, asking him to hold it for just a minute. As the woman doesn't return, Bob resolves to take the baby home. The baby has been kidnapped by Krooked Kate, who has detectives on her trail. She follows Bob and the detectives follow her to the apartment house.

Cigarettes don't agree with Ruth and getting sick, she returns to her apartment. Mabel hears Bob, is afraid to let him know that she has been smoking, and hastily throws her cigarette down. It falls into a waste paper basket near by the trunk. Mabel then admits Bob who sniffs the air and smells smoke. He begins to accuse Mabel of having had a man in her room. The cigarette meantime has started the waste paper basket burning. Walt, in the trunk, is getting pretty warm by this time. Bob is still accusing Mabel when they see that a fire has started. Krooked Kate enters and grabs the baby. The detectives appear in the hallway. Bob rushes out to get fire extinguishers. Smoke is seen coming from the trunk where Walt is smoking a cigarette dropped there by Ruth. The extinguishers are turned on and Walt is driven out and explanations follow.

THE IMPROBABLE YARN OF McQUIRK (April 7).—The cast: Jerry McQuirk, an old sailor (Orral Humphrey); Jamie, a credulous boy (Robert Miller); Jamie's Mother (Lucille Ward); Hookum, king of the cannibals (Perry Banks). Directed by Phil Walsh.

Jerry McQuirk, an old sailor, and Jamie, a boy of about eight years, are companions in idleness. Jerry whiles away the time relating a lurid history of his experiences in being cast upon a cannibal isle. He repeatedly drops the story at a critical moment, and has to be prodded by Jamie.

Jerry's tale is about a time when he is cast from shipwreck on the cannibal isle, where the king decided he was too thin to east, whereat the cannibals started Jerry on a fattening process. However, Jerry circumvents them by eating profusely the leaves of the Skinaree plant, which keeps him thin. Finally Hookum tires of waiting and orders Jerry cooked as he is.

Amongst the wreckage from his ship, Jerry finds a phonograph and a can of powder. While amusing the natives with the phonograph, he blows them up with the powder, and Jerry lives to tell the tale.

MUSTANG.

THE RANGER OF LONESOME GULCH (Three Parts—March 24).—Frank, the ranger of Lonesome Gulch, loves Nell, the daughter of Davis, a retired college professor, living on a western ranch. Although Nell cares for Frank, and he proposes to her periodically, she can never quite decide to marry him and puts him off until she shall finish a novel which she is writing.

The novel is finished and accepted, subject to some changes which the publishers wish to consult her about and she goes East, leaving Frank lonely, but happy with the reminder that she will think seriously of marrying when she returns.

Nell meets Watson, an illustrator, who returns with her to get material for illustrations for the book. Watson finds out that Davis has money and determines to marry his daughter. Frank discovers a letter written by Watson disclosing his intentions and escorts him to the train at gun-point.

Frank determines to teach Nell a lesson by staying away. The cowboys are giving a barbecue on Nell's birthday and Nell rides over to Frank's station to find out what is the

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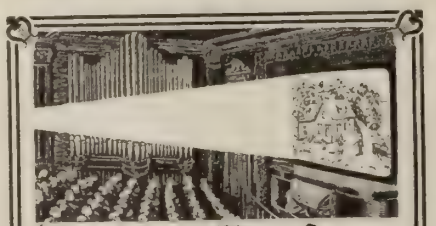
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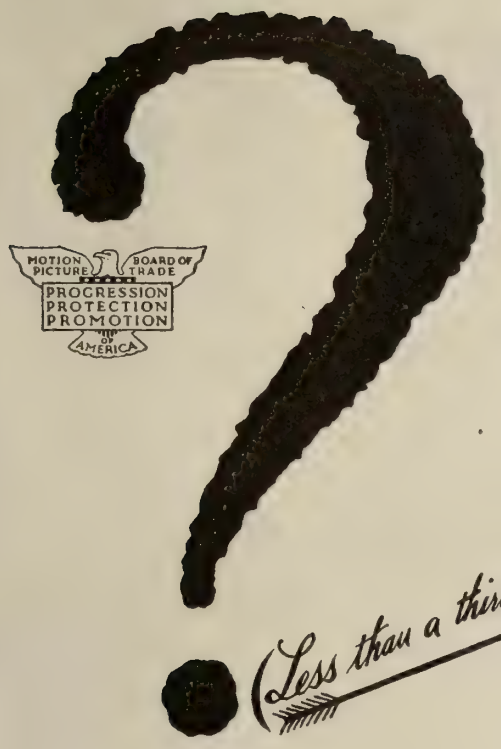

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matter. Frank accuses her of intending to marry Watson, and although she assures him that she has always loved him, Frank is obdurate and Nell goes away crestfallen. She is attacked on the road by a band of drunken horse traders, who have stolen the wine from the barbecue. She takes refuge in Frank's cabin and he defends her to the last cartridge. The drunks are too many for him and are breaking down the door; so Frank, agrees with Nell to shoot her with the last cartridge, rather than let her fall into a worse fate.

The cowboys, who have followed the horse traders in search of the wine, arrive too late to prevent the tragedy. Nell is taken home to die and Frank goes mad and wanders away. Nell's life in the open has fortified her to resist death, however, and she recovers and eventually finds Frank, who has been cared for by some trappers. His reason returns, and Nell is no longer in doubt.

AMERICAN.

IN THE SHUFFLE (Three Parts—March 28).—The cast: Sharlee Evans (Winnifred Greenwood); Bill Ensor (Edward Coxen); Bluff Stuart (George Field); "The Kid" (William Marshall). Directed by Thomas Ricketts.

Bill Ensor is the silent partner of Bluff Stuart in a gambling place. An unpleasant feeling is created between the partners because Stuart feels that Bill's efforts to keep things fair and square are ruining the business. Bill incurs the enmity of the Kid, when he prevents the Kid, slightly intoxicated, from sitting in a poker game. Stuart frames up an attack on Ensor, in which the Kid shoots Ensor in the shoulder. Ensor is taken to a hospital where he meets Sharlee Evans, a nurse, the Kid's sister.

Ensor falls in love with Sharlee, and she returns the affection. A hospital surgeon who cares for Sharlee learns by a visit to the gambling rooms that Ensor is Stuart's silent partner, and uses this information with Sharlee against Ensor. She refuses to believe the accusation until Ensor himself admits it. Ensor proposes to Sharlee, but is refused because he is a gambler. She tells him how in years previous Stuart induced her father to sell his hardware business to join Stuart in gambling, and how Stuart fleeced him out of his money, the loss of which caused her father to kill himself. The sting of her father's disgrace was renewed by "The Kid's" lax morals and gambling tendency.

Ensor leaves her, intending to sell out to Stuart, and engage in a reputable business. Bill has a serious talk with the Kid in which he tells the boy of Stuart's part in the father's ruin. Stuart, meanwhile, showers his porter's girl with attentions, and dismisses the waiter for interfering. The jealous waiter plots to kill Stuart. The Kid goes to Stuart to confront him with the facts regarding his father. In a fit of anger the Kid struggles with Stuart, who has an empty revolver in his hand. The waiter, outside a window, shoots Stuart. The Kid thinks he has killed Stuart. Just as the fatal shot is fired, Ensor enters, takes the revolver from the Kid, who escapes through the window, and upon the arrival of the police, Ensor is accused of the murder and exonerated when they discover the revolver is empty and has not been fired.

Upon reaching home, the Kid tells Sharlee of his crime and Ensor's acceptance of the accusation; and she insists that the Kid return to exonerate Ensor. In the meantime, the waiter is caught and confesses. The Kid's manhood asserts itself, and Ensor takes him west, where the story closes with a letter from Sharlee to Ensor, hinting a happy reunion to come.

ON THE RAMPAGE (March 24).—The cast: Jerry (George Ovey); Baron de Long (George Georg-); Host (Jefferson Osb rne); Hostess (Janet Sully).

Jerry is permitted a moment's respite by the policeman when the law's guardian spies Baron de Long, a notorious fakir. Jerry appropriates his suitcase, which contains some articles of apparel and an invitation to attend a very exclusive party. He decides to impersonate the Baron. Bedecking himself in false whiskers and in the Baron's clothes, Jerry is welcomed with a great deal of pomp. Suddenly his attention is attracted by a commotion outside of the mansion. It is Baron de Long, who has been released, being ejected as an impostor. However, the Baron gains entrance to the house by means of a side window. He confronts Jerry.

A general mixup follows. The first impostor grabs a sabre and jabs it into Jerry, who gives chase to his tormentor. Finally they come together on the top floor. The Baron, getting the upper hand, throws Jerry out of the window. In his downward flight he crashes through the roof of the massive conservatory. In the meantime someone has summoned the police. They run down the Baron. After looking high and low for Jerry they finally pull him out from under tons of glass. Jerry and the Baron are handcuffed together, taken to the ballroom, where the host and hostess apologizes to the guests for the trouble caused by the two. And as the whole gathering jeers, the officers leave, Jerry and the Baron once more in the clutches of the police.

JERRY AND THE SMUGGLERS (March 31).—The cast: Jerry (George Ovey); Hank (George George); Sing Lee (Louis FitzRoy); Padlock Bones (Gordon McGregor); His Wife (Janet Sully); Maid (Louise Horner); Chauffeur (Arthur Mund); Sergeant (Harry Jackson). Directed by Milton Fahrney.

Financially embarrassed, Jerry attempts to avoid paying for the sumptuous meal he has just had, and for his troubles he is thrown out. Much to his surprise, a large bundle follows him, the waiter believing that it belonged to Jerry, when it was really the property of the celebrated detective, Padlock Bones.

Jerry opens the bundle and finds a book "How to Become a Detective," and also a collection of disguises, including the attire of a Chinaman. There is also a note telling of a band of Mongolian smugglers and, after reading this with much interest, Jerry decides to dress up like one of the natives of the Orient and try his hand at running down the smugglers. In the meantime the detective discovers the loss of his bundle and, after a heated argument with the waiter, starts off to find Jerry.

Impersonating a Chinaman, Jerry walks along a roadway when he is struck by an automobile, but instead of being knocked to the ground, he is lifted up on the hood of the machine and he rides for some distance before the occupants of the car take any particular notice of him. Jerry recognizes them as some of the conspirators of the smugglers and interests them by saying he is a cook out of a job.

They take him to their mansion and employ him as cook. He at once starts in by making love to the maid, and when the gardner sees this he starts a fight, in which the whole household takes part and which ends up in an uproar. When things are quieted, Jerry persists in his lovemaking. He is making good headway with the maid when the landlady appears. The maid rushes away and Jerry continues on his course with the woman of the house without knowing what he is doing. The husband arrives and another mixup puts things in an uproar. Jerry is ordered to get to work in the kitchen, and his inexperience with a gas stove results in an explosion. A fire follows and Jerry plays a prominent part with the hose.

Jerry manages to get a line on the smugglers at about the same time that Padlock Bones learns of Jerry's whereabouts, but before the would-be detective arrives, Jerry, in the attire of the maid, starts out with the chauffeur and makes for the water where he has information the smugglers, a band of Chinamen, are about to do their work.

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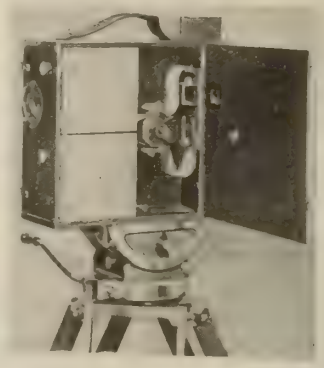

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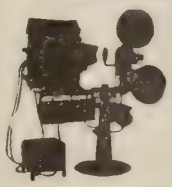

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He arrives in time to see them in a row boat, but all the time Padlock Bones and a lot of police are on the trail of Jerry. When the police arrive, Jerry surprises them by pointing out the smugglers, who are captured, and the gardener, believing Jerry to be the maid, starts making love. He learns that it is Jerry and starts a chase after him, while the smugglers are arrested and all start for the police station but Hank, the gardener, and Jerry, who are still doing a marathon.

THANHOUSER.

THE WHISPERED WORD (Two Parts—March 15).—The cast: Wife (Grace De Carlton); Husband (Wayne Arey); Father (J. H. Gilmour); Foreman (Lawrence Swinburne).

Anna, against the wishes of her friends and father, marries John Golden, who was deemed unworthy of her. The first few months of her married life convinced her that she had probably erred when she followed the dictates of her heart.

John, addicted to liquor, dragged her down to the depths of poverty, forcing her to live in the squalor of the congested tenement district. One day she whispered to him a single word. From then on he took a firm foothold on himself and for the first time in many months the young wife recognized the husband of her ideals.

Where he had been a loafer and a social outcast he became a diligent worker and looked forward to the day when he could resume his old place among the better people of the community. He saves his father-in-law from the hands of a mob. When the old man learns that his worthless son-in-law has at last decided to make a man out of himself and when he hears he is soon to be a grandfather, he relents and harmony and happiness reigns in the Golden household in anticipation of the coming heir.

THE FIFTH ACE (Two Parts—March 22).—The cast: The Girl (Alice Lake); Her Sweetheart (Wayne Arey); Her Father (J. H. Gilmour); Gambler (Hector Dion); The Dupe (Yale Benner).

After an evening of small winnings at the gaming table the crooked gambler decides to go after bigger game. A story in the newspaper telling of a coming week-end party to be given by the daughter of a rich banker gives the gambler the opening he seeks. He hires a pair of thugs to hold up a rich clubman who is included in the list of invited friends. Of course, the scheming crook is on hand to make a fake rescue and in return the clubman falls into the gambler's trap and includes him in the invitation to the big summer home of the banker.

The gambler is accepted without question, but he finds that the heiress already has a sweetheart. The crook decides to eliminate his rival so that the goal of millions may be open only for him. Poker games are a nightly recreation among the men and the gambler prepares a deck that contains five aces. When the girl's sweetheart is about to deal, the gambler cleverly substitutes the prepared deck. The hand is played. The stakes run as high as the excitement. The rival shows four aces and is just about to take in the pot when the father of the girl remembers his own hand. Quickly he turns it over and exposes the fifth ace.

There is no crime in the father's eyes so great as that of cheating at cards. The proof is absolute for the young chap had shuffled and dealt. Despite the protests of the daughter who refuses to believe so despicable a thing about her sweetheart, the father orders him to take the first train in the morning.

One of the hysterical woman guests demands that her diamond necklace be put in the safe over night because she fears to have it in her room while a card-sharp is under the roof! This is done, and the crook learns the combination while the father is opening the safe.

In his room upstairs the falsely accused man decides not to wait until morning. He packs his bag and steals from the house and to the station to get a night train. The crook, in his own room, is torn between two loves. In the future is the heiress and her millions; in the present is a diamond necklace worth a hundred thousand dollars. But he puts aside the lesser temptation, only to receive a night telegram from a pal that his last trickery is known to the police and he must vanish quickly or be arrested.

The crook decides that he will not leave empty-handed. He drops his bag from the window to insure hasty flight, and in the darkness hurries to the safe and its waiting diamonds. As he works at the safe the banker upstairs is unable to sleep because the scene at the card table has driven sleep far from his eyes.

The crook carelessly makes some sound that the nervous man upstairs hears. Taking a pistol the banker comes down to meet the intruder. The gambler is warned, and darts to the French window and escapes. The banker fires at the shadowy form. He sees the man stagger and clutch his arm, and knows his shot has hit, but the robber escapes.

Awakened by the shot the guests come running downstairs. The woman who had the necklace sees the open safe. She loudly accuses the "card sharp" of its theft and demands its return. She is insistent and leads the way to his room, flinging open the door to show the signs of hasty departure.

The banker knows that the crook must have gone to the railroad. He is determined to start after him. The daughter is just as determined to go with him, and she carries her point.

At the station the falsely accused man paces up and down as he waits for the train. The gambler suddenly appears on the scene. The surprise is mutual. The younger man wants to know why the other guest left so suddenly.

"I guess for the same reason that you did," the gambler sneeringly said: "Because I couldn't get the girl and the money."

Enraged at the sneer, the man who had been accused of cheating grasped the gambler by the arm, only to withdraw his hand quickly at the feel of the warm, sticky blood that showed through the light cloth of the gambler's sleeve. Realizing that discovery is at hand, the crook tries to escape, but the young chap quickly proves his mastery. When the girl and her father arrive they find a cowering person, beaten and cursing and a quiet young chap standing over him. In the crook's bag they find the necklace and the deck of cards from which he took the fifth ace that caused the suffering to the two young people.

MUTUAL.

MUTUAL WEEKLY, NO. 64 (March 23).

San Francisco, Cal.—U. S. S. "Prometheus" sails with exposition relics. Three million dollar exhibits returned to France and Italy.

Washington, D. C.—Smithsonian Institute preserves Indian tribal songs on phonographic records.

New York City.—Elephants hitched to snow plows are used to clear paths in Central Park.

Boston, Mass.—Tablet commemorates birth of the telephone. Dr. Alexander Graham Bell, the inventor, predicts wireless talks all over the world.

Berkeley, Cal.—Students of University of California stage leap year celebration.

Paris, France.—Newest modes in children's hats. (Courtesy of Galleries Lafayette.)

Berkeley, Cal.—Women students of University of California do outdoor gymnastic work. This work, which is required by the University, is carried on the year 'round on open-air platforms.

New York City.—Model of prize ship "Appam" on view. Interned sailors on German liners build model for pastime.

Washington, D. C.—Ex-Secretary of War Garrison confers with Secretary of War Baker on Mexican situation.

San Francisco, Cal.—Art Smith, noted American aviator, leaves for Japan on the Chiyo Maru to instruct the Mikado's army fliers.

Pre Catelan, France.—President Poincare officiates at the opening of the Dutch hospital.

Washington, D. C.—General Hugh L. Scott, chief of staff, U. S. A., and Chief of Blackfoot Indians at War Department.

Columbus, N. M.—First scenes showing effect of Villa's bandit raid on this little border

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Mae Marsh in Hoodoo Ann

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Week of March 26th

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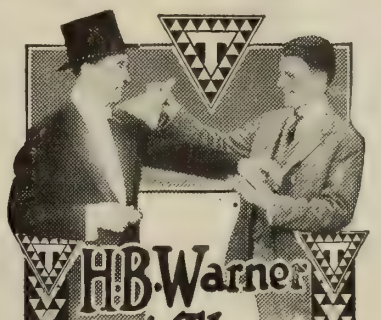

H.B.Warner in The Raiders

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town. Subtitles: Wilson says to Funston: "Go get Villa, dead or alive." Pancho Villa (2d from left). General Frederick Funston. These are the boys who will get Villa. U. S. Troops cross the border in pursuit of Villa.

Guantanamo, Cuba.—Jackies enjoy boxing and dancing between target practice drills on board U. S. S. "Texas."

New Orleans, La.—Thousands greet Rex in his triumphal entry. King of the Mardi Gras reigns supreme.

New York City—Early morning blaze routs out guests of Hotel Gerard.

Los Angeles, Cal.—Speed kings shatter records on new Ascot Speedway. Eddie Pullen wins 100 mile drive in 43m. 42s.

Rockland, Me.—Torpedo boat destroyer "Porter" on speed trials.

Los Angeles, Cal.—Saving a $30,000,000 fruit crop from frost. Smoke pots are lit when the temperature drops in the California fruit belt.

Chicago, Ill.—Motor-bobbing the latest sport. More fun than coasting.

Albuquerque, N. M.—Cow punchers hold annual jubilee.

FALSTAFF.

PAUL'S POLITICAL PULL (March 28).—A well-mannered young man had two elder brothers who were very cruel to him. They made him do all the work. And when they went fishing it was Paul who dug all the worms and baited the hooks and carried the tackle to and fro from the house. One day a letter came to the house addressed to the brothers. It notified them that their wealthy old uncle was dead and had left his money to the brother, "who, during the month of August, should work most steadily." The executor was authorized to make the choice, and the two elder brothers fought bitterly to decide which of them should be wealthy. Neither of them gave one thought to poor little Paul, or realized that he also was entitled to enter the contest. So the cruel brothers went out to look for work.

Paul brooded over the situation and wished that he had a fairy godmother. But he didn't—in fact the only friend he had was Sport Costigan, a ward heeler, and to him he took his troubles. Costigan told the young man that he would fix it for him. The cruel brothers, unused to work, had difficulty in finding it. They lost one job as soon as they got it, because they could only carry a piano half way up a flight of stairs. Then they got a place in a restaurant, where they lasted an entire day, being discharged after numerous misadventures. For the rest of the month they simply tramped the streets hunting for jobs, but each was satisfied because he knew he had done as much work as his brother.

And all through the month of August little Paul could be seen daily, from nine to five, in front of the City Hall seated on a camp chair and cooling himself with a palm fan. The month of probation ended. The executor called, and the cruel brothers presented a letter from the restaurant keeper certifying that the brothers had worked there one entire day, adding: "One was a bad waiter, and the other was worse." Then it was up to the executor to decide who had won, and it must be admitted he was in a quandary.

Just at this moment Paul and the ward heeler entered. The ward heeler introduced Paul and said he was a brother to the cruel ones, and then he motioned to Paul, and Paul presented a letter to the executor.

This message was from the office of the City Board of Improvements, correctly signed and sealed and read as follows: "This is to certify that from August 1st to August 31st Paul Jasper has been employed by this department, assigned to keep the snow off the sidewalk in front of the City Hall, and has been most efficient." The executor gave the estate to Paul, while the wicked brothers gnashed their teeth. And little Paul was very grateful to the ward heeler, financing his campaign so that he was elected alderman, and now he is as rich as Paul.

THE SNOW SHOVELER'S SWEETHEART (March 30).—The cast: Snow Shoveler (Jay C. Yorke); Sweetheart (Frances Keyes); Her Father (Harry Bates).

The proprietor of the only garage in the village was not popular, because he seemed to have only one idea in mind—that of raising the price of gasoline. He controlled all the supply of that valuable fluid and every time he thought of it he boosted the rate a nickel or so. The disliked man had a daughter, who had a sweetheart. He was a young man who came to the town and started a photograph gallery, but met with little success. True, he made a hit when he took the garage keeper posing in the midst of motor cars, but unfortunately he set the place afire. With local customers he was also unlucky, for somehow the pictures he took were always out of focus, and so badly distorted that customers would never pay for them. Hence, within a short time the sheriff took possession of the photograph gallery.

The young man called upon the girl and told her his career was over. While she was trying to console him her father entered and ordered the young man away, saying that no man who does not work "can court my daughter when gasoline is selling at 90c a gallon." The young man admitted the truth of the argument and was just about going away when he chanced to look through the window and saw that snow was falling, so he turned upon his father-in-law-elect and said resolutely: "Listen! A job awaits me—I will become a snow shoveler." And he did. In any line of business the energetic man can make good. The snow shoveler worked so enthusiastically that within a few hours he became a foreman, much to the joy of the other laborers in his gang.

In the meantime the garage keeper was in trouble. A poor widow and little child had endeavored to buy some gasoline and had been rudely repulsed. She sobbed out her sad story to several young men, and they determined to make an example of the wicked garage keeper. They found him in his home and would have made him swallow his own gasoline had it not been for his daughter. The girl went to the roof of the building and attracted the attention of her sweetheart by hitting him with a snowball. He came to her rescue and the intruders were vanquished in hand-to-hand combat. His narrow escape taught the garage keeper the wickedness of his conduct, and he voluntarily reduced the price of gasoline so low that the poorest widow in town could buy all she wanted of it. In addition, he permitted his daughter to marry the man of her choice.

MUTUAL MASTERPICTURE DE LUXE.

MY PARTNER (Gaumont—Five Parts—March 20).—The cast: Joe Saunders (Burr McIntosh); Mary Brandon (Mary Mantell); Mathew Brandon (James Ryan); Grace Brandon (Marie Edith Ellis); Ned Singleton (Curtis Cooksy); Josiah Scraggs (Goldwin Paton); Wing Lee (John Leach).

Joe Saunders, Siskiyou's leading citizen, miner, gentleman and all-around favorite, has loved Mary Brandon, the daughter of Mathew Brandon, ever since she had come to Siskiyou as a child. And it is not strange that he has, for Mary is a sweet, gentle-mannered girl of nineteen. Together with her younger sister, Grace, she keeps house for her father, and furnishes the only spot of light and joy to the hearts of many of the rough, kind-hearted men of the town.

Mary knows of Joe's devotion, and loves him, too, in her simple, girlish way, until one day Ned Singleton, a young stranger, comes to town. He is a handsome, enthusiastic chap, and he soon wins the love and respect of the entire community. He gains the unbounded admiration of Joe Saunders by catching a Mexican who cheated at cards, and Joe asked him to become his partner.

In the meantime, Mary, too, has become interested in the fascinating young stranger. On a prospecting expedition, Joe and Ned find gold, but the younger man falls from a cliff and is carried back to the little mining town unconscious. Due to the tender care of Joe and Mary he recovers his health, but seriously loses his heart to the girl. Mary has grown to care more for Ned than for Joe.

On the night of Mary's twentieth birthday, Joe follows her when she leaves the happy party given in her honor, into the woods. He tells her of his great love for her, and asks her to marry him. Mary is forced, for the first time, to confess to Joe her love for his partner. She leaves him, heartbroken and sad, and goes on to keep her tyrst with Ned at lover's rock.

Joe comes upon them just as Mary pleads with her lover to marry her at once, as he had promised. The big, kind-hearted miner steps in and forces Ned to promise he will marry her at once. In the meantime, Scarggs, the villain, who loved Mary's mother and now loves her, has tried to force his suit. He goes to Ned's

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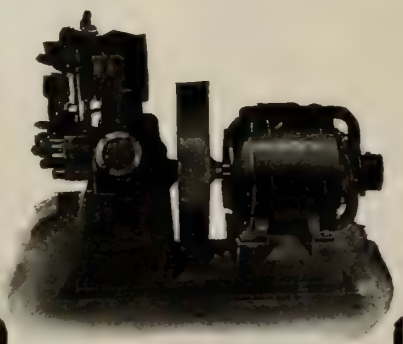

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(Name Reg. U. S. Pat. Office 1916)

That's what President Wilson said and that's what we are going to do.

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GO AND SEE Uncle Sam's Troops in action.

SEE your flag cross the border to punish those who have insulted it.

We happened to have a company looking for "atmosphere" along the border when Villa attacked Columbus. We decided to back the daring press photographer, W. Kendall Evans in securing these interesting and authentic pictures of hunting bandits in Mexico.

We stand behind these pictures and have placed our enormous plant at Jacksonville, Florida, and our organization throughout the country behind his efforts.

Knowing the public will want to see these pictures as quickly as possible, we have decided to sell the pictures to first come first served customers throughout the country.

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cabin, bent upon stirring up trouble, and sees Joe as he rides away after trying to divide up and split partnership with the boy. When Scraggs accuses Mary of being Joe's mistress, Ned jumps at his throat, and in the tussle which follows, he is killed. The villain tears one bloody cuff from his shirt and hides it in the holes of the hearth from which Joe had taken out their strong box before leaving, and runs to the village to say that Ned Singleton has been murdered and that he had seen Joe Saunders leave the cabin.

When the men arrive at Ned's shack they find Joe bending over the dead body of his partner. He had returned too late to proffer the hand which he had refused before. At the trial Joe is acquitted. Scraggs is accused, and in the face of everyone Joe marries Mary because he loves her, and to preserve her good name.

THE LOVE LIAR (Centaur—Five Parts—March 27).—The cast: David McCare (Crane Wilbur); Ludwig (Fred Goodwins); Margie Gay (Lucy Payton); Diana Strongwell (Mae Gaston); Edna Carewe (Nan Christy); Arlene Allaire (Ella Golden).

David McCare, the love liar, is a musical genius, the idol of society, hated by men and worshipped by women. He casts off his mistress, Margie Gay, for a new love, Diana Strongwell, an heiress. Margie pleads with him to take her back, but McCare gets rid of her through the services of Ludwig, his valet, and a broken-down musician. Ludwig is also in love with Margie. McCare marries Diana, much to the chagrin of Edna Carewe, a friend of Diana's, who is also attracted by the musician. They live happily for a short time until McCare becomes discontented and makes advances to Edna.

Meanwhile Margie finds the narrow path a stony one. A woman of the streets suggests the easiest way. Margie shrinks but finally consents. The first man she accosts is Ludwig, who leads her to her home and offers marriage. She is reluctant at first, but eventually agrees, and they are married. At a dinner dance given by Diana, she catches McCare making love to Edna. Diana denounces Edna and demands that she leave her home. McCare answers that if Edna goes he, too, will leave. And so husband and wife are parted.

In time Diana divorces the "love liar" and he marries Edna. Diana advises Edna later that McCare is an overgrown child, and that in order to keep his love he must be pampered. A year passes; Edna, with the aid of Diana's advice, has made the "love liar" happy. One night in a cafe he sees Arlene Allaire, a ballroom dancer. At home Edna has given birth to a baby and though it will live, it is evident that its birth will bring death to the mother. Diana, who is at the side of Edna, rushes out to find McCare, and locates him in the cafe, where he has assumed the leadership of the orchestra and is directing Arlene's dance music. At the news of his wife's illness McCare is stricken with dumb surprise and hurries home. Edna dies in his arms.

For days McCare lived in an abstracted mood, watched over by Ludwig and Diana. One day as he plays his violin a vision of Arlene passes before his eyes. He throws off his brooding mood and goes back to the cafe and to Arlene. Her bills have been paid by McCare's checks until one day a number of them come back stamped "No Funds," and from that moment on Van Allen, who had been previously paying for everything for the dancer, finds himself again welcome at her apartments. It is here that McCare finds him one evening. The men fight; the police are called and McCare is arrested, but Arlene refuses to make any charge and McCare is simply put out into the street. Ludwig takes McCare home, and there Margie and he care for the wrecked man. But McCare cannot blot the image of Arlene from his mind and he returns to the cafe where Arlene is dancing, securing employment as a musician.

Here Diana finds him. She begs him to tell her his troubles. He breaks down and confesses his love for Arlene. In time drink claimed him, too, and McCare sank lower. Time passed and McCare became desperate with love and jealousy. One night while Arlene is dancing a madness overcomes him. He dashes his violin to the floor, takes Arlene up in his arms and starts with her up the grand stairway to the cafe. The attendants attempt to overpower him, but he throws them off and, drawing a revolver, compels Arlene, who has scurried away, to come to the foot of the stairs. Covering the startled crowd, he speaks to Arlene: "You've taken all my heart, my honor, my manhood. At your feet I fling the dregs!" He shoots himself and falls down the stairway to Arlene's feet.

Diana took him home and the "love liar" lived another day, forever calling upon the name of she who had shown him Hell. Diana, ever his friend, went to Arlene's apartment and pleaded with her to come to McCare's bedside. She refuses at first, so Diana poured the contents of her purse at her feet. Thus bribed, Arlene consented to go, and in her arms the soul of the "love liar" passed.

When all are gone and Diana is left alone with her dead, she takes him in her arms, for at last he belongs to her—to her alone.

Pathe Exchange, Inc.

PATHE NEWS NO. 22 (Mar. 15).

Columbus, N. M.—Mexican bandits, led by General Villa, raid American territory, killing several American citizens and soldiers and leaving in ruins several houses. Subtitles: 1. Bullet holes made by Villa's troops. 2. The fate of the raiders. 3. Watching the retreating bandits. 4. American soldiers guard one side of the boundary fence, while Carranza's troops guard their side. 5. Secretary Baker and Ex-Secretary Garrison discuss the situation in Washington. 6. Fighting Fred Funston, General, in command of the field operations.

Chicago, Ill.—Pandemonium reigns when 4,000 fond mothers enter their kiddies in a baby contest. Subtitles: 1. A Chinese entry. 2. How would you like to weigh 4,000 babies?

New York City.—Hattie, the elephant at the Central Park Zoo, earns her keep by pulling the Park snow-plow.

New Orleans, La.—His Gracious Majesty "Rex" landing from his royal yacht to inaugurate the Mardi Gras Carnival. Subtitles: 1. Boy cadets are proud to walk in the procession. 2. Many gorgeous floats are seen in the parade.

Yellowstone Park, Wyo.—Large herds of elk and deer, driven from the mountain tops by heavy snowfalls, come down to Mammoth Hot Springs Valley in search of pasture grounds. Subtitles: 1. Hay is distributed by the Government to feed the animals. 2. They become so tame that they will eat out of the hand.

Rockland, Me.—The U. S. S. torpedo boat destroyer Porter undergoes its speed trials in a heavy sea.

Roslindale, Mass.—A million Regal lilies are grown at the Farquhar Nurseries to meet the large demand for the Easter season.

Los Angeles, Cal.—A spirited contest for the 100-mile sweepstakes marks the opening of the new Ascot Speedway.

Everett, Wash.—Scores of school children enter their handiwork in the Birdhouse Building Contest to aid wild birds. Subtitles. 1. A little four-year-old locates his house in an advantageous spot in the woods.

PATHE NEWS, NO. 23 (March 18).

Columbus, N. M.—The soldiers chosen for the expeditionary force into Mexico anxiously await the call which will send them on their heroic mission. Subtitles: 1—Large bodies of field artillery are ready to join the movement. 2—The review of the famous Flying Cavalry Corps. 3.—Off for the border line, with the nation's heartfelt blessing for the success of our brave soldier boys. 4—A field wireless station is erected for communication with troops across the border.

Aiken, S. C.—The Fifth United States Cavalry Polo Squad is vanquished by the strong Cooperstown team in an exciting contest, by the close score of 10 to 8. Subtitle: 1—One of the players is injured in a fall from his mount.

Yankton, S. D.—Hundreds of square miles of the rich Dakota valley are inundated when an ice gorge on the Missouri River breaks. Subtitle: 1—One farmer is marooned in a tree-top for twenty-seven hours.

Detroit, Mich.—An entire street caves in when 10,000 gallons of gasolene, accumulating in city sewer, explode with terrific force.

Pathe Fashions.—Some spring hats. Courtesy of Rawak, New York. Subtitles: 1—Sport set of striped silk. Hat ornamented with cut-out leather figure. 2—The new oblong sailor of black and white braid with bird of same combination. 3—Silk pongee with band of purple and silver ribbon. 4—Suit hat of grey silk with purple milan brim, trimmed with grey and black wing. 5—Dress set of citron and

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Columbus, N. M.—The funeral services over the bodies of the heroes who died in the protection of their country fittingly bespeak the nation's tribute.

Boston, Mass.—Alexander Graham Bell, inventor of the telephone, unveils the tablet erected in commemoration of his great achievement.

Etna Mills, Cal.—Pack mules are employed by the government to carry mail over the Salmon Range mountain tops, buried under six feet of snow. Subtitles: 1—Trails are dug to facilitate the progress of the carriers. 2—The mules are also provided with snow shoes. 3—A side-hill sled is used to tack down the mountain side.

THE IRON CLAW (No. 4 "The Name and the Game"—Two Parts—March 20).—Golden and Manly saw Mrs. Golden intent on watching the house and the former ordered her away. Manly supplied her with money and promised to aid her. The Laughing Mask smuggled Margery from Legar's den and the pursuing criminals ran their automobile over an open bridge. Legar robbed a bank at which some of Golden's money was kept, and successfully fastened the blame on the Laughing Mask. The man of mystery, disguised as one of Legar's henchmen, got control of the loot and notified Golden of his intention to return it only after Golden had improved conditions in his tenements.

THE IRON CLAW (No. 5 "The Incorrigible Captive"—Two Parts—March 27).—Margery, accompanied by Manly on a shopping tour, saw a parrot that once belonged to Legar and purchased it. The parrot escaped and returned to Legar's den. Manly was kidnapped and brought to the den and with the aid of the parrot, made his escape. Margery looking for certain documents to be forwarded to her father, was set upon by the master criminal, who stole a valuable map and then locked her in the vault. Margery was released from the vault, although not until the talkative parrot repeated the combination to her rescuers. Outside the house the Laughing Mask wrests the map from the fleeing criminal and returns it to Margery.

THE WOMAN'S LAW (Gold Rooster—Five Parts—March 21).—The cast: Gail Orcutt (Florence Reed); Keith Edgerton (Duncan McRae)! Mrs. Lorme, Gail's friend (Anita d'Este Scott); Vance Orcutt, Gail' son (Master Jack Curtis); Vance's Governess (Lora Rogers); John Kent, District Attorney (John Webb Dillion); Frank Fisher, reporter (William A. Williams); Lucas Emmet (Philip Hahn). Directed by Lawrence D. McGill. Scenario by Harvey Thew and Albert S. LeVino.

George Orcutt, a dissolute young New York millionaire, has forfeited his wife's respect and affection by his infidelities. Gail Orcutt centers her attentions in life on her young son, Vance, and withdraws from society. Although they reside under the same roof, they have long ceased to be husband and wife. Even this slim chain of acquaintanceship is broken when in a quarrel over another woman, George Orcutt kills his friend, Lucas Emmet, after a riotous night in Emmet's studio.

In an effort to keep her boy from being branded as the son of a convicted murderer, Gail determines to seek the aid of district attorney John Kent, who is her friend, but she finds the case is beyond either his control or hers. On the way back to her house where her husband is in hiding, Gail comes upon the living double of George Orcutt. This stranger is sitting on a park bench, his mind stunned by a terrific mental shock. Gail determines to palm off on the district attorney this living double of her husband until Orcutt shall have made his escape. She gets the stranger to her house, makes him change clothes and surrenders him to the police as the real George Orcutt. The district attorney and his medical examiners find this false George Orcutt (whom they, of course, believe to be the real George Orcutt), to be mentally incompetent and the stranger is committed to a sanitarium for treatment and observation.

In the meanwhile, the real George Orcutt escapes and goes into hiding. He lives on money sent to him by Gail who is, however, in constant terror lest her deception be detected. To her consternation she receives word from the sanitarium that her "husband" has recovered his health and will be free, and the authorities naturally send him back to what they consider his own house. Gail is forced to accept the stranger into her house as her husband. Her whole salvation rests in the fact that although his body is restored to health he cannot remember anything of his life prior to his commitment to the sanitarium. The stranger naturally assumes that he is George Orcutt and finds himself to be very much in love with the woman he believes to be his wife. Gail also takes a liking to this clean cut, clean living man of whose past she knows nothing. But she is harassed by the necessity of making both the stranger and her friends believe this man is George Orcutt, and at the same time the real George Orcutt in the background.

A newspaper reporter stumbles upon the fact that Gail has imposed upon the district attorney and then he sees the real George Orcutt in a saloon. He so informs the district attorney. That same night, when the reporter and the district attorney are on their way to Gail Orcutt's house to investigate, Orcutt himself goes there to make a demand on Gail for money. He lets himself in by his own key and finally his wife persuades him to go. He hardly has left the room when the stranger enters to consult with Gail about her strange conduct to him and to make a demand that either she cease this attitude or that she permit him to depart with Vance and set up a separate establishment.

From across Riverside Drive where the real Orcutt is hiding until he can again enter the house where he intends to rob his own wife of the large sum of money he sees her put back in the safe, Orcutt sees the stranger enter his wife's room and a quarrel between the two He again lets himself into the house by a key, drawing a pistol as he does so. He is insane with jealousy. The butler hears steps below and believes a burglar has entered the house. The butler quarrels with Orcutt in a pistol duel in the dark. Almost immediately afterward, the district attorney and the reporter reach the Orcutt residence. Brought face to face with the situation on her own deception has created, Gail tells the story to the stranger and the district attorney of the substitution she had perpetrated. By means of papers in the suit of clothes which he wore when Gail found him, and which she had hidden in the attic, the stranger's identity is learned. Orcutt's body is taken from the house as that of a thief. The district attorney and the reporter agree to remain silent and the strange romance ends in a quiet wedding for Gail and the stranger.

IN SOFT IN A STUDIO (Phunphilms—March 22).—Heinie's lot is pretty rough—doughnuts all he has to munch; Louie's plight is still more tough—hasn't got a thing for lunch. Myrtle is a sculptress fair—see her in her studio; not a model has she there, though she's searched both high and low. Louie gets a mighty start when he gazes at his pal entering the shrine of art with the pretty sculptor gal. Heinie cannot understand what the reason is that he has been kidnapped, so he asks: "What idt iss you vant off me?" "All you have to do is pose—stand still for a minute—wearing scarcely any clothes; there's five hundred dollars in it." "Lofely woman, you're a queen, beautifuller than Venus! I lofe you wid all my bean noddings will come in between us." Well, to make a long story short, Louie pushes his way into the posing class and rouses the anger of his companion-in-crime. The result is a beating for the intruder and a jail term for Heinie.

HOW FLOWERS BREATHE (Pathe—March 25).—This latest educational release, is an interesting and instructive picture. It is taken with the greatest of care, at intervals, and the action of plants which take months to complete are shown in a few moments. Some of our most common flowers are pictured. The geranium leaf is shown growing gradually and with regularity, while the growth of the leaves of the nasturtium goes on rapidly and in a jerky manner. Other phenomena in the life of the flower are shown, and the picture is enhanced by these being done in natural color.

IN THE FRENCH SOUDAN (Picturesque Africa—On the same reel with foregoing).—The French Soudan has many points of interest which are pictured in this subject. Near Timbuktu, a town on the edge of the great Sahara Desert, a caravan halts to get water from an oasis. The peoples inhabiting this part of Africa are always of interest, and their peculiarities in dress and manners are vividly portrayed. The lack of water for agricultural purposes in this region has always been a great drawback to luxuriant vegetation, and the way these men have conquered this natural obstacle makes a most interesting part of the picture.

Triangle Film Corporation

GYPSY JOE (Keystone—Two Parts—March 19).—The cast: Joe Jackson, Marion de la Parelle, Dora Rogers, "Shorty" Hamilton, Louis Morrison, Elizabeth DeWitt and Betty Marsh.

Jackson, having joined a band of gypsies, is sent by his chief, de la Parelle, to steal a

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child whom the chief knows to be an heiress. A letter has been received stating that the girl is being sent to a scheming squire, Morrison, and Joe goes to the squire's home. Before he arrives, however, Morrison has departed with the child, desiring to be rid of her and intending to turn her over to the gypsies.

Back in the camp there is much excitement. The Princess Dora and Joe are in love but their affair is complicated by the jealousy of the chief's aid, Hamilton. The result is a duel with knives and pitchforks, which is interrupted by the approach of a posse seeking to recover the child.

Betty hides in a wagon which is set on fire by the overturning of an oil stove. She flees to a water barrel, which is lassoed from the back of the wagon by a gypsy. As the gypsies flee over a bridge they dynamite it to prevent further pursuit. Their wagon then comes too close to a cliff and goes over. Squire Morrison, in a cask, follows, but luckily drops into the ocean and is washed ashore unharmed. Thrills are piled upon thrills, with the usual happy result. The gypsy lovers are reunited and little Betty comes into her own.

THE RAIDERS (Fine Arts—Five Parts—March 26).—The cast: H. B. Warner, Dorothy Dalton, Henry Belmar, Robert McKim, George Elwell and J. Barney Sherry.

Scott Wells has wasted his inheritance and is a humble clerk in a Wall street broker's office, being superior in the organization only to the office boy. One day in the corridor adjoining the offices he meets David Haldeman, a railroad magnate, and his daughter, Dorothy. From that time he is the young woman's slave, worshipping from afar.

When Haldeman, threatened with a breakdown because of too close application to business, is forced to go to the mountains for a rest, he leaves his affairs in the hands of Jerrold Burnes, a notorious schemer. Wells, by accident, discovers that immediately after Haldeman has announced his intention of going away Burnes has summoned several big men into a conference, the object of which is to take advantage of the magnate's absence. A card of invitation to Miss Haldeman's dance is picked up by Wells; he determines to use it and warn the railroad president of the plot.

With a borrowed dress suit Wells appears at the Haldeman mansion just as a jeweled dowager exclaims that she has lost her necklace. The guests are checked off and Wells, unable to explain his presence, is about to be turned over to the police when a servant enters with the jewels. Wells departs without revealing the information he has. Next morning, as he dreams of Dorothy, he again determines to thwart the plotters. But Haldeman has gone away and there apparently is no way out until Dorothy furnishes the backing for Wells to trade and hold off the conspirators. Even then, the young couple are compelled to make a night auto ride and bring Haldeman back to Wall street just when Burnes and his confederates thought victory and riches were theirs.

HOODOO ANN (Fine Arts—Five Parts—March 26).—The cast: Mae Marsh, Robert Harron, William H. Brown, Wilbur Higby, Loyola O'Connor, Mildred Harris, Pearl Elmore, Anna Hernandez, Charles Lee, Elom Lincoln and Robert Lawler.

In all her young life Hoodoo Ann has lived up to her nickname. Nothing has ever gone right for her and from the 13th of the month, when she is left at the Meadowdale orphanage, her troubles increase. Little Goldie, pet of Miss Prudence Scraggs, is allowed to play with a beautiful doll and an adorable kitten, but Ann spends her time scrubbing and scouring. One night the orphanage takes fire and is burned to the ground. Ann, with no malice in her heart, saves Goldie from death in the flames.

All the neighbors are at the blaze, and the Knapps, with no children of their own, adopt Ann. The Vances, father and son, take an interest in her, and young Jimmie is soon dividing his time between his studies—he wants to be an artist—and Ann. They become great chums. Then Ann discovers Mr. Knapp's revolver and while fooling with it in the attic it is discharged.

Next door live Sarah and Bill Higgins in a continually quarrelsome atmosphere. Sarah has just left the house vowing that she will never return when Ann rushes in to see what damage her shot had done. Bill is lying on the floor and she thinks she has killed him. Sarah returns and is arrested for the murder of Bill, who is now missing. The unjust accusation moves Ann to make a complete confession and she is about to be arrested when Bill appears.

It develops that the bullet had maimed a stray cat. Jimmie and Ann nurse the animal and Ann is convinced that her future lies in being a model nurse and home maker. She soon becomes Sunshine Ann, a name which sticks long after she has become Mrs. Jimmie Vance.

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THE MISHAPS OF MUSTY SUFFER No. 1, "Cruel and Unusual"—March 1)..

Musty Suffer gets a job as caddy, but performs so poorly that he doesn't hold it long. So he decides to tee off on his own account. He finds that the clubs are too small and calls upon his famous lucky horse-shoe for aid, wishing for larger clubs. A fairy tramp appears and grants his wish. Even then his game is not satisfactory, but he solves the difficulty by wishing for a larger ball, which he gets. He knocks the ball into the clubhouse, ruining the club members' dinner, and later on gets into difficulties with a waiter, who breaks one of the clubs across his fat body.

Stomach pains naturally result, and when Musty sees an advertisement offering free treatment and free board to hook-worm victime, he applies for treatment and gets it. And it is some treatment. He is mauled, pounded, beaten, pummeled, kicked, thrown about, walked upon and otherwise maltreated until the "hook-worm" is forced to give up the goost. Then, after trapping the hands of his "doctors" in the viselike finger-print machine, Musty appropriates one of the chief doctors' cigars and makes his departure.

THE MISHAPS OF MUSTY SUFFER (No. 2, "Keep Moving!"—March 8).

Musty gets a job in a grocery store. A female customer makes him show her everything in the place and then buys a five-cent package of crackers. For revenge, Musty eats the artificial grapes on her hat. She catches him at it, throws a basket of apples in his face and leaves. Then a sissy boy buys a ball of yarn for his knitting, and Musty, disgusted at the effeminate qualities of the customer, puts a lighted fire-cracker in the package, with startling results. He meets his match when a cowboy-desperado enters and forces him to give up half the contents of the store for five cents.

Soon a drummer happens along. Musty advises the proprietor of the store not to buy from him. This awakens the drummer's ire and he throws a handful of crumpled crackers in Musty's face. Musty, however, has not been idle, and when the drummer puts on his hat to leave, he finds that Musty has filled it full of milk.

After the drummer's departure, Musty decides to have some lunch. By mistake he fills his stomach with tobasco sauce. Naturally he craves water. In trying to get a sprinkling can which is suspended from the ceiling, he pulls down ceiling and all and is consequently discharged.

Leaving the grocery store, Musty goes to a barber shop for a shave, where he is attended by the unconversational barber, who wears a gag for the protection of his patrons. Musty gets the shave, but the barber puts hair restorer on his face instead of toilet water. When the barber learns that Musty has no money with which to pay for his services, an altercation ensues, during the course of which the barber is arrested and Musty escapes.

Musty next visits a thirst emporium. The proprietor chases a rough customer into the street, and Musty takes charge of the bar and free lunch counter. His attempts at serving free soup to a tough customer are disastrous, and he receives considerable rough handling. During his activities in the saloon he gets his beard saturated with gasoline, and when he gets too near the fire over which the free lunch is steaming an explosion occurs which causes him considerable discomfort, but which also rids him of the troublesome whiskers. Disgusted with his experiences, Musty goes his way.

THE MISHAPS OF MUSTY SUFFER—No. 3, "Hold Fast!"—(March 15).

Musty enjoys all the comforts of a fine home during the owner's absence, and is happily snoozing when a band of desperate burglars arrive, bent on pillaging the mansion. With them they bring a huge packing case in which to carry away their loot. Unable to escape through the door, Musty hides in the packing case. Very soon he is smothered beneath a large cargo of pillows, draperies, rugs, furniture, bric-a-brac and other various and sundry articles. The case is then nailed up and carried, Musty and all, to the burglars' den. There Musty is discovered and held a prisoner till morning.

The leader of the burglars runs across Willie Work, another hobo, and conceive the idea of a prize-fight between the two. They are taken aboard a large barge and told: "Youse guys are going to battle, and the loser gets shot at sunrise." A three-round bout then follows, during which Musty and Willie introduce a number of bits of pugilistic strategy never before seen in the prize ring. The fray ends at the finish of the third round, and the two battlers leave the barge together.

THE MISHAPS OF MUSTY SUFFER—No. 4, "Going Up!"—(March 22).

Musty steals a ride on an automobile rumble

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and goes to sleep as comfortably as if he were in a Pullman berth. All goes well until the machine runs over a rock and Musty is cast to earth. He rises and hurls away the offending rock, which strikes the bandaged foot of a gouty passer-by. Musty then calmly resumes his nap in the middle of the road, undisturbed by the passing autos, which miss him by inches only.

Dippy Mary arrives upon the scene, and struck by Musty's unnatural beauty, falls in love with him. The result is that she gives him free reign in her employer's mansion during the latter's absence. A waiter arrives with a splendid lunch, which Musty would have enjoyed hugely had not an expressman dropped a trunk on one of the upper floors, causing the plaster to fall from the ceiling onto the repast. Musty tips the waiter with a large, juicy pie, which he hurls into the face of the menial.

A downy bed in the room tempts Musty. He climbs in and falls asleep. His slumber is punctuated with beautiful dreams, during which he bathes in a bath-tub full of beer and makes the acquaintance of several charming damsels. The dreams are disturbed, however, by the serenades of a "little Dutch band" and Musty is forced to drop water, pieces of furniture and various other missiles to persuade the serenaders to depart.

Resuming his slumber, he dreams of a beautiful maid who tempts him with a bumper of sparkling wine. While pursuing the illusion he falls out of the second-story window and bounds into a passing ambulance, in which he is whisked away.

THE MISHAPS OF MUSTY SUFFER—No. 5, "Look Out Below"—(March 29).

Musty and his friend Willie Work, after a comfortable night's rest in a convenient henhouse, set out in search of adventure. They select a mansion with the intention of burglary, but are frightened away by a militant sawbuck. They are summoned by Mme. Cayenne, a jealously guarded wife, who promises them a fine lunch if they will mail a letter to her lover. They agree and the lunch is served. Just as they begin to eat, Senor Cayenne returns. Musty dives out of the second-floor window and hangs from the sill. Willie, who fails to escape, is introduced to Senor as Madame's brother from Kokomo, and royally entertained. The lunch is served to him alone, although he is loyal to his friend and makes numerous attempts to slip various dainties to Musty, who remains hanging by his hands from the sill. Willie particularly enjoys the nut course, and uses Musty's head to crack the shells. Even the water in the finger bowls appeals to him after he has flavored it with sugar and lemon. At last he takes his departure, and goes to sleep on the lawn of the house in which he has been entertained.

Morning comes and Willie wakes. He discovers that Musty has been hanging all night from a window only a few feet above the ground. The two of them set out together, but Willie spies a free lunch sign and decamps. Musty spies a beautiful maiden dressing in front of a window. The maiden, who is not so beautiful when she turns her face toward one, sees him peeping and hurls a water pitcher which strikes Musty on the head. Musty takes this as a gentle hint to leave, and so resumes his travels.

Evening brings him to a lodging house, which advertises lodging for three cents and up. Musty enters and is given a resting place on a rope. The same rope is occupied by others whose snoring prevents our hero from slumbering. He complains to the attendant who induces sleep by hitting Musty over the head with a stuffed club.

When the gentle dawn appears Musty makes his way into a private room, to escape the attendant who is putting everybody out in far from gentle fashion. Even here, however, he finds he cannot escape, for a pile driver descends upon his head, knocking him into the exit chute, through which he is rushed into the street, where he collides with a laborer engaged in mixing mortar. The workman is precipitated into his own product, and Musty hastily decamps.

COSMOFOTOFILM CO.

A CHIP OFF THE OLD BLOCK—(Juvenile Film Corporation—March).—Chip, a poor little newsboy, comes out of a picture house and stands in admiration before a card board statue of Charlie Chaplin. While standing there he meets Little Nell and her sweetheart, John. Chip and Nell undergo the proceedings of "love at first sight," much to John's dissatisfaction. Nell gives Chip a penny as John pulls her away. As they continue their journey Chip looks after them, kisses the coin Nell gave him, sits down before the Chaplin statue and dreams.

His dream introduces him in the miniature role of Charlie Chaplin. After a funny experience with Miss Pantaloons, Chip meets Little Nell, who is dressed in a long skirt and poke bonnet. As they sit spooning on a bench John, dressed as a miniature villain, with a high silk hat and swallow tail coat, sees them and becomes enraged with jealousy. He bribes a tramp to steal Nell, and rid him of his rival. The tramp knocks Chip unconscious and runs off with Nell. He turns Nell over to John and then goes off and sits under a tree.

Chip regains consciousness and discovers the tramp under the tree asleep. He ties the tramp to the tree, hits him on the head with a club and thereby wakes him, and forces him to tell where he took Nell. The tramp confesses. Chip soon finds John and Nell struggling. He rescues her but John draws a knife and pursues them.

After a lively chase, Chip turns the tables on John and overpowers him. He then embraces Nell as they stand over the body of John. The scene fades out as they join arms and walk away. The dream ends. Chip wakes up and finds the manager of the theater shaking him. He rubs his eyes, realizes it was all a dream and runs off.

CHIP'S ELOPEMENT (Juvenile Film Corporation—March).—Chip, a newsboy, while sleeping in a newsboys' home, dreams that he is a real grown up moving picture actor. In the course of his dream he drives an auto to the home of Little Nell and induces her to elope with him. While Nell prepares for the elopement, Chip's rival, dressed as a villain, places a bomb on the cylinders of Chip's auto.

As Chip and Nell drive off in the auto the villain jumps on behind and Nell's father pursues with a horse and buggy. Two "cops" try to stop Chip in his flight, but they fail. The villain falls from behind the auto and is picked up by the "cops," who place him in the wagon with "pa." The villain and "pa" renew the chase.

Meanwhile Chip and Nell arrive at the church and are escorted within by Cupid. The villain and "pa" arrive at the church too late. Pa threatens to punish Chip but Cupid consoles him to a degree of forgiveness. He shakes hands with Chip and scorns the villain. As Chip, Nell and "pa" drive through the gates of Chip's new home, a shower of confetti falls in and around the auto.

Then Chip wakes up only to find that the supposed confetti is none other than feathers flying about his bed. Arousing himself more thoroughly he realizes that he is in the midst of a pillow fight. He soon forgets his dream and jumps into the fight. The matron of the home enters. The newsboys, with the exception of Chip, jump into their beds. The matron catches Chip in the act of throwing a pillow. She grasps Chip and spanks him as the scene fades out and the story ends.

CHIP'S BACKYARD BARN-STORMERS—(Juvenile Film Corporation—Two Parts—March).—Chip and his boy companions give a show in a backyard. Scenery is borrowed from a moving picture studio nearby. Attractive posters are displayed in conspicuous places by Cassi, the business manager, and everything is soon ready for the big show. But just before the first act begins Chip realizes that Mose, the most important character, is absent. He authorizes Cassi to go to Mose's home and use his influence toward getting Mose.

Upon arriving at Mose's home Cassi finds that Mose is destined to spend the day at his Mammy's washtub. Cassi pleads to Mammy, telling her how badly Mose is needed at the show, but his pleading proves in vain. As a last hope Cassi volunteers to take Mose's place at the wringer providing Mammy will let Mose go to the show. Mammy agrees; Cassi relieves Mose. Mose takes his dog and starts off for the performance.

Meanwhile Chip has adopted the role of Charlie Chaplin and has been doing several dances with Little Nell "The Leading Lady." After the dances Chip tries to steal the sweetheart of "Fatty," one of the principal characters. As he runs off with the girl Fatty starts after him, but is checked in his pursuit when he falls through the stage. In the midst of great confusion Fatty is helped to his feet and the curtain is drawn just as Mose arrives with his dog.

During the concluding act of a burlesque on "Uncle Tom's Cabin," the story shifts back to Cassi at the washtub. He is beginning to realize the great sacrifice he has made, his patience becomes exhausted. By accident he upsets the basket into which the clothes are being wrung. Mammy becomes suddenly enraged and begins to shake him, whereupon Cassi pushes Mammy into the tub and escapes. Mammy vows vengeance as she pursues Cassi.

While getting ready for the final scene Chip unconsciously nails the stage to the back of Farmer Allen's wagon, which is backed against the fence in the adjoining yard. A few minutes later Farmer Allen gets ready to drive to town. While hitching his horse to the wagon,

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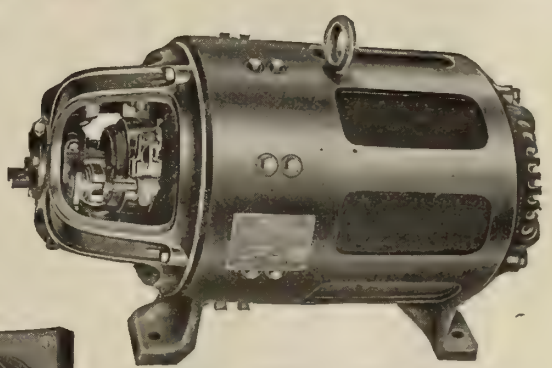

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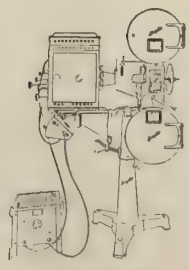

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mentioned above, Cassi rushes into the show, followed by Mammy. As Mammy gets up on the stage and begins to punish Fatty, who in the role of Simon Legree is beating Mose, who is made up as Uncle Tom, Farmer Allen gets in his wagon on the other side of the fence and starts to drive off. As a result the whole fence and stage are pulled down and Mammy and the characters are drawn out into Farmer Allen's lot. After realizing what has happened Farmer Allen determines to punish the culprits. Mammy pursues Chip, while the Farmer chases Fatty.

All the "kids" in the audience join in the big chase. Fatty and Chip are soon caught. The children all gather round and laugh heartily while poor Chip and Fatty squirm 'neath the hard spanks of Mammy and the Farmer—and thus the story ends.

CHIP'S RIVALS (Juvenile Film Corporation—March).—While coasting down Kelly's Hill a number of boys snowball Mr. Kelly, who seeks revenge by throwing ashes on the hill. Chip and Cassi run Kelly down with their sled. In a rage Kelly pursues them. In the course of the chase the boys cross an ice pond. When Kelly tries to follow he stumbles and falls through the ice. Kelly frees himself from the ice and starts home, while Chip and Cassi end their chase in front of Little Nell's home.

Little Nell invites Chip and Cassi to come to her. They tell Nell of their adventure with Kelly. Meanwhile Kelly goes home and hangs his overalls on the line to dry. While Nell chats with Chip and Cassi, Joe dressed in a new Boy Scout uniform appears upon the scene and attracts Nell's attention.

Kenneth attired in the costume of a cowboy enters and conquers the affection of Nell. Cassi gets an idea and departs. Chip is very much peeved at Nell's inattention to him. He demands that Nell give him back the chewing gum which he gave to her. Nell gives him the gum, and Chip leaves. In the meantime Cassi has donned an elaborate Indian suit. When he makes his appearance in front of Nell she succumbs to the "finest feathers," and adores Cassi. "Cowboy Kenneth" and "Scout Joe" plot to win back Nell's love. Kenneth tells Joe he has a penny and proposes that they buy Nell some candy.

While Chip passes Kelly's home he sees Kelly's overalls on the line. He figures that all is fair in love and war and takes advantage of the fact to "borrow" Kelly's overalls. He also succeeds in obtaining an old coat, shoes, and other clothes and dons them. Upon arriving at the candy store Kenneth and Joe acquire the confection to win back Nell's heart. Stopping on the steps of the store Kenneth gives Joe a minute fraction of the candy and says: "You give her this much and I'll give her this much." Joe becomes peeved; but being forced into contentment he gives up the argument and starts off with Kenneth for Nell's home.

In the meanwhile Chip places stolen doll hair upon his upper lip with his "precious" gum and has attired himself as a miniature Charlie Chaplin. Back in Kelly's yard Mr. Kelly misses his overalls and suspects the thief. Vowing vengeance he starts out to search for the culprit. Upon arriving at Little Nell's home Chip proves to be in Nell's estimation "most finest feathers." When Cassi objects to Chip's intrusion, Chip kicks Cassi into the doll carriage which starts to roll down the street.

Simultaneously Kelly, Kenneth and Joe appear at the gate and are run down by Cassi. When Kelly grasps Cassi he (Cassi) points to Chip and says: "He's to blame, he pushed me." Kelly makes a dash for Chip, but Chip dodges him and escapes. Kelly follows. When Percival sallies forth for his morning walk a negro baby asks the time. Percival, who carries a wrist watch on his ankle, willingly obliges the little colored boy and places his foot upon a wall and looks at the watch upon his ankle. At the same time Chip enters, followed by Kelly. In an effort to catch Chip, who ducks under Percival's leg, Kelly upsets Percy, and they both fall to the ground. They are trodden upon by Cassi, Kenneth and Joe, who continue to pursue Chip. Regaining his feet, Kelly continues the chase. When Percival recovers, the little colored boy, who has looked on an interested observer, goes up to him and asks: "What time did you say it am?" Percy, thoroughly peeved, pushes the little darky into the street and begins to skip away.

Meanwhile the boys have caught Chip; they hold him until Kelly arrives and begins to spank him. Little Nell appears in the background and looks sadly on while Kelly punishes Chip to the enjoyment of the other "kids." Wiping a tear from her eye, Nell journeys up to Chip just as Kelly brutally throws him into the snow and walks off with the other boys. As Chip lies in the snow and cries, Little Nell bends over him, taps him upon the shoulder and says "Don't cry, Chip, I like you." Chip's sad face brightens into a smile and as the story ends they cuddle close to each other.

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HEARST-VITAGRAPH NEWS PICTORIAL NO. 17 (February 28.)

Cincinnati.—Big four passenger train is derailed, but telegraph pole prevents cars from falling on their side.

San Francisco.—Naval apprentices at Yerbe Buena Training Station hold battalion and hospital corp drills.

Perrysburg, N. Y.—Children with incipient tuberculosis of the bone are given outdoor treatment at J. N. Adam Memorial Hospital and romp through snow drifts in scanty attire.

Glendora, Cal.—Frank Chance, former Peerless Leader of the Cubs, and later manager of the New York Americans, re-enters baseball as boss of the Los Angeles Pacific Coast League team.

New York.—Children are gathered at a baby conference at the Villard Grant of the New York Diet Kitchen where nurses illustrate the proper methods of caring for them as an illustration to be used during "Better Baby Week."

Chicago.—Military organizations of all sorts march in big preparedness parade.

New York.—Evening gowns, afternoon frocks and negligee of the latest mode are shown in charming fashion section.

Macon, Ga.—The New York Americans begin the baseball training season at their camp at Macon.

Winnipeg, Man.—Canadian troops ready to leave for the front, take part in a farewell parade.

Redondo, Cal.—Work is begun on monster horse-shoed shape pier containing thousands of tons of concrete.

Rockland, Me.—The U. S. S. Pennsylvania, oil-burning dreadnaught, sets new mark in speed trials over measured course.

Pittsburgh, Pa.—Big fire in the suburb of Lawrenceville causes $435,000 loss and threatens entire neighborhood.

Krazy Kat goes wooing in another funny cartoon by George Herriman.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 18 (March 2.)

San Francisco.—Thousands take part in a "one year after" celebration at the Panama-Pacific Exposition in which a baby parade is held and one of the buildings is destroyed by dynamite.

Staten Island, N. Y.—Hundreds of pigs are raised on the model farm of the Farm Colony which supplies all the pork used in charitable institutions maintained by the City of New York.

Miami, Fla.—Motor boats contest in annual meet over the Biscayne Bay course.

New York.—The latest fashions in evening gowns, morning dresses and sport suits.

San Francisco.—Members of the anti-knockers society take old General Gloom out into the Pacific and dump him overboard in a joyous funeral.

Chicago.—Amateur drivers set new marks on big motor speedway.

Miami, Fla.—School children welcome James Whitcomb Riley, the children's poet.

Del Monte, Cal.—The San Mateo polo team defeats Del Monte in annual contest.

Chicago.—Society girls in esthetic dances charm famous Russian dancer.

On French Front in Greece.—Stores of grain and other supplies are brought to the French army, while their crusisers and monitors guard the harbor.

Krazy Kat and Ignatz Mouse appear in a duet "He Made Me Mad Him." A cartoon by Herriman.

THE TWO-EDGED SWORD (Vitagraph—Five Parts—March 27).—The cast: Mary Brooke (Edith Storey); Jed Brooks (Evart Overton); Dorothy Allen (Josephine Earle); Gordon Allen (Robert Gaillard); Farmer Brooks (Logan Paul); Evelyn Langdon (Marion Henry); Mrs. Brooks (Mrs. Nellie Anderson). Authors E. V. Brewster and L. C. Russell. Produced by George D. Baker.

Gordon Allen, a rising young novelist, is obliged to devote all his time to his work to maintain his wife, Dorothy, in the social position she demands. While visiting Evelyn Langdon, her friend in a country town, Dorothy meets Jed Brooks, a big handsome farmer lad, and pretends to be unmarried. Jed's indifference to her charms piques Dorothy and she sets about to accomplish his awakening.

Mary, Jed's sister, idolizes her big brother and intuitively resents the allurements of the boarder. Dorothy accomplishes Jed's awakening and for the first time in his life he kisses a woman. One day during Jed's absence, Dorothy's husband arrives unexpectedly and finding her in the hammock, kisses her, just as Jed returns. There is a fight and then comes the unmasking. Jed's heart is broken. Gordon refuses to forgive his wife, and Mary, realizing

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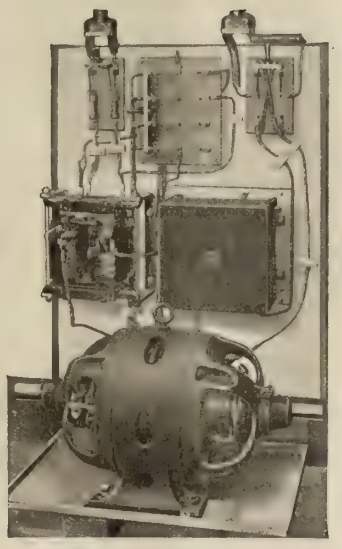

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the hurt Jed has received, swears to get even with Dorothy. Jed, unable to bear the tortures of his blasted hopes, shoots himself, and Mary dedicates her life to vengeance.

Ten years later, she is a changed woman and succeeds in getting introduced into Gordon's home as his secretary. She deliberately makes love to Gordon and Dorothy finds her husband and his secretary in each other's arms. Then Mary realizes that she loves Gordon, and realizes that the two-edged sword of revenge has turned in her hand and cut deep. She goes away to the little country home in bitterness.

Some time later, while attending the motor races held in that section annually, Dorothy is dangerously injured and Evelyn slightly hurt by a swerving racing car. They are carried to Mary's home, and shortly after, Dorothy overhears Gordon again confess his love to Mary, and also learns for the first time that Jed died by his own hand because of her (Dorothy's) heartlessness. She is in a critical condition at the time and the shock hastens her death. Before passing away she begs her husband's forgiveness and joins his hand in that of Mary's.

MR. JACK INSPECTS PARIS (No. 6 of "Frank Daniels' Comedies"—Vitagraph—March 27).—The cast: Mr. Jack (Frank Daniels); Paul, his nephew (Garry McGarry); Fifi (Marguerite Forrest). Author, Fred H. James. Produced by C. Jay Williams.

Upon receiving his diploma, Paul Renard, a young medical student in Paris, is cabled $5,000 by his rich uncle, Mr. Jack, of New York, to fit up an up-to-date office. Paul is delighted, but instead of using it for a new office he spends it on "Fifi," a cabaret queen. Uncle sends word that he is coming to inspect the new offices.

Rendered desperate Paul hires a furnished doctor's office on credit. But Uncle decides to arrive a little earlier than stated, in order to have a quiet peep at "gay Paree" beforehand. He does so and through a friend, is introduced to "Fifi." Paul, knowing nothing of this, has hired a bunch of loafers to act as "patients." By chance, Uncle is mistaken for one of the patients. Learning the whole crowd are fakirs, he decides to see the thing through.

Now Paul has never seen his Uncle, and does not recognize him, but Uncle recognizes him. Consequently, Uncle is greatly enlightened as to his nephew's opinion of him. Greatly enraged by the ludicrous incidents which follow, Uncle goes to Fifi for comfort. There Paul finds him and after a grand expose all around, they are both thrown out by the valet, make up and become good friends.

WORLD-EQUITABLE.

PASSERS-BY (Equitable—Five Parts—March 20).—The cast: Peter Waverton (Charles Cherry); Beatrice Dainton (Marguerite Skirvin); Margaret Summers (Mary Charleson); Lady Hurley (Kate Sarjeanston); Peter Summers (Donald Kite). Directed by S. E. V. Taylor.

Peter Waverton is engaged to Beatrice, the orphan niece of his half-sister's (Mrs. Hurley) husband. He is quite a little older than the girl, but she adores him and he is deeply devoted to her. But again and again the memory of Margaret, the woman he had loved and lost, eight years ago, comes to him.

Margaret had been governess at Mrs. Hurley's house. Mrs. Hurley discovered the love between her half brother and Margaret and decided to break up the affair, no matter by what means. Through her lawyer she manager to make it imperative that Peter should go to Europe, and intercepted the note of farewell and explanation that Peter wrote to Margaret.

Mrs. Hurley led Margaret to believe that Peter had deserted her, and dismissed the girl from the house. On Peter's return from Europe, Mrs. Hurley answered his eager inquiries about Margaret's whereabouts by showing him faked-up pictures, letters, etc., which would lead him to believe that the girl had run off with some notorious crook. Peter put detectives on her trail, but it was all to no use. Mrs. Hurley did everything in her power to throw Beatrice and Peter together, the result being the present engagement

Returning from a ball at his fiance's house, Peter brings into his house two forlorn tramps and wines and dines them, much to their astonishment. As the butler goes to let the tramps out, he finds a strange woman on the doorstep, who has lost her way in the fog. He brings her in, and so Margaret and Peter meet again after eight years. All is explained. Margaret tells Peter of their son, little Peter, who has been her joy in life. When Margaret goes out to work in the daytime, the housekeeper at her boarding house has careu for the little boy. Peter expresses his great desire to see his son. Peter insists upon Margaret's spending the night in the room to which the housekeeper takes her.

In the morning Peter sends one of the tramps he befriended the night before to bring little Peter to him. Margaret encourages the child to be friendly with its father. The tramp takes Peter out for a walk on a wild hunt for rabbits, and the whole household gets upset, thinking the child is lost.

Beatrice and Mrs. Hurley come to take Peter to a reception. Mrs. Hurley is furious to see Margaret with Peter and the whole story of Mrs. Hurley's treachery is told to Beatrice. Little Peter is brought home and Beatrice learns that he is Peter's child. Beatrice gives up Peter; although she knows he still loves her, because both she and Peter realize that his place is with Margaret and his son.

CLARIDGE FILMS, INC.

THE BIRTH OF CHARACTER (Five Parts—March).—An alchemist, about to be burned at the stake, tells his captors that some day the teachings of the alchemists will be generally believed. The alchemist taught that the human character goes through a process of evolution and in the effort to conquer conditions about him, man finds his birth of character.

Harry is in love with Grace. She is the good influence in his life. His companions influence him in the other direction. Large losses at cards make him desperate so that at a dance he is momentarily tempted to steal a diamond-studded hair ornament. The impulse passes immediately and he returns it, explaining that it dropped to the floor and he picked it up. Unfortunately a witness to both the impulse and the quick wit in pulling himself out of the dilemma was was Darby, a master criminal. Later Harry is dragged to a gambling joint by his friends; the place is raided through Harry's bitter rival, Arthur Vane, from whom he rescues Alice, a girl who assists her father in the management of the place. All the boys are arrested except Harry, whom Alice saves by means of a secret door. He thus meets her father, who proves to be Darby. This leads Harry to his becoming the tool of Darby, and he is on the downward path.

Harry and Grace become engaged. She does not know the life into which he is drifting. A dealer in objects shows them a valuable necklace. This later is procured by Harry in a successful burglary. He is then sent to a fashionable house-party by Darby to see what loot may be obtained there. Grace is a visitor at the same house party, and it is she who shoots him, not knowing his identity. Discovering who it is she saves him—the wound is

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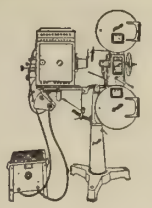

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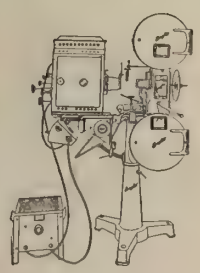

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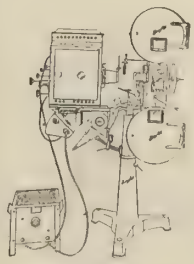

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only a scratch, but with scorn tells him she never wants to see him again. Harry then determines to make a man of himself, surrenders, and is imprisoned to pay the penalty of his crime. As an ex-convict he is welcomed only in the underworld. Alice, because she has fallen in love with him, unselfishly determines to help him, goes to Grace, pleads with her to overlook the past and give Harry a chance. Grace finally agrees to do so, and Alice sends Harry to her. He obtains a position and is rapidly demonstrating a real character. Refusing to have anything further to do with crooked work, he is threatened and only saved from trouble by the unselfish Alice. However, he repays this sacrifice with an open and cruel snub when with Grace he meets her on the street. Her love turns to hate. The master willingly lures him to his den, Alice maneuvres to lure Grace to the underworld, also so that she may be a witness to the punishment of her ungrateful lover. The situation works up to the dramatic climax where Darby is about to kill Harry when the police, summoned by Grace through a ruse, break in and she and Harry are saved.

FOX FILM CORPORATION.

A WIFE'S SACRIFICE (March 27).—Peppo and Gorgone, brother and sister, destroy the death certificates of Hannibal and Claudia Palmieri, and lay claim to the fortune of twenty million francs left by the elder Palmieri. They journey to Paris and place their fraudulent case in the hands of a law firm. Reduced to practically their last penny by the cost of the trip, they have to exercise their wits in order to maintain an existence until there can be some adjustment of their claim.

When Count de Mornay, a wealthy diplomat, and his wife return to Paris from India, Peppo and Gorgone, now known as Hannibal and Claudia Palmieri, decide to cultivate their acquaintance. Claudia determines to ensnare the wealthy count if possible and Hannibal is to aid her by besmirching the name of the countess and causing the count to turn against his wife.

The countess, while opening and answering the mail of her mother, Madame de la Marche, comes across a letter from Robert Burel, who claims to be the illegitimate son of Madame de la Marche. Burel demands money on threat of making known his identity to the world. The countess is at first unable to credit the statement of Burel, but she finally decides to see him in person and question him.

While she is on her way to Burel's quarters she is followed by Hannibal Palmieri, who assumes that she is going to see her lover. When the countess, satisfied that Burel is her half-brother, pledges her necklace to obtain the money which Burel demands, Hannibal concludes that she is engaging in the transaction to supply her lover with money.

Hannibal transmits the news to her sister, Claudia, and together they inform the count of what they have learned. The count intercepts the necklace, returns to his apartment and finds the countess and Burel, embracing each other. He demands an explanation from the countess, who makes a supreme sacrifice and remains silent rather than tell the truth and admit the early sin of her mother, Madame de la Marche. The count kills Burel, divorces the countess whom he believes has been guilty of infidelity, and marries Claudia.

After a lapse of time, Pauline, daughter of the count and his first wife, returns from India. She attracts the attention of Hannibal, the count's new brother-in-law, who makes known his desire to marry her. Pauline does not care for Hannibal, but her father insists on the marriage. The marriage contract is about to be signed when Drake, one of the witnesses to be, who is also a government agent, exposes Hannibal and Claudia as impostors, declaring that the real heirs to the Hannibal fortune have long been dead. In the last few scenes of the play the innocence of the real countess is established and Claudia and Hannibal pay the penalty for their sinful conspiracy.

METRO PICTURES CORP.

HER GREAT PRICE (Rolfe Photoplays, Inc.—Five Parts—March 27).—The cast: Agnes Lambert (Mabel Taliaferro); Tom Leighton (Henry Mortimer); Larry, a writer (Richard Barbee); Henry, the Trinity painter (George Fauncefort); Tony, a sculptor (William Cahill); Ruth Beresford (Jeanette Horton); Mrs. Ewing (Ruth Chester). Directed by Edwin Carewe.

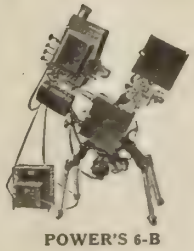
Agnes Lambert, an ambitious young writer, is in the depths of despondence as New Year's Eve approaches. She is deeply in debt and that day three manuscripts were returned which she submitted with hopes to as many magazines for publication. Larry, Tony and Henry, three Bohemians of the artists' quarter in which Agnes lives, invite her to their celebration, but find she is in no mood to join them. They tell her they are going out, but are expecting a friend, Tom Leighton, a wealthy sculptor, just returned from Europe. Larry returns and encourages her, saying she must write a story with "a new twist."

After she is alone Agnes determines to end her life. She is about to raise a drink of poison to her lips when Leigaton unexpectedly interrupts her. He is startled and seeks an explanation. Agnes tells him of her consistent failure, and how Fate has always worked against her. Left motherless when a babe, she was adopted by a wealthy woman, with whom she lived until she was thirteen. Then the daughter in the home, her own age, filled with envy and jealousy, demanded that she be sent away. Reluctantly, the mother of the girl carried out her desire.

Agnes then explained how three artists, known as "The Trinity," found a place for her. They were attracted by her ability to weave romances and encouraged her to write. Leighton is strongly interested in the girl's story, and makes a strange bargain with her. He tells her he will advance her $50,000 if she will agree to have her life insured in his favor for that amount. Then at the end of the year if she still considers herself a failure she can carry out her original intention of suicide. She agrees to this remarkable proposal.

During the months that follow Agnes and Leighton see a great deal of each other and both find a strong fascination in being in each others' company. She still finds she is unable to write marketable stories, and Leighton induces her to take up the study of sculpture with him. It is while Agnes is thus engaged that she learns of Leighton's engagement to marry Ruth Beresford, whom he has met in Europe. Ruth is the girl that had cast Agnes adrift from her mother's home several years before. Agnes is broken-hearted and goes to Ruth to ask her to give up Leighton. She arrives at Ruth's home following an accident at a lawn fete in which Ruth is blinded through the explosion of some fireworks. Overcome with pity, she leaves without an explanation. Ruth learns the truth from Leighton later. She leaves him in rage. Leighton hurries to Agnes and confesses his love for her.

Agnes seeks seclusion from her former friends and goes among the poor, administering to them. At the end of the year she returns to the studio to carry out her bargain of death. It is here that the story takes a remarkable "new twist."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PLAIN FACTS AND TO THE POINT

ABOUT

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L. V. Hepinger, Mgr.

(Copy)

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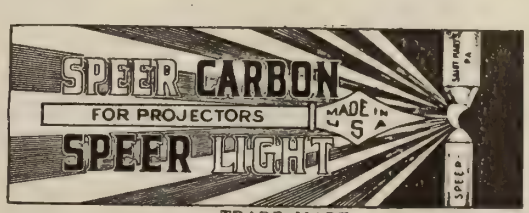

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 130, 132.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Mar. 8—Number 10 (Topical).
Mar. 15—Number 11 (Topical).
Mar. 22—Number 12 (Topical).
Mar. 29—Number 13 (Topical)
Apr. 5—Number 14 (Topical).

BIG U.

Mar. 2—Shackles (Drama).
Mar. 16—The Fatal Introduction (Three parts—Drama).
Mar. 23—On Dangerous Ground (Drama).
Mar. 30—No release this day.
Apr. 6—Hungry Happy's Dream (Comedy).

BISON.

Mar. 4—The One Woman (Three parts—Smuggling—Drama).
Mar. 11—The Quarter Breed (Three parts—Western—Drama).
Mar. 18—The Iron Rivals (Two parts—Railroad—Drama).
Mar. 25—Monna Vanna (Three parts—Dr.).
Apr. 1—The Night Riders (Two parts—Western—Drama).
Apr. 8—Behind the Mask (Two parts—Dr.).

GOLD SEAL.

Mar. 7—The Winning of Miss Construe (Three parts — Human - Interest - Comedy Drama).
Mar. 14—Born of the People (Two parts—Society—Drama).
Mar. 21—The Madcap Queen of Crona (Two parts—Comedy—Drama).
Mar. 28—Lady Raffles Returns (Two parts—Detective—Drama).
Apr. 4—Lord John's Journal (Adventure No. 5, "The League of the Future"—Three parts—Detective—Drama).

IMP.

Mar. 3—The Hoax House (Two parts—Comedy—Drama).
Mar. 7—Sunlight and Shadows (Western—Drama).
Mar. 10—The Doll Doctor (Two Parts—Modern—Drama).
Mar. 14—Her Invisible Husband (Comedy).
Mar. 17—Paterson of the News (Two parts—Newspaper—Drama).
Mar. 21—Ain't He Grand? (Comedy).
Mar. 24—The Crimson Trail (Two parts—Dr.).
Mar. 28—The Gasoline Habit (Comedy).
Mar. 31—Scorched Wings (Three parts—Dr.).
Apr. 4—The Town That Tried to Come back (Comedy).
Apr. 7—The Poet's Progress (Two parts—Comedy—Drama).
Apr. 7—The Dare-Devils of War (Two parts—War—Dr.).
Apr. 9—Mignonette (Two parts—Drama).

JOKER.

Mar. 4—No release this day.
Mar. 11—No release this day.
Mar. 18—Muchly Married (Comedy).
Mar. 25—It Nearly Happened (Comedy).
Apr. 1—The Tale of a Telegram (Comedy).
Apr. 8—His Highness the Janitor (Comedy).

LAEMMLE.

Mar. 5—The Disastrous Dardanelis Expedition (Special release).
Mar. 5—The Blackmailer (Drama).
Mar. 8—The Windward Anchor (Drama).
Mar. 9—Lavinia Comes Home (Two parts—Heart-Interest—Drama).
Mar. 15—Lonesomeness (Drama).
Mar. 16—No release this week.
Mar. 19—No release this week.
Mar. 22—The Desperado (Drama).
Mar. 23—The Secret Foe (Two parts—Dr.).
Mar. 26—No release this day.
Mar. 29—The Blackmailer (Drama).
Mar. 30—A Fool's Gold (Three parts—Dr.).
Apr. 6—The Eyes of Fear (Two parts—Dr.).
Apr. 9—Bill's Wife (Comedy).

L-KO.

Mar. 12—No release this day.
Mar. 19—Live Wires and Love Sparks (Three parts—Comedy).
Mar. 22—Scars and Stripes Forever (Two parts—Comedy).
Mar. 26—A Friend—But a Star Boarder (Comedy).
Apr. 2—Caught on a Skyscraper (Two parts—Comedy).
Apr. 5—For the Love of Mike and Rosie (Three parts—Comedy).
Apr. 9—No release this day.

NESTOR.

Mar. 10—When Lizzie Disappeared (Comedy).
Mar. 13—The Deacon's Waterloo (Comedy).
Mar. 17—Across the Hall (Comedy).
Mar. 20—Love and Vaccination (Comedy).
Mar. 24—The Wrong Bird (Comedy).
Mar. 27—The Janitor's Busy Day (Comedy).
Mar. 31—He Almost Eloped (Comedy).
Apr. 3—How Times Do Change (Comedy).
Apr. 7—A Leap Year Tangle (Comedy).

POWERS.

Mar. 11—Uncle Sam at Work, No. 12 "The Heart of a Nation" (Educational).
Mar. 16—Sammie Johnsin, Strong Man (Cartoon—Comedy).
—Safety First (Educational).
Mar. 18—No release this day.
Mar. 23—A Toyland Mystery (Novelty).
—Ambian Oddities (Educational).
Mar. 25—No release this day.
Mar. 30—Between Midnight (Comedy).
Apr. 1—A Serpent in the House (Comedy).
Apr. 6—The Dance of Love (Novelty) .
Apr. 8—No release this day.

RED FEATHER PHOTO-PLAYS.

Mar. 13—Terence O'Rourke in "The Pool of Flame." (Five parts—Drama).
Mar. 20—Drugged Waters (Five parts—Dr.).
Mar. 27—Autumn (Five parts—Drama).
Apr. 3—Two Men of Sandy Bar (Five parts—Drama).

REX.

Mar. 7—No release this day.
Mar. 9—The Dumb Bandit (Drama).
Mar. 12—His Brother's Pal (Two parts—Detective—Drama).
Mar. 14—The Bold Bad Burglar (Comedy—Drama).
Mar. 17—The Cry of Erin (Drama).
Mar. 19—Behind the Curtain (Drama).
Mar. 21—The Phantom Thief (Drama).
Mar. 26—A Social Outcast (Three parts—Dr.).
Mar. 28—There's no Place Like Home (Drama).
Apr. 2—Her Sister's Sin (Drama).
Apr. 4—No release this day.
Apr. 7—The Still Voice (Drama).

VICTOR.

Mar. 12—Love Spasms (Comedy).
Mar. 15—Orders Is Orders (Two parts—Dr.).
Mar. 24—No release this day.
Mar. 29—The Model Husband (Two parts—Comedy).
Mar. 31—No release this day.
Apr. 5—The Little Fraud (Drama).

UNIVERSAL SPECIAL FEATURE.

Mar. 13—Graft No. 14, "The Iron Ring" (Two parts—Drama).
Mar. 20—Graft No. 15, "The Patent Medicine Dangers" (Two parts—Drama).
Mar. 27—Graft No. 16, "Pirates of Finance" (Two parts—Drama).
Apr. 3—Graft No. 17, "Queen of the Prophets" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Vogue.
Monday—American, Falstaff.
Tuesday—Thanhouser, Vogue.
Wednesday—Beauty, Weekly, Gaumont.
Thursday—American, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—Masterpicture de Luxe (5), Falstaff, Mustang.

AMERICAN.

Feb. 15—A Modern Sphinx (Three parts—Society—Drama).
Feb. 22—Life's Harmony (Three parts—Society—Drama).
Feb. 29—The Happy Masquerader (Three parts—Drama).
Mar. 7—The Silken Spider (Three parts—Society—Drama).
Mar. 14—The Suppressed Order (Three parts—Drama).
Mar. 21—The Code of Honor (Three parts—Drama).
Mar. 28—In the Shuffle (Three parts—Drama).

BEAUTY.

Feb. 16—Ella Wanted to Elope (Comedy).
Feb. 20—The Battle of Cupidovitch (Comedy).
Feb. 23—Too Much Married (Comedy).
Feb. 27—Cooking His Goose (Comedy).
Mar 1—Johnny's Jumble (Comedy).
Mar. 8—The Gay Blade's Last Scrape (Com.).
Mar. 12—Persistent Percival (Comedy).
Mar. 15—Plotters and Papers (Comedy).
Mar. 19—Tips (Comedy).
Mar. 22—Cupid at Cohen's (Comedy).
Mar. 26—The Bubbles and the Barber (Comedy).
Mar. 29—A Trunk an' Trouble (Comedy).
Apr. 2—Bumble's Job (Comedy).

CUB.

Feb. 23—Going Up (Comedy).
Mar. 3—The Deseperate Chance (Comedy).
Mar. 10—Jerry's Big Game (Comedy).
Mar. 17—The Twin Trunk Mystery (Comedy).
Mar. 24—On the Rampage (Comedy).
Mar. 31—Jerry Among the Smugglers (Com.).

FALSTAFF.

Feb. 22—Ruth's Remarkable Reception (Com.).
Feb. 24—Perkins' Peace Party (Comedy).
Feb. 29—Rustic Reggie's Record (Comedy).
Mar. 2—Maude Muller Modernized (Comedy).
Mar. 7—Oscar the Oyster Opener (Comedy).
Mar. 9—Ambitious Awkward Andy (Comedy).
Mar. 14—Theodore's Terrible Thirst (Com.).
Mar. 16—Rupert's Rube Relations (Comedy).
Mar. 21—Pansy Post Protean Player (Comedy).
Mar. 23—Pedro the Punk Poet (Comedy).
Mar. 28—Paul's Political Pull (Comedy).
Mar. 30—The Snow Shoveler's Sweetheart (Comedy).

GAUMONT.

Feb. 18—See America First; No. 22, "The Home of the Lumber Jack" (Scenic).
—Keeping Up with t' Joneses (Cartoon—Comedy).
Feb. 20—See America First, No. 23, "Key West, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Feb. 27—See America First, No. 24, Miami, Fla. (Scenic).
—Keeping Up with the Joneses (Cartoon-Comedy).
Mar. 5—See America First, No. 25, Tampa, Fla. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 12—See America First, No. 26, "Monterey, Cal" (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 19—See America First, No. 27, "San Francisco, Cal. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 26—See America First, No. 28, "Tampa, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy

(*Mutual Releases continued on page 168.*)

Canadian Exhibitors Attention!!!

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A. EGAN COBB, GENERAL MANAGER

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 130, 132.)

(*Mutual Releases continued from page* 2098.)

MUSTANG.

Mar. 10—Curfew Corliss (Three parts—Dr.).
Mar. 17—Quagmire (Three parts—Drama).
Mar. 24—Snow Stuff (Three parts—Drama).
Mar. 31—The Ranger of Lonesome Gulch (Three Parts—Western—Drama).

MUTUAL WEEKLY.

Mar. 9—Number 62 (Topical).
Mar. 16—Number 63 (Topical).
Mar. 23—Number 64 (Topical).
Mar. 30—Number 65 (Topical).

THANHOUSER.

Mar. 8—The Cruise of Fate (Three parts—Society—Drama).
Mar. 15—The Whispered Word (Two parts—Drama).
Mar. 22—The Fifth Ace (Two parts—Society—Drama).
Mar. 29—Fear (Three parts—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Mar. 11—The Flight of the Duchess (Thanhouser—Five parts—Comedy—Dr.—No. 79).
Mar. 13—In the Web of the Grafters (Signal—Five parts—Drama (No. 80).
Mar. 16—A Bird of Prey (Thanhouser—Five parts—Modern—Drama) (No. 81).
Mar. 18—Overalls (American—Five parts—Modern—Drama) (No. 82).
Mar. 20—My Partner (Gaumont—Five parts—Drama) (No. 83).
Mar. 23—The Bruiser (American—Five parts—Drama) (No. 84).
Mar. 25—The Hidden Law (Centaur—Five parts—Social—Drama) (No. 85).
Mar. 27—The Love Liar (Centaur—Five parts—Drama) (No. 86).
Mar. 30—Revelations (American—Five parts—Drama) (No. 87).
Apr. 1—The Net (Thanhouser—Five parts—Drama) (No. 88).

SIGNAL FILM CORPORATION.

Feb. 28—The Girl and the Game, No. 10, "A Dash Through Flames" (Two parts—Drama).
Mar. 6—The Girl and the Game, No. 11, "The Salting of the Superstitious Mine" (Two parts—Drama).
Mar. 13—The Girl and the Game, No. 12 (Two parts—Drama).
Mar. 20—The Girl and the Game No. 13 (Two parts—Drama).

VOGUE.

Mar. 5—All Balled Up (Comedy).
Mar. 9—Love, Music and Cannon Balls (Comedy).
Mar. 12—More Truth Than Poetry (Comedy).
Mar. 16—Bungling Bill's Peeping Ways (Comedy).
Mar. 19—Troubled Waters (Comedy).
Mar. 23—Search Me (Comedy).
Mar. 26—Devilish Business (Comedy).
Mar. 30—The Lion Hearted Chief (Comedy).

Pathe Exchange, Inc.

BALBOA.

Mar. 11—The Red Circle, No. 13, "Branded As a Thief" (Two parts—Drama).
Mar. 18—The Red Circle No. 14 "Judgment Day" (Last No.) (Two parts—Dr.).

GOLD ROOSTER PLAYS.

Feb. 18—The Shrine of Happiness (Three parts—Drama).
Mar. 21—The Woman's Law (Five parts—Dr.).

PATHE.

Mar. 13—The Iron Claw, No. 3, "The Cognac Cask" (Two parts—Drama).
Mar. 18—Siberia, the Vast Unknown, No. 3 (Scenic).
—Some Views of Singapore (Scenic).
Mar. 20—The Iron Claw (No. 4, "The Name and the Game"—Two parts—Dr.).
Mar. 25—How Flowers Breathe (Educational) (Colored).
—In the French Soudan (Picturesque Africa) (Scenic).

PATHE NEWS.

Mar. 8—Number 20, 1916 (Topical).
Mar. 11—Number 21, 1916 (Topical).
Mar. 15—Number 22, 1916 (Topical).
Mar. 18—Number 23, 1916 (Topical).

PHOTOCOLOR.

Feb. 21—By the Zuyder Zee (Picturesque Holland) (Scenic).
Mar. 1—Siberia, the Vast Unknown (Scenic).

PHUNPHILMS.

Mar. 1—Rural Roughnecks (Comedy).
Mar. 22—In Soft in a Studio (Comedy).

STARLIGHT.

Feb. 21—Starved to Death In a Restaurant (Comedy).
Mar. 6—Gleeful Guardians (Comedy).
Mar. 15—Luke Pipes the Pippins (Comedy).

Miscellaneous Feature Releases.

AUTHORS FILM CO., INC.

Feb.—Denise (Topnotch—Four parts—Drama).
Feb.—The Red Cross Nurse (Topnotch—Five parts—Drama).
Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).

BLUEBIRD PHOTOPLAYS.

Mar. 19—The Yaqui (Five parts—Drama).
Mar. 26—The Flirt (Five parts—Drama).
Apr. 2—Tangled Hearts (Five parts—Dr.).

CLARIDGE FILMS, INC.

Feb.—The Heart of New York (Drama).

FOX FILM CORPORATION.

Feb. 27—The Witch (Drama).
Mar. 6—The Marble Heart (Drama).
Mar. 13—Gold and the Woman (Drama).
Mar. 20—The Bondman (Drama).
Mar. 27—A Wife's Sacrifice (Drama).

IVAN FILM PRODUCTIONS, INC.

Feb.—A Fool's Paradise (Six parts—Drama).

METRO PICTURES CORPOI.ATION.

Mar. 13—Lovely Mary (Columbia—Five parts—Drama).
Mar. 20—The Wall Between (Quality—Five parts—Drama).
Mar. 27—Her Great Price (Rolfe—Five parts—Drama).
Apr. 3—The Kiss of Hate (Columbia—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Mar. 13—For the Defense (Lasky—Five parts—Drama).
Mar. 16—Code of Marcia Gray (Morosco—Five parts—Drama).
Mar. 20—The Lost Bridegroom (Famous Players—Five parts—Drama).
Mar. 23—The Saleslady (Famous Players—Five parts—Drama).
Mar. 27—Audrey (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Mar. 9—Colonel Heeza Liar and the Pirates (Comedy).
Mar. 16—Farmer Al Falfa Invents a New Kite (Comedy).
Mar. 23—Inbad, the Sailor, Gets Into Deep Water.
Mar. 30—Bobby Bumps Gets a Substitute (Comedy).

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Mar. 6—Summer Days Near San Diego (Travel).
Mar. 13—Felling the Trees in the Giant Forests of California.
Mar. 20—Going some in San Francisco.
Mar. 27—The Fire Fighting Forest Rangers in Arizona.
Apr. 3—Old and New Manila.

PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

TRIANGLE FILM CORPORATION.

Releases for week Mar. 5:
Daphne and the Pirate (Fine Arts—Five parts—Drama).
Hell's Hinges (Kay-Bee—Five parts—Dr.).
Wife and Auto Trouble (Keystone—Two parts—Comedy).
The Judge (Keystone—Two parts—Com.).
Releases for week Mar. 12:
The Flying Torpedo (Fine Arts—Five parts—Drama).
The Village Blacksmith (Keystone—Two parts—Comedy).
Bullets and Brown Eyes (Kay-Bee—Five parts—Drama).
The Village Vampire (Keystone—Two parts—Drama).

WORLD-EQUITABLE.

Mar. 20—To Him That Hath (Brady—Five parts—Drama).
Mar. 20—Passers By (Equitable—Five parts—Drama).
Mar. 27—The Hand of Peril (Paragon—Five parts—Drama).
Mar. 27—The Struggle (Equitable—Five parts—Drama).
Apr. 3—Velma (Shubert—Five parts—Dr.).
Apr. 3—Her God (Equitable—Five parts—Drama).

V-L-S-E, INC.

Mar. 2—Hearst-Vitagraph News, No. 18 (Topical).
Mar. 6—Hearst-Vitagraph News, No. 19 (Topical).
Mar. 6—Mr. Jack Ducks the Alimony (Vitagraph—Comedy).
Mar. 6—The Hunted Woman (Vitagraph—Five parts—Drama).
Mar. 6—Unto Those Who Sin (Selig—Five parts—Drama).
Mar. 9—Hearst-Vitagraph News, No. 20 (Topical).
Mar. 13—Hearst-Vitagraph News No. 21 (Topical).
Mar. 13—The Hero of Submarine D-2 (Vitagraph—Five parts—Drama).
Mar. 13—Mr. Jack the Hash Magnate (Vitagraph—Comedy).
Mar. 16—Hearst-Vitagraph News No. 22 (Topical).
Mar. 20—The Havoc (Essanay—Five parts—Drama).
Mar. 20—Dollars and the Woman (Lubin—Six parts—Drama).
Mar. 20—Hearst-Vitagraph News No. 23 (Topical).
Mar. 20—The Ne'er-Do-Well (Selig—Ten parts—Drama).
Mar. 20—The Supreme Temptation (Vitagraph—Five parts—Drama).
Mar. 23—Hearst-Vitagraph News No. 24 (Topical).
Mar. 27—The Two Edged Sword (Vitagraph—Five parts—Drama).
Mar. 27—Mr. Jack Inspects Paris, No. 6 (Vitagraph—Comedy).

GEORGE KLEINE.

Mar. 1—The Mishaps of Musty Suffer, "Cruel and Unusual" (Comedy).
Mar. 8—The Mishaps of Musty Suffer, "Keep Moving" (Comedy).
Mar. 15—The Mishaps of Musty Suffer, "Hold Fast" (Comedy).
Mar. 22—The Mishaps of Musty Suffer, "Going Up" (Comedy).
Mar. 29—The Mishaps of Musty Suffer, "Look Out Below" (Comedy).

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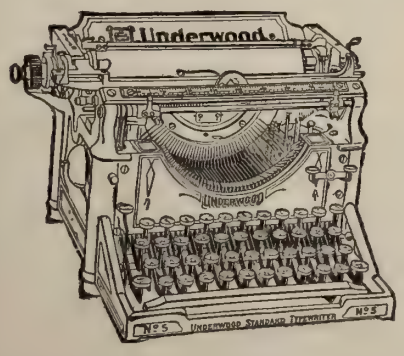

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 130, 132.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Feb. 29—What Happened to Peggy (Two parts—Drama).
Mar. 1—The Indian (Three parts—Drama).
Mar. 6—The House of Darkness (Drama) (Biograph Reissue No. 40).
Mar. 8—The Mystery of Orcival (Three parts—Drama).
Mar. 13—The Lady and the Mouse (Drama) (Biograph Reissue No. 41).
Mar. 14—A Grip of Gold (Two parts—Drama).
Mar. 15—The Rejuvenation of Aunt Mary (Three parts—Comedy-Drama).
Mar. 20—His Mother's Scarf (Biograph—Reissue No. 42—Drama).
Mar. 22—The Battle of Truth (Three parts—Drama).
Mar. 27—The Golden Supper (Drama) (Biograph—Reissue No. 43).
Mar. 28—Alias Jimmie Barton (Two parts—Drama).
Mar. 29—Madelaine Morel (Three parts—Dr.).
Apr. 3—Three Friends (Drama) (Biograph—Reissue No. 44).
Apr. 5—Paths that Crossed (Three parts—Dr.).

ESSANAY.

Feb. 28—The Strange Case of Mary Page No. 6 "The Depths" (Two parts—Dr.).
Feb. 29—The Surprise House (Two parts—Drama).
Mar. 1—Cartoon of City of London (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 4—Beyond the Laws (Three parts—Dr.).
Mar. 6—The Strange Case of Mary Page No. 7 "A Confession (Two parts—Dr.).
Mar. 7—The Intruder (Two parts—Drama).
Mar. 8—Canimated Nooz Pictorial No. 6 (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 11—A Man's Work (Three parts—Drama).
Mar. 13—The Strange Case of Mary Page, No. 8, "The Perjurer" (Two parts—Drama).
Mar. 14—Joyce's Strategy (Two parts—Dr.).
Mar. 15—Vernon Howe Bailey's Sketch Book of Philadelphia (Cartoon).
A Scenic subject on the same reel.
Mar. 18—Unknown (Three parts—Drama).
Mar. 20—The Strange Case of Mary Page, No. 9 (Two parts—Drama).
Mar. 21—Separating from Sarah (Two parts—Drama).
Mar. 22—Canimated Nooz Pictorial, No. 7 (Cartoon).
—A scenic subject on the same reel.
Mar. 25—I Will Repay (Three parts—Dr.).
Mar. 27—The Strange Case of Mary Page, No. 10, "The Clew" (Two parts—Dr.).
Mar. 28—The Dixie Winner (Two parts—Dr.).
Mar. 29—Vernon Howe Bailey's Sketch Book of Paris (Cartoon).—Scenic of Western America on same reel.
Apr. 1—The Spider's Web (Three parts—Dr.).

KALEM.

Mar. 7—Maybe Moonshine (Comedy).
Mar. 8—When Hubby Forgot (Farce—Comedy).
Mar. 10—She Came, She Saw, She Conquered (Comedy).
Mar. 11—A Race For Life (No. 70 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 14—Ham Agrees with Sherman (Com.).
Mar. 15—The Eveless Eden Club (Comedy).
Mar. 17—A Flock of Skeletons (Comedy).
Mar. 18—The Girl who Dared (No. 71 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 21—For Sweet Charity (Comedy).
Mar. 22—At Bachelors' Roost (Comedy).
Mar. 24—When Things Go Wrong (Comedy).
Mar. 25—The Detective's Peril (No. 72 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 27—The Little Monte Carlo (No. 1 of the "Social Pirates"—Two parts—Dr.) (Special Release).
Mar. 28—Ham and the Hermit's Daughter (Comedy).
Mar. 29—The Trailing Tailor (Comedy).
Mar. 31—Almost a Heroine (Comedy).
Apr. 1—The Trapping of Peeler White (No. 73 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 3—The Corsican Sisters, No. 2 of "The Social Pirates" (Two parts—Dr.). (Special release.)
Apr. 4—From Altar to Halter (Comedy).
Apr. 5—Trapping the Bachelor (Comedy).
Apr. 7—The Fickle Fiddler's Finish (Com.).
Apr. 8—The Record Run (No. 74 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Feb. 24—The Redemption of Helene (Three parts—Drama).
Feb. 26—Billie's Revenge (Comedy).
Feb. 28—At the Doors of Doom (Drama).
Mar. 2—Her Wayward Sister (Three parts—Drama).
Mar. 4—Hamlet Made Over (Comedy).
Mar. 6—Ophelia (Drama).
Mar. 6—A Change of Heart (Two parts—Dr.).
Mar. 9—Soldiers Sons (Three parts—Drama).
Mar. 11—Some Boxer (Comedy).
Mar. 13—The Butler (Comedy).
Mar. 16—The Gulf Between (Three parts—Dr.).
Mar. 18—Dare Devil Bill (Comedy).
Mar. 21—The New Janitor (Comedy).
Mar. 21—The Crash (Two parts—Drama).
Mar. 23—A Sister to Cain (Three parts—Dr.).
Mar. 25—Love One Another (Comedy).
Mar. 27—Otto the Soldier (Comedy).
Mar. 30—The Voice in the Night (Three parts—Drama).
Apr. 1—Billie's Double (Comedy).
Apr. 3—The Fatal Bean (Comedy).
Apr. 4—The Return of James Jerome (Two parts—Drama).
Apr. 6—The Scarlet Chastity (Three parts—Drama).
Apr. 8—A Wise Waiter (Comedy).

SELIG.

Feb. 17—Selig-Tribune, No. 14, 1916 (Topical)
Feb. 19—Making Good (Drama).
Feb. 21—Virtue Triumphant (Three parts—Dr.)
Feb. 21—Selig-Tribune No. 15, 1916 (Topical).
Feb. 24—Selig-Tribune No. 16, 1916 (Topical).
Feb. 26—A Safe Risk (Comedy).
Feb. 28—Selig-Tribune No. 17, 1916 (Topical).
Feb. 28—The Grinning Skull (Three parts—Drama).
Mar. 2—Selig-Tribune No. 18, 1916 (Topical).
Mar. 4—The Uncut Diamond (Drama).
Mar. 13—The Regeneration of Jim Halsey (Three parts—Drama).
Mar. 13—Selig-Tribune No. 21, 1916 (Topical).
Mar. 16—Selig-Tribune No. 22, 1916 (Topical).
Mar. 18—Toll of the Jungle (Wild-Animal—Drama).
Mar. 20—Number 13 Westbound (Three parts—Drama).
Mar. 20—Selig-Tribune No. 23, 1916 (Topical).
Mar. 23—Selig Tribune No. 24, 1916 (Topical).
Mar. 25—Trilby's Love Disaster (Western—Comedy).
Apr. 3—The Devil, the Servant and the Man (Three parts—Drama).
Apr. 3—Selig-Tribune No. 27, 1916 (Topical).
Apr. 6—Selig-Tribune No. 28, 1916 (Topical).
Apr. 8—Along the Border (Western—Dr.).

VIM.

Mar. 3—The Artist's Model (Comedy).
Mar. 9—Bungle's Elopement (Comedy).
Mar. 10—Their Wedding Day (Comedy).
Mar. 16—Nerve and Gasoline (Comedy).
Mar. 17—A Pair of Skins (Comedy).
Mar. 23—Bungles Lands a Job (Comedy).
Mar. 24—Behind the Footlights (Comedy).
Mar. 30—Their Vacation (Comedy).
Mar. 31—Anvils and Actors (Comedy).
Apr. 6—Mamma's Boys (Comedy).
Apr. 7—In the Ring (Comedy).

VITAGRAPH.

Mar. 3—Tubby Turns the Tables (Comedy).
Mar. 4—La Paloma (Broadway Star Feature—Three parts—Drama).
Mar. 6—Pansy's Papas (Comedy).
Mar. 6—Mrs. Dane's Danger (Unit Program—Four parts—Drama).
Mar. 6—Bittersweet (Unit Program—Comedy).
Mar. 10—Beaned by a Beanshooter (Comedy).
Mar. 11—The Human Cauldron (Broadway Star Feature—Three parts—Drama).
Mar. 13—Putting Pep in Slowtown (Comedy).
Mar. 17—Freddy Aids Matrimony (Comedy).
Mar. 18—Miss Warren's Brother (Broadway Star Feature—Three parts—Dr.).
Mar. 20—A Squared Account (Comedy).
Mar. 24—Freddy Versus Hamlet (Comedy).
Mar. 25—Husks (Three parts—Drama—Broadway Star Feature).
Mar. 27—Three Johns (Comedy).
Mar. 31—Freddy Foils Floaters (Comedy).
Apr. 3—Her Partner (Drama).
Apr. 7—Friday, the Lonely (Comedy-Drama).
Apr. 8—The Other Way (Broadway Star Feature—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES

Feb. 19—The Man He Used to Be (Three parts—Drama).
Feb. 26—The Road of Many Turnings (Two parts—Drama).
Mar. 4—La Paloma (Three parts—Drama).
Mar. 11—The Human Cauldron (Three parts—Drama).
Mar. 18—Miss Warren's Brother (Drama).
Mar. 25—Husks (Three parts—Drama).
Apr. 8—The Other Way (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

Mar. 3—The Master Smiles (Three parts—Drama).
Mar. 10—The Slave of Corruption (Three parts—Drama).
Mar. 17—Mismates (Three parts—Drama).
Mar. 24—The Witch of the Mountains (Three parts—Drama).
Mar. 31—The Home-Breakers (Three parts—Drama).
Apr. 7—The Millionaire's Son (Three parts—Drama).

UNIT PROGRAM RELEASES.

Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Mar. 6—Bittersweet (Comedy).

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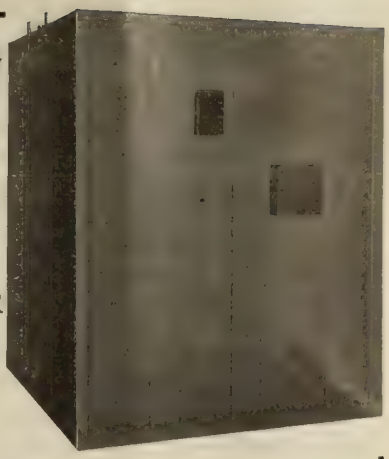

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Battle of Gettysburg—5 reels—War—15-1, 15-3, 10-6—Good condition	150
Heart of Midlothian—5 reels—Drama—20-1, 20-3, 20-6—Good condition	100
The Dream Woman—4 reels—Drama—15-1, 15-3, 15-6—Good condition	75
The Serpent—3 reels—Drama—15-1-, 15-3, 15-6—Good condition	75
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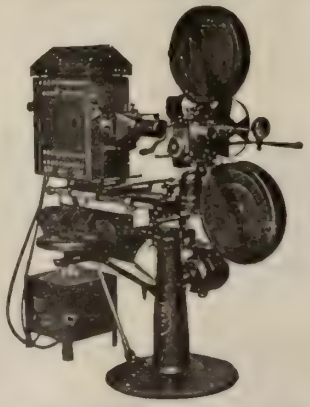

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Horton—Petite Serenade		Strube—Serenade	.80
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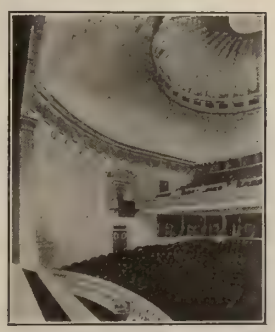

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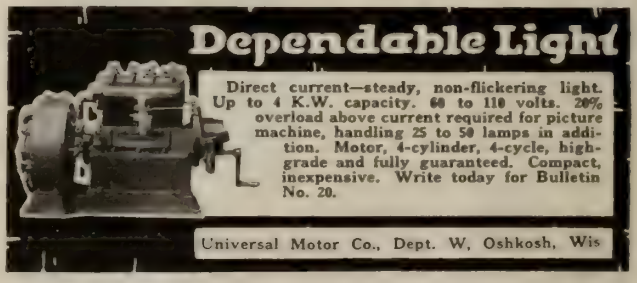
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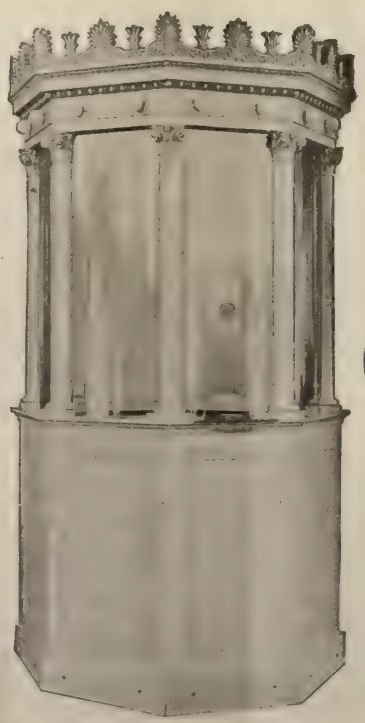

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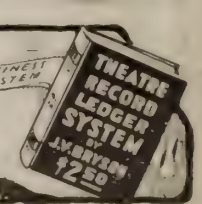

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	1915	1914	1913	1915	1914	1913.
Argentina	$94,677,644	$56,274,246	$25,575,667	$52,883,035	$27,127,958	$54,980,415
Bolivia*	35,000	172	398	980,000	805,876	962,459
Brazil	120,099,305	95,000,622	100,947,735	84,883,540	23,275,894	89,901,203
Chili	37,284,043	24,238,713	29,553,823	17,800,611	13,627,618	16,616,912
Colombia*	19,615,000	17,547,987	15,714,447	17,213,000	5,784,275	7,647,165
Ecuador*	5,290,000	3,355,916	3,462,567	3,277,000	2,504,014	2,821,646
Guiana, British*	260,000	222,969	98,045	1,971,000	1,812,684	1,630,244
Guiana, Dutch*	620,000	1,034,508	813,325	594,000	655,244	731,806
Guiana, French*	49,000	.....	31,821	553,000	282,430	318,793
Paraguay*	63,000	61,198	67,220	61,000	83,595	215,058
Peru*	15,455,000	11,269,941	10,824,587	7,520,000	5,876,487	7,608,916
Uruguay*	13,644,000	9,597,168	1,860,609	8,099,000	4,153,438	7,617,110
Venezuela*	14,475,000	10,916,934	9,308,761	7,398,000	5,023,532	5,462,441
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Cleo Madison in "Her Bitter Cup." Twelfth Red Feather Production. Directed by Cleo Madison and Joe King. Released April 17. A daring and unusual photodrama which gives this great emotional actress a marvelous opportunity. Poor and of lowly birth, Cleo sacrifices her womanly honor to enable her to help her friends among the weak and down-trodden. She leads a strike and rescues a miserly factory owner from his burning building. She discards the man who wrought her downfall. He is the brother of the man she loves and marries. The miser is their father. Plot, situations and scenes are unusual in the extreme. The visualization of the dope fiend's dream that he has crucified Cleo is one of the most daring scenes ever filmed. A tremendous production.

Herbert Rawlinson in a two-reel Gold Seal Society Drama, with Francella Billington. Directed by Wm. Worthington. Released April 18. Every fan knows that Herbert Rawlinson is a handsome, virile, vigorous and energetic actor who puts the punch into his work that gets over big. Herbert is traveling. He stops off to be best man for a cousin. He proves himself so far the best man that he captures the little bride. All sorts of complications keep up the interest, and the story is big enough to pad out another reel or two. A big picture, clean, wholesome and boiled down to the shortest possible footage—that's the Universal Program standard.

"Royal Love." Three-reel Romantic Victor Drama. Released April 19. When first shown this magnificent picture was in four reels packed with interest; but the film editor said "Cut," and it is on the program in three reels so crowded with action that it will prove a winner wherever shown. Fight for love and a throne; a woman's choice between duty and her heart's desire, furnish the themes for one of the very best romantic plays of the season. Realistic settings and lavish staging give an enjoyable atmosphere to the picture. An enormous production even for the Universal Program.

"Oh, What a Whopper!" Two-reel Baseball Comedy. Big U. Released April 20. You've heard of baseball nuts, of course; if you want to see one in action see this hilarious laugh producer. Mr. Baseball Nut creates a riot at the ball game and is rescued from a mob of frenzied fans by a bunch of cops who land him in a cell. His wife bails him out and he solemnly raises his right hand and says "Never again," just as though he meant it. A picture that will send any audience into spasms of laughter.

King Baggot in "The Haunted Bell." With Edna Hunter. Two-reel Imp Mystery Drama. Directed by Henry Otto. Released April 21. What would you think if you had a bronze bell of odd design but no special value; if a man offered you a thousand dollars for it; then, when you were puzzling over that fact the bell began striking the hours? If you discovered a dead man in your library, and the bell—GONE? The fans know what King Baggot can do with a picture like this and they enjoy Edna Hunter's beauty and fine acting, too. By the way, Miss Hunter was chosen from among all the famous screen beauties to represent the moving picture industry in the Shakespeare Tercentennial in New York City this coming June. Big evidence of more big value on the Big U Program.

"The Passing of Hell's Crown," with Harry D. Carey and Olive Fuller Golden. Thrilling Western Drama. 101 Bison. Directed by Jacques Jaccard. Released April 22. If the "$2 Picture" people produced this screen drama they would pad it three reels and choke it down your throat, first carefully relieving you of all your surplus cash. The public is NOT tired of Westerns. It is tired only of ham actors in cowboy clothes who can't ride, or act, posing on livery nags on the outskirts of their studio town. When Harry Carey and his band of Rough Riders appear in a Western you get the thrilliest pictures ever filmed and human stories that make friends for your house and make your nickels grow to dollar size. Book Universal Westerns every chance you get.

Ben Wilson in "His World of Darkness." With Clara Beyers and Charles Ogle. Three-reel Imp Society Drama with a heart punch. Directed by Ben Wilson. Released April 23. Let's suppose that you are happily married. Suddenly you are stricken blind. Your best friend takes advantage of you and steals the affections of your wife. You recover your sight unknown to them and learn of their treachery. If you could conceive what you would do under these circumstances you might possibly guess how it is worked out in one of the most novel and startling situations Ben Wilson has ever staged. A picture that will hold any audience spellbound. Fully up to the Universal's high program standard.

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FOUR-EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky Pres.
Samuel Goldfish Vice-Pres and Treas.
Cecil B. DeMille Director Gen.

LASKY

Paramount Pictures

Short Subjects

Single reels that are different. They have a definite idea behind them. They are attracting a class of people who have not been attending photoplays.

Paramount-Burton Holmes Travel-Pictures
Not just scenics—natural marvels with Burton Holmes' inimitable humorous titles.

Paramount-Bray Cartoons
and Bray-Gilbert Silhouettes
Cartoon comedies that are distinctly different.

Paramount-South American Travel-Pictures
Capitalizing on current interest. Booked as a serial but shown one reel per week or more, as you desire.

Paramount-Australian Travel-Series
Four stimulating pictures—booked same manner as series above.

"There is a class of people that should be coming to your theatre."

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

Are You SATISFIED?

Released this Week

Daniel Frohman presents
PAULINE FREDERICK in
AUDREY
Produced by
The Famous Players Film Co.

Jesse L. Lasky presents
BLANCHE SWEET in
THE SOWERS
Produced by
Jesse L. Lasky Feature Play Co.

Paramount-Burton Holmes Travel-Pictures No. 8
"The Fire Fighting Forest Rangers of Arizona"

Paramount Pictographs No. 8
Preparedness—Mountain Guns.
How to Carve a Duck.
Turning Waste Into Dollars.
Developing a Sense of Time, Prof. Munsterburg.
Political Cartoon, "Found, a Big Stick," by J. R. Bray.

Paramount-Bray Cartoons No. 13
Bray-Gilbert Silhouette Fantasie
"Inbad the Sailor Gets Into Deep Water"

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures.

Link up with Paramount. 55,000,000 people know that Paramount Pictures are the best. Hundreds of these people live in your territory—If the Paramount Trade-Mark is displayed prominently in connection with your theatre they know you show the best.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST
NEW YORK, N.Y.

I AM LOOKING FORWARD TO JULY 15TH AS THE HAPPIEST DAY OF MY LIFE — FOR THEN I SHALL REALIZE MY FONDEST AMBITION AND BEGIN PRODUCING PICTURES FOR MY OWN COMPANY."
Clara Kimball Young
ANNOUNCEMENT!
LEWIS J. SELZNICK PRODUCTIONS
INCORPORATED
HAS BEEN ORGANIZED TO ESTABLISH EXCHANGES FOR THE EXCLUSIVE DISTRIBUTION OF THE
CLARA KIMBALL YOUNG FEATURES
IF YOU HAVE NOT ENTERED YOUR APPLICATION FOR SERVICE DO SO AT ONCE
CLARA KIMBALL YOUNG FILM CORPORATION
LEWIS J. SELZNICK
PRES. & GENL. MGR.
126-W-46TH ST.
NEW YORK CITY
CK·Y

CLARA KIMBALL YOUNG

WORLD FILM CORPORATION
PRESENTS

ALICE BRADY

IN

"Then I'll Come Back to You"

From the Vivid "Best Seller" by LARRY EVANS

The best advertised book of the year, turned into a vivid, vital photo-drama, featuring a delightful and popular young emotional star, while the 'steenth edition of the novel is still being rushed off the presses. An absolute "sure-fire" success for every exhibitor who has brains enough to be entitled to exist.

PRODUCED BY
THE FROHMAN AMUSEMENT CORPORATION

EDWIN AUGUST

ALICE BRADY

CARLYLE BLACKWELL

MURIEL OSTRICHE

FRANCES NELSON

KEEPING UP

¶ Consistency puts the prosperity punch in a program,

¶ "Once-in-a-while" pictures never did (and never will) bolster up a flock of "weak sisters."

RELEASED THROUGH WORLD FILM

ETHEL CLAYTON

EQUITABLE MOTION PICTURES CORP.
PRESENTS

John MASON and Clara WHIPPLE
IN

"The Reapers"

A Realistic Drama of Today By EVE UNSELL.
Author of "The Ransom" and "The Warning."

Two of the most widely known stars of stage and screen, in a photodrama of startling realism, tense with sympathetic and absorbing climaxes. The kind of screen-play that "people talk about." You know that's the sort of attraction to present. It gains your theatre added business and (what's more) holds it.

PRODUCED BY
TRIUMPH FILM CORPORATION

ROBERT WARWICK

HOLBROOK BLINN

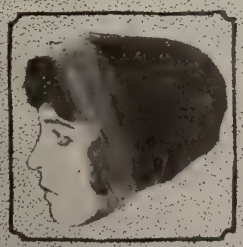
GAIL KANE

THE PACE

¶ Quality that never deviates or falters breeds confidence.

¶ World-Equitable Exhibitors are happy and prosperous because they KNOW AND HAVE PROVED these axioms.

MOLLIE KING



GERDA HOLMES

CORPORATION 130 W. 46th ST. NEW YORK

"THERE IS A TIDE"

"IN THE AFFAIRS OF MEN, WHICH TAKEN AT THE FLOOD LEADS ON TO FORTUNE"

OUR TWO BIG SUCCESSES

"ONE DAY"

A gripping story of secret love, and a sequel to Elinor Glyn's famous sensation that thrilled every civilized nation

and

"THE SALAMANDER"

That powerful story of the little girl in a big city, written by the celebrated Owen Johnson, and read by ten million people in America,

HAVE REACHED THE FLOOD TIDE OF POPULARITY

EXHIBITORS—
Book these two box office tonics to take the "crimps" out of your cash balance, and give your audience a sensation to talk about.

STATE RIGHT BUYERS—
This is your flood tide of opportunity. The small amount of unsold territory may be yours.

B. S. MOSS MOTION PICTURE CORPORATION

Columbia Theatre Building 701 Seventh Avenue, New York City

COMING SOON

"The Undertow," Eugene Walter's greatest drama;
"Boots and Saddles," the marvelous love romance by Eugene Walter;
"Recodale," Lester Walleck's great masterpiece and sensation of 1870;
"Call of the Cricket," a wonderful, fantastic tale by Edward Peple, author of a "Pair of Sixes," etc.

PACIFIC COAST THEATRES

STUDY THE MAP
IS YOUR TOWN SHOWN?

SELIG'S

THE NEER-DO-WELL

BY

REX BEACH

THE SUPREME TRIUMPH OF THE SCREEN
THE SUCCESSOR TO THE "SPOILERS"

ALL STAR FEATURES DIST. INC — CONTROLLING CALIFORNIA

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General Film Service

assures

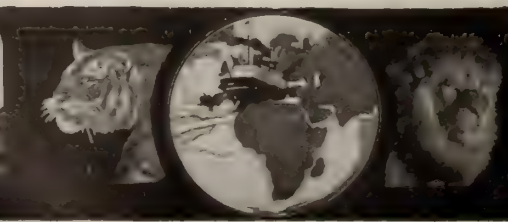
Quality First—

Of a consistent, stable, never-failing nature—the only dependable insurance for the wise exhibitor who insists upon pleased patrons and uniform quality *All The Time!*

General Film Service

Is the product of those manufacturers whose genius first made the motion picture possible — *Biograph, Edison, Essanay, Kalem, Kleine, Knickerbocker, Lubin, Selig, Vim and Vitagraph.*

General Film Company
200 Fifth Avenue
New York



GENERAL FILM SERVICE

A Biograph Spectacle

of the same quality as THE INDIAN, with a climax showing the hero and heroine escaping from a stampeding herd of wild cattle, is

THE STAMPEDE

The Three Reel Biograph **Released Wednesday, April 12**

Monday, April 10

The Tender-Hearted Boy

Mae Marsh and Robert Harron, supported by W. Chrystie Miller, Lionel Barrymore and Kate Bruce, in a vivid drama directed by D. W. Griffith.

The Biograph Re-issue

Tuesday, April 11

The Man Who Called After Dark

A startlingly original mystery story, with a cast including Vera Sisson, Gretchen Hartman, Jack Mulhall, Jack Drumeir and Ivan Christy.

The Two Reel Biograph

BIOGRAPH
QUALITY FILMS

GENERAL FILM SERVICE

April 20th

"ALL FOR A GIRL"

with

"Plump and Runt"

In one of their Funniest Films

* * *

April 21st

"HIRED AND FIRED"

with

"Pokes and Jabbs"

"Among comedians, there are none better"

* * *

Slapsticks with stories. Superior casts
Posters that are attractions in themselves
326 Lexington Avenue, New York City

U|M COMEDIES U|M

GENERAL FILM SERVICE

April 21st

"THE SPELL OF THE KNIFE"

Featuring

Margaret Landis

A Powerful Three-act Psychological Drama

★ ★ ★

Coming April 28th

"WHEN MIGHT IS RIGHT"

Featuring

Henry King

This is a name that always draws

★ ★ ★

Direction of H. M & E. D. Horkheimer

Posters by special artists in one, three and six sheets

326 Lexington Avenue, New York City

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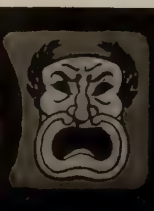
~ Star Features ~



GENERAL FILM SERVICE

LUBIN

RELEASES WEEK OF APRIL 3

April 3

"THE FATAL BEAN" DAVY DON COMEDY

(ONE ACT)

April 4

"THE RETURN OF JAMES JEROME"

(TWO ACT DRAMA)

April 6

"THE SCARLET CHASTITY"

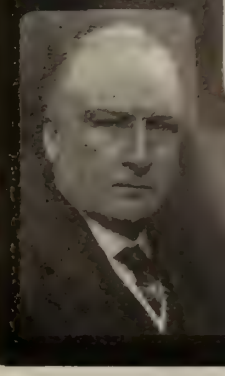
(THREE ACT DRAMA)

April 8

BILLIE REEVES COMEDY

"A WISE WAITER"

LUBIN



GENERAL FILM SERVICE

Are You In Doubt?

You have your problems, Mr. Exhibitor, no use trying to hide 'em!

You are casting about for Pictureplays with Brains—you are searching for Productions that **bring results!**

Selig Pictureplays, released through General Film Service, bring results. This is not our statement but is the sentiment of **many** live Exhibitors.

Word of mouth advertising is the greatest of all exploitation. "My patrons are now calling for Selig pictures, they bring good business these days," is a common expression.

Try the Selig program. You've always hoped you could get hold of a program which would take things off your hands and **produce results.**

Experiment no longer! Take our "hunch" this one time! Try Selig productions which include "WIVES OF THE RICH," a Diamond Special, and "THE BEAUTY HUNTERS," a Curwood comedy with James Bradbury.

Are YOU Booking The Selig-Tribune?

Selig Polyscope Co.
Chicago and Everywhere

TRADE S MARK

GENERAL FILM SERVICE

Broadway Star Features

Are the best three reelers in the world

They are known the world over
For the heart-interest they contain
For perfect photography
And superb enactment

Book
"Myrtle, the Manicurist"
And you will need no further assurance
That Broadway Star Features
Are the best three reelers in the world

Released Saturday, April 8th
Through the General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

THE REGULAR
VITAGRAPH
PROGRAM
For the week
Commencing April 3rd
Consists of
A One-part Comedy-Drama
Enacted by an
Excellent cast of players
From the Western Studio
On Monday

—o—

For Friday
Another release of
"The Freddy Series"

—o—

And a Three-part
Broadway Star Feature
Completes the week's program
On Saturday

REGULAR RELEASES

"Her Partner"

One-part Comedy-Drama—
Monday, April 3rd

Presenting:

Mary Anderson, Webster Campbell,
Otto Lederer and Jack Mower.

—o—

"Freddy, The Fixer"

One-part Comedy—Friday, April 7th

Presenting:

William Dangman, Lucille Crane,
Virginia Norden and George O'Donnell

—o—

"Myrtle, the Manicurist"

Three-part Comedy—Saturday, April 8th

BROADWAY STAR FEATURE

Presenting:

Jewell Hunt, Templar Saxe, Harold Foshay,
Adele De Garde and Ned Finley.

Released through the General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
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GENERAL FILM SERVICE

Standardization

WHAT IT MEANS TO THE EXHIBITOR

It means that photoplays are produced under a definite system, not thrown together in a haphazard manner.

It means that all must come up to the ideal, up to a standard quality, to be released.

It means that ALL plays must be excellent, not some good, some fair and some poor.

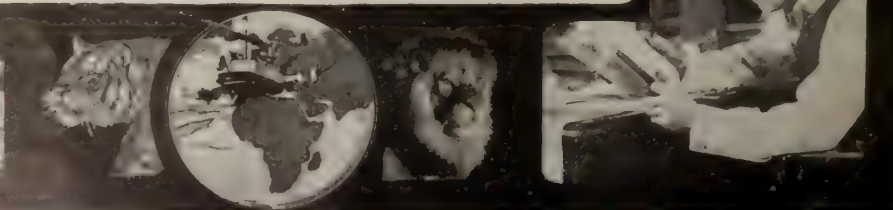
It means you can rely on such plays, knowing they are sure to please your spectators.

ESSANAY PLAYS ARE STANDARDIZED

Trade Mark
Reg.U.S.Pat.1907

Essanay
GEORGE K SPOOR PRES-DENT

1333 Argyle St., Chicago



GENERAL FILM SERVICE

Essanay's Short Snappy Subjects

UNDER ROYAL PATRONAGE
2 act drama—Reissued April 4
Featuring
Francis X. Bushman

CANIMATED NOOZ PICTORIAL
No. 8
Cartoon—April 5
By Wallace A. Carlson

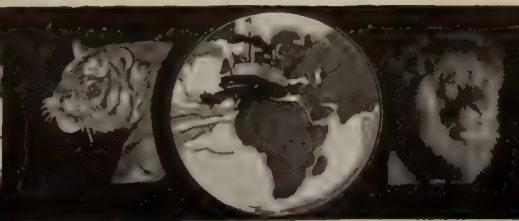
THE LIGHTBEARER
3 act drama—April 8
Featuring
Richard C. Travers

WATCH FOR THE
ESSANAY-CHAPLIN
"Charlie Chaplin's Burlesque on Carmen"

Trade Mark
Reg.U.S.Pat.1907

Essanay
GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago



GENERAL FILM SERVICE

Sis Hopkins Comedies

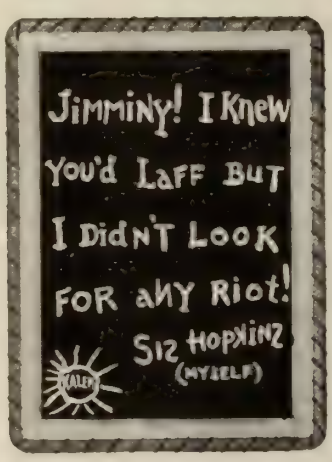
Are cleaning up for wise showmen all over the country—are you letting this opportunity slip by?

"Romance and Riot"

is the next release in these one-a-week single reel comedies. Sis learns that "Romance is like Old Dobbin's harness, just when you got it fixed it busts again."

Released Friday, April 14

AMERICA'S MOST FAMOUS FUN-MAKER



IN REGULAR SERVICE WITHOUT EXTRA COST

"Millionaires by Mistake"

Can you see the fun when Ham and Bud inherit a million and then meet a greedy near-vampire when they set out to spend it?

Released Tuesday, April 11

"Fashion and Fury"

Ethel's gowns suit us all right—but Hubby says they are too eccentric, which starts double-plotting for a divorce that gets everyone in a mix-up.

Released Wednesday, April 12

"The Race for a Siding"

Released Saturday, April 15th

You'll grip the edge of your seat when you see Helen Gibson speeding down grade on a runaway freight car toward almost inevitable collision with the oncoming passenger train. But that doesn't compare with the thrill when she jumps to a speeding engine.

One and Three-Sheet Posters on all Kalem One-Reel Releases

KALEM COMPANY

235-239 W. 23d St., New York City

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There are 51 Branches of

THE GENERAL FILM COMPANY

Located in 49 Cities of The United States and Canada. They are for the Sole and Express Purpose of Serving You.

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Charlotte	New York City (23rd St.)
Chicago (City Hall)	Oklahoma City
Chicago (Wabash)	Omaha
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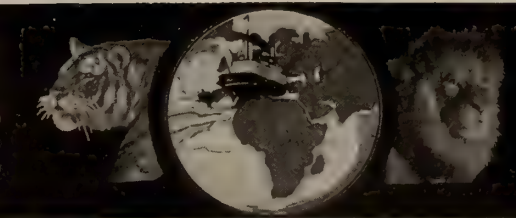
New York



With
HENRY WALTHALL
and
EDNA MAYO

The Strange Case of
MARY PAGE
Fifteen Throbbing Episodes

It's a
Tornado of Thrills,
Gaining Speed at Every Twist
A PERFECT PRODUCTION; A CAST SUPREME
Gowns By Lucile (Lady Duff Gordon)
Directed By J. Charles Haydon
Booked Through The General Film Co.
Essanay
1333 Argyle St., Chicago
Geo. K. Spoor, President

HEARST-VITAGRAPH

Across The Border

When General Pershing led the American Cavalry across the border, one of his camp followers was a HEARST-VITAGRAPH camera-man.

This insures at least a dozen more scoops within the next few weeks which will be just as far ahead of all competitors as the "fifty-four hour" beat at Columbus, New Mexico.

Couriers are already stationed along the line from Casa Grandes to El Paso in order to insure prompt delivery of this up-to-the-minute service.

———o———

When you are reading these lines, a HEARST-VITAGRAPH camera-man will be shipping pictures of the Hell holocaust at Verdun.

———o———

There is a section for peaceful people:

The smartest fashions on New York's most beautiful models.

Cartoons of "Mr. and Mrs. Joy" and "Old Man Gloom"—by Tom Powers—or, the "KRAZY KAT" adventures by George Herriman—are always ready to hand you a laugh.

———o———

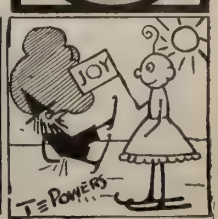
War news—world news—fashions—and fun—

It is no wonder that successful exhibitors demand the HEARST-VITAGRAPH NEWS REEL and will take no other.

BIG FOUR FEATURE PLAY V L S E

Released Twice a Week
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS



VITAGRAPH

COLUMBUS DISCOVERED ONE NEW WORLD—BUT

"THE ESCAPADES OF MR. JACK"

Discover two:
One of them—laughs you never had before—
And the other—patrons you never saw before.

THE VITAGRAPH COMPANY and the HEARST SYNDICATE
offer

"THE ESCAPADES OF MR. JACK"

Featuring

FRANK DANIELS

The Maker of a Million Laughs a Day

—o—

ONE PICTURE A WEEK
RELEASED EVERY MONDAY

Seven million people see the cartoons every morning.
Seven million people want to see the pictures in the evening.
Are you giving them their chance?

—o—

This Week's Adventure

"MR. JACK, A DOCTOR BY PROXY"

Mr. Jack is a gay dog and a doctor by proxy. He isn't much of an M. D.—but he is a considerable fixer. He relieves a charming widow and uses nothing but "champagany." But—Oh—you dizzy dawn!

Released Monday, April 3rd
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

"THE BOLDEST WORD"

PERHAPS the strongest endorsement which any moving picture service can receive is the number of representative exhibitors who are using that service.

To those who arrive at facts through the medium of figures, the following record, therefore, will be more eloquent than words:

Total number of moving picture theatres in Pittsburg	120	Average number of V-L-S-E subjects shown daily in Pittsburg theatres . .	28
Houses charging 10c admission or more (approximately one half)	60	Total number of "downtown houses" charging 10c or more	5
Total number of houses charging 10c or more served by Big Four	51	Total number of "downtown houses" served by V-L-S-E	5

None but a service which is scoring, and scoring high for its patrons, could consistently point to such records, of which this is but a single illustration of conditions prevailing throughout the country.

Such evidence places Big Four features in a position where failure to avail yourself of their true and tried drawing powers is a challenge to your best interests.

Can you afford to ignore it?

V. L. S. E. Inc.

"THE TWO EDGED SWORD"

Featuring

EDITH STOREY

and

EVART OVERTON

Two women play with danger —one of them, in love with love, to satisfy her hunger for admiration—the other to revenge her brother's crushed faith — and death. The souls of both are pierced by the swords which they wielded to injure others

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. Inc.

LUBIN

Repeating her illustrious success in "The Great Divide"

ETHEL CLAYTON

with

TOM MOORE

in

"DOLLARS AND THE WOMAN"

from the famous story

'DOLLARS AND CENTS"

by

Albert Payson Terhune

A drama of soul-searing suffering, in which dollars and cents are pitted against love; happiness choked by extravagance, and mistrust born of dependence, but which ends with the triumph of the worth-while over indiscretion.

Directed by

Joseph Kaufman

LUBIN FEATURE

Released through **V.L.S.E.** *Inc.*

"UNTO
THOSE WHO SIN"

Featuring FRITZI BRUNETTE

and

"THOU SHALT NOT COVET"

With TYRONE POWER

and KATHLYN WILLIAMS

Have Brushed the Dust off S. R. O. Signs!

SELIG

Released through V.L.S.E. Inc.

TRADE MARK REG.
U.S. PAT. OFF.

ESSANAY

presents

WILLIAM GILLETTE

in

"SHERLOCK HOLMES"

5 acts

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"

Released through V.L.S.E. Inc.

BIG FOUR FEATURE PLAY

V L S E

LUBIN

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1433 Champa St

Detroit
502 Peter Smith Bldg

Kansas City Mo.
12th & Walnut Sts

Los Angeles
643 So Olive St

Minneapolis
608 N First Av

New York City
1600 Broadway

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Salt Lake City
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St Louis
3630 Olive St

Seattle
415 Olive St

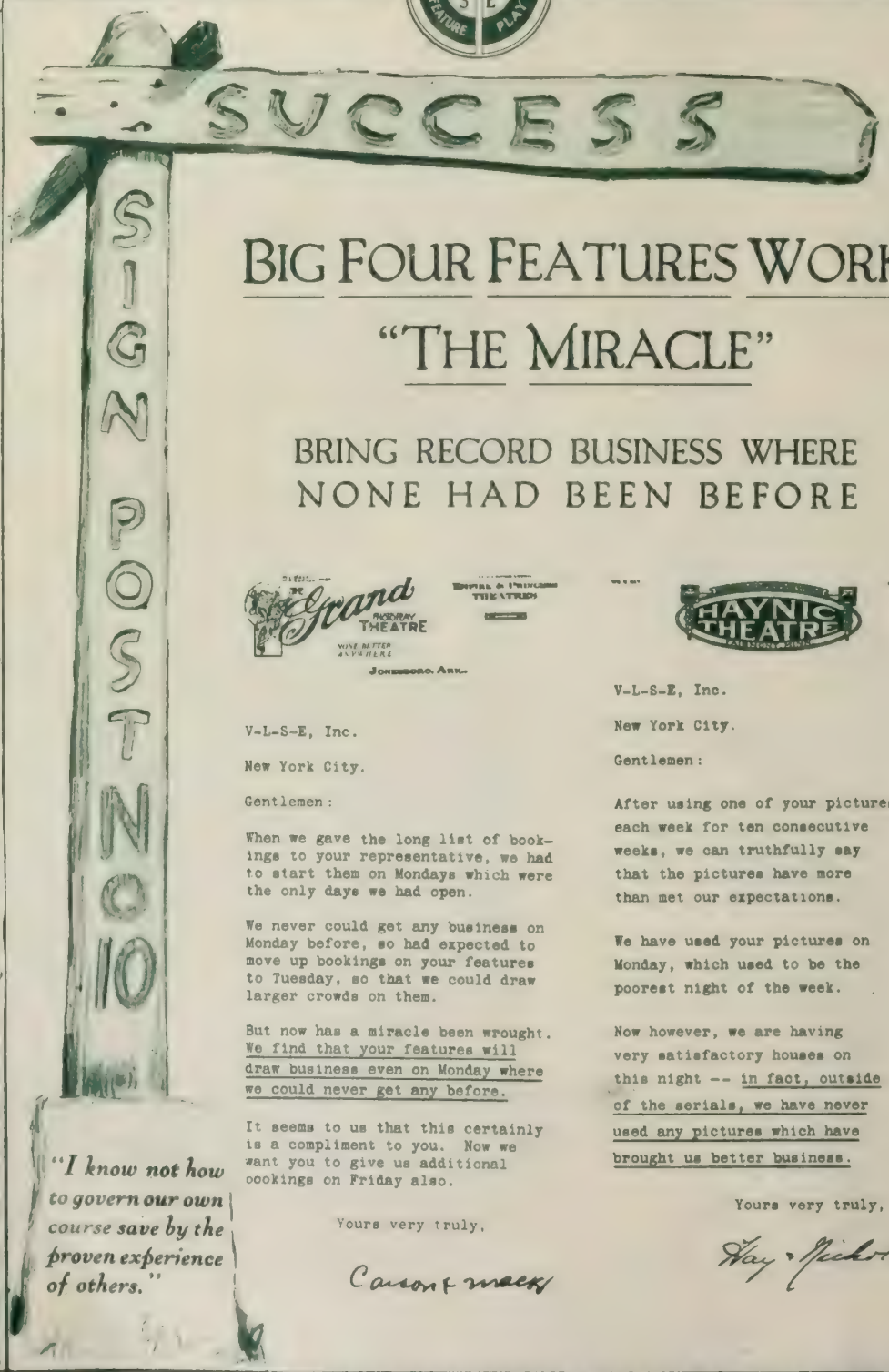
Washington D. C.
811 E. Street N W

New Orleans
342 Baronne St

Syracuse
117 Walton St

Toronto
15 Wilton Ave

Montreal
204 St Catherine St



BIG FOUR FEATURES WORK

"THE MIRACLE"

BRING RECORD BUSINESS WHERE NONE HAD BEEN BEFORE

"I know not how to govern our own course save by the proven experience of others."

Grand Theatre
Jonesboro, Ark.

V-L-S-E, Inc.

New York City.

Gentlemen:

When we gave the long list of bookings to your representative, we had to start them on Mondays which were the only days we had open.

We never could get any business on Monday before, so had expected to move up bookings on your features to Tuesday, so that we could draw larger crowds on them.

But now has a miracle been wrought. We find that your features will draw business even on Monday where we could never get any before.

It seems to us that this certainly is a compliment to you. Now we want you to give us additional bookings on Friday also.

Yours very truly,

Carson & Mack

Haynic Theatre

V-L-S-E, Inc.

New York City.

Gentlemen:

After using one of your pictures each week for ten consecutive weeks, we can truthfully say that the pictures have more than met our expectations.

We have used your pictures on Monday, which used to be the poorest night of the week.

Now however, we are having very satisfactory houses on this night -- in fact, outside of the serials, we have never used any pictures which have brought us better business.

Yours very truly,

Ray Nicholas

V.L.S.E. Inc.

MUTUAL PICTURES

"TWO BITS"

A gripping two-part "Mustang" picture, starring Anna Little and Tom Chatterton. Directed by Tom Chatterton —Released April 7th.

Under Azure Skies

Art Acord and Nita Davis score a big success in this virile three-reel "Mustang" drama of the western plains. Directed by William Bertram—Released April 8th.

Ways of the World

Vivian Rich and Alfred Vosburgh are the principals in this intense human interest two-reel "Flying A" drama. Directed by C. J. LeViness—Released April 3rd.

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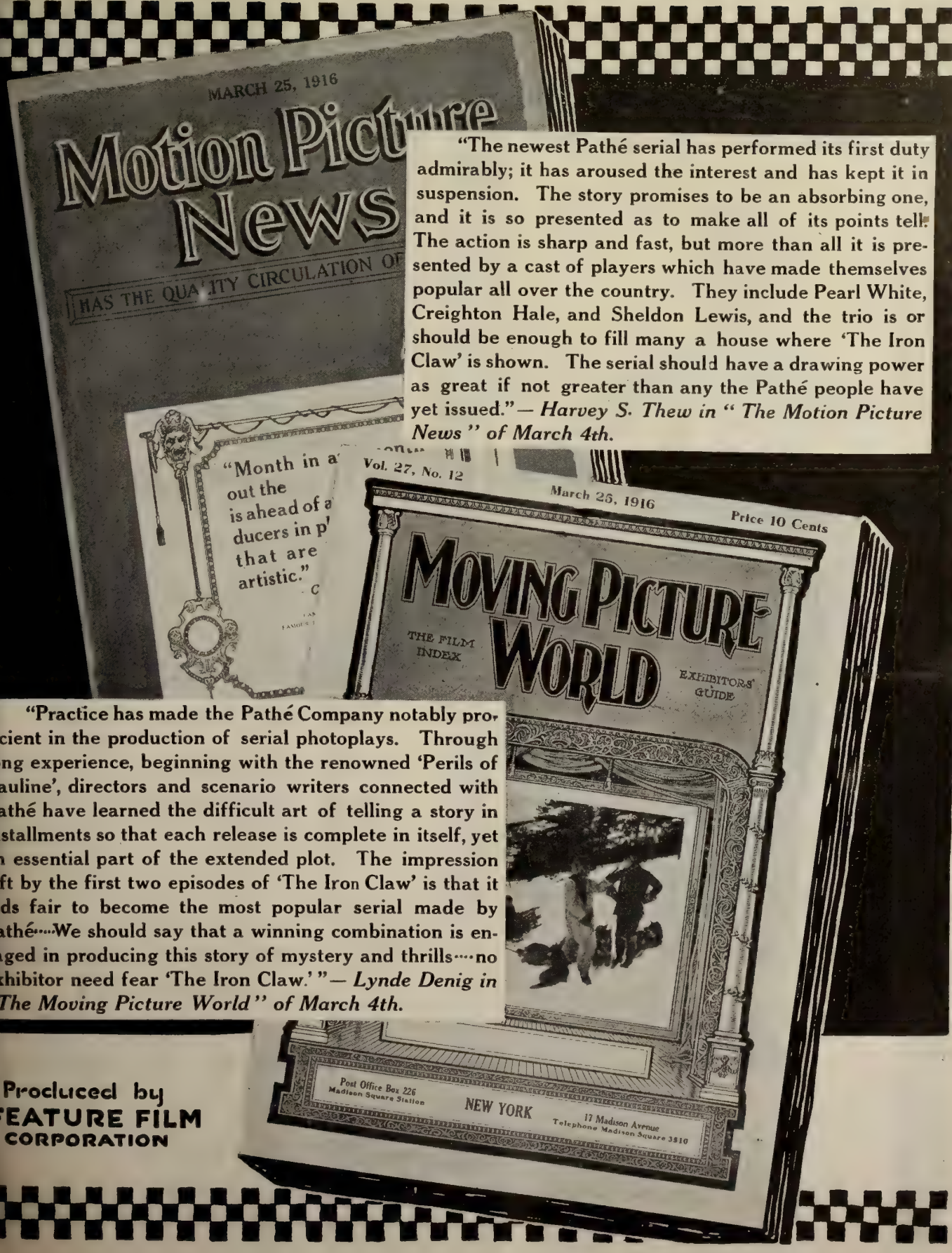

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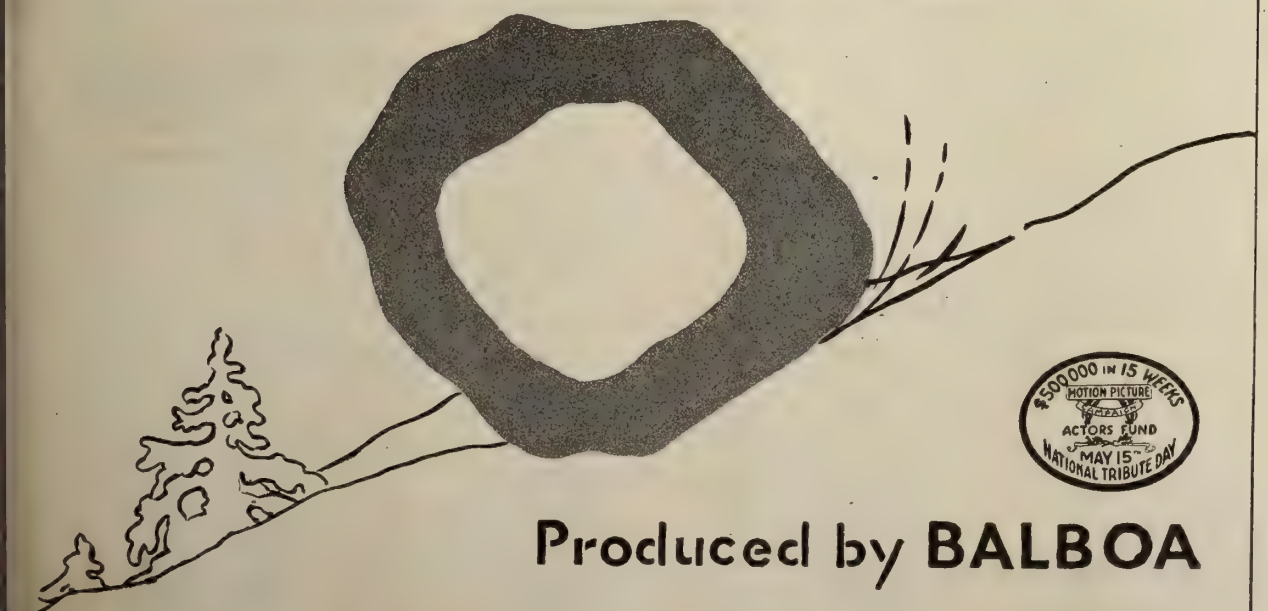

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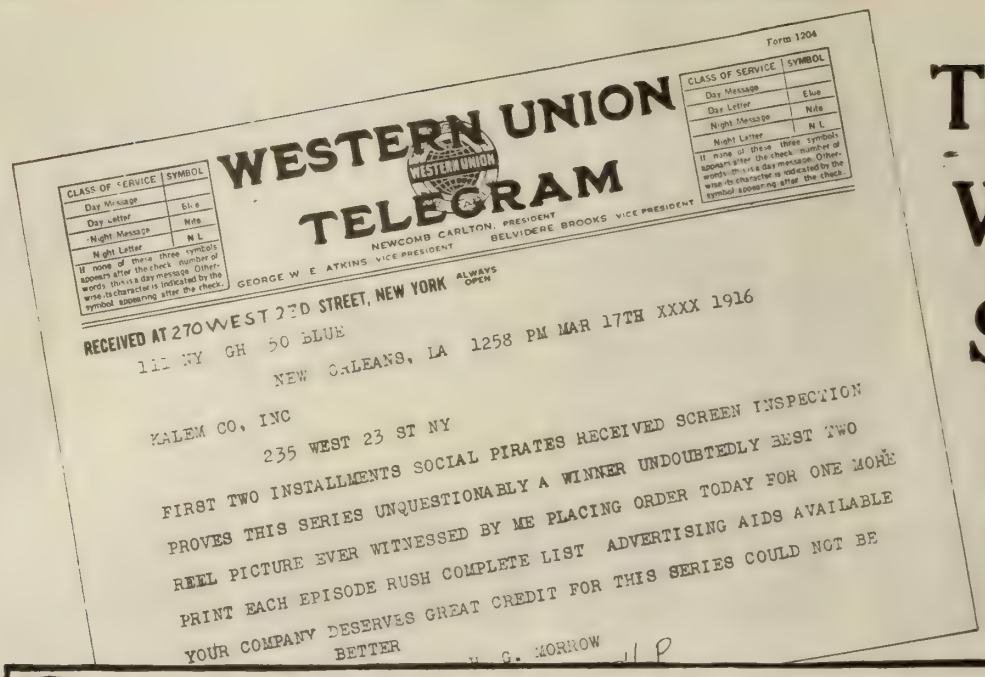

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235 West 23d Street
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MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.

Published Weekly by the

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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 344)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, April 8, 1916

Facts and Comments

DURING the hearing on the Wheeler Censorship bill at Albany the chairman of the Assembly committee on education, a legislator of an extreme rural type, gave utterance to this significant remark: "We believe here that the moving pictures ought bear their share of taxation." Immediately the chairman was informed of the fact that exhibitors are slowly being taxed to death now, whereupon he intimated that the legislature proposed to go after the manufacturers. In legislative circles, which largely means in rustic circles, the opinion has taken root that the motion picture men are wallowing in currency. When the writer of these lines informed the committee that most producers were operating without profits and that scarcely thirty per cent. of the exhibitors were making more than a decent livelihood, he was met with superior smiles indicating extreme incredulity. These Solons were too parliamentary to call the writer a plain liar, but there is no doubt that they felt like it. To what extent are we ourselves responsible for this crass and dangerous ignorance of the average legislator? Frankly speaking we believe that it is the duty of the legislator to inform himself fully on every subject he attempts to legislate on. The attitude of the Albany legislator was shown by the remark of the chairman of the committee on education, when he said to the motion picture men: "I can just give an hour and no more."

* * *

THE production of films in the belligerent countries of Europe has practically come to a standstill. Leon Gaumont, in an interesting interview in this week's issue of the MOVING PICTURE WORLD, says France and England have produced but very little, adding that "this war seems to have been made for America." In the last four months or so several producers and importers from Italy have been here confirming Mr. Gaumont's statements as far as Italy is concerned. The Latin-American market is suffering from a lack of films. Its sources of supply were principally France and Italy. It seems incredible that even at this moment Latin-America is still looking for its supply of films to London. It seems equally incredible that many American-made films are still reaching Latin-America by way of London. With the import of American films into Europe constantly made more difficult with the crying need of films in South America why do our producers hesitate to enlarge their market by an appeal to South America? Cine Mundial, the splendid Spanish edition of the MOVING PICTURE WORLD, points the way. It is eager to be of service to the American producer and exporter of films and it is able to perform this service quickly and effectively.

* * *

IT IS most refreshing to note that exhibitors all over the country have started a tremendous "drive" against the censorship salients in Washington and elsewhere. News comes from New England that the exhibitors there, following the advice of the MOVING PICTURE WORLD, are circulating petitions against the Smith-Hughes censorship bill, Pittsburgh has become the center of great activities against the Breitinger regime, and in Ohio the theaters are using the screens for a determined and concerted assault against the pernicious practice. This is as it should be. We cannot gain anything by dickering with the enemy or compromising first principles.

* * *

IS THE exhibitor "paying the damage most of the time?" A friend and reader of the MOVING PICTURE WORLD seems to think so. Writing from Pasadena, California, our correspondent inveighs against the poster evil, saying that the exhibitor pays the damage. He is a successful and practical manager of a motion picture theater and this is what he says, among other things: "Some of us live and do business in communities where critics are plentiful, where agitators talk censorship seven days in the week and they love to point to the loud and sensational poster in front of the local theater, whether or not the picture represented is undesirable. Certainly the producers could help to kill this censorship bug by giving us clean pictures and unquestionable films."

Picture Composition*

By Louis Reeves Harrison.

THE impressionist who paints may attempt to convey sensation by conflicting lights and colors irrespective of theme. He may only be in revolt against accepted principles. Whatever his motive, and he may be both capable and sincere, it will not do to attempt impressionism in moving pictures until it is better defined among the painters.

Off-hand impressions, whether of nature or of society, are apt to be superficial. They may easily be misleading when a scene is glimpsed without study of its elements, when a group of people is characterized without examination of its individual members. The dreary plain may be as true to nature as the forest and stream, as the bold shore and breaking waves, yet one may repel and the other attract. There is an exacting sense of beauty within us, and so common as to be in evidence among all classes of people.

As we are compelled to closely study the real to make the romantic plausible, so a purely technical examination of prosaic details in a scene to be pictured may well result in a general effect highly inspirational. The word "technical" need cause no alarm, nor should it be confused with the merely stilted. The idea is to acquire a certain amount of skill in applying esthetic judgment and taste to picture composition.

A lack of "picture eye" is most noticeable in news periodicals exhibited on the screen. The camera man not only leaves it almost entirely to chance where his point of view shall be taken, but his selection of material usually shows lack of judgment. He dwells on the unimportant and the uninteresting, while the vital is merely glimpsed or left out entirely. About the only time he portrays the amusing is when he attempts the tragic.

A notable example was first announced on the screen as "Awful Fire in Saint Louis." Over two thousand people in the audience watched a lot of smoke tinted red, while expectation ran high of witnessing some exciting rescues. What did the camera man find awful about the conflagration? Ah! The smoke parted and the walls of a building were seen. On them, set forth in bold print, was a sign whose only visible part was the word "BREWERY." Two thousand people roared, though the fire may have seemed a tragedy to the camera man.

Strange as it may seem, the very men who regard the burning of a brewery as an "Awful Fire" almost invariably point the camera down at the water when photographing scenery from a boat moving along some picturesque river or lake. This sacrifice of land and sky to an element which the camera man may concede to be useful for bathing purposes might be classified as a "waterscape," but his pictures have the appearance of having been trimmed too much on the top for nice balance.

If emphasis is to be placed on a character in the foreground of an exterior where a spreading scene is shown, a man in the closeup watching remote action, such as a conflict, place him a little to the right of the center, his immediate environment to the right of the picture, if the effect of that conflict on him is of first importance, while it is glimpsed to the left in the remote distance. There are virtually two lines of action demanding attention, and there is involved a question of centering interest on the more important of the two. The near figure is intensified by isolation, the idea of the closeup, yet the eye may take in action profoundly affecting the near figure, action set aside in a field of its own that it may not distract.

Millions of people have approached New York City from nearly all points of the compass by water, and millions have noticed wondrous effects of light and shade, especially among tall buildings grouped at the Battery, which seem to escape all photographers of motion. One camera man did fairly well after several trials from four view points on a Staten Island ferryboat coming up the bay. The first two were taken from the upper deck, the others from the main deck, all in slanting sunlight.

The first was of wide horizon, embracing even the badly-placed Statue of Liberty. The second and nearer one, like the first, exactly centered the Battery group and fastened attention upon it because no vessels of importance intervened. The third centered on a building made prominent by some deep shadows back of it, giving no view of the water to distract attention and preserving an ample sky. The last shot up from close in shore, still preserving the sky line and accentuating the great height of towering structures.

The passing of a white Sound steamer would have distracted attention in any one of these. It would have loomed into prominence, and the eye is often so attracted by light objects in the foreground as to give inadequate consideration to more important objects in a darker background. Such was the case in picturing a duel between principals through a break in a hedge near which some recumbent vagrants became involuntary witnesses of the affair. The scene was taken from the west side of the hedge in the afternoon and embraced both witnesses and principals. The sun shone on them all and lighted up visible portions of the hedge on either side of the picture, giving distracting prominence to it and to the unimportant vagrants.

A striking effect could have been obtained in the morning. Those secretly watching the combat would have been in the dark shadow of the hedge, and the latter would have formed two sides of a heavy frame for vital action, in the background now thrown by contrast into bold relief. Attention, doubly attracted by the center and by the high lights, would have been concentrated upon the main action while entirely conscious of subordinate details in the foreground.

Actual screen portrayals have been thus far used to show that the object of highest value in a picture should be given emphasis even to the point of sacrificing others of lower value, but there are cases where the principal object cannot be perfectly centered, as in a large ensemble, and, at the same time, be free from distracting influences. It is better to give up centering in any such case and isolate the important unit, even at the extreme edge of the picture, and depend upon this isolation and contrast, remembering that if the figure is light it is intensified in proportion to the amount of dark background against which it is shown.

The application of elementary principles to the arrangement of groups and lighting of scenes does not mean that they constitute a set of hard-and-fast rules for use in all sorts of cases, but that they may prove helpful to those who desire to convey some of the delight they feel when they chance upon some beautiful effect in one of nature's own pictures accidentally composed.

*Copyright 1916, Louis Reeves Harrison.

United Action Needed

By W. Stephen Bush.

IT MUST be a source of satisfaction to all exhibitors doing business in the State of New York to learn that two bills have been introduced at Albany to allow children under sixteen to visit motion picture theaters during certain hours in the afternoon unaccompanied by parents. No prediction is ventured here as to their fate. Similar bills aiming at the same relief have been introduced before and never left the committees to which they had been referred.

There is reason to believe, however, that the men behind these bills will push them with determination. Who is back of these bills? We are glad to say it is the organized exhibitor of the city and state of New York. The state and local leagues have attended to the drafting of these bills and have placed them in the hands of influential legislators in the Assembly and in the Senate. The bills were unanimously endorsed at the recent state convention at Albany.

It is well to bear in mind that the law regulating or rather forbidding the admission of unescorted minors under the age of sixteen into the motion picture theaters is a state law and therefore applicable in every motion picture theater from Montauk Point to the shores of Lake Erie. The law has not been enforced with even a semblance of fairness and consistency. In many of the smaller towns, and especially in the rural communities, it has become a dead letter. There is not even an attempt at sporadic enforcement. Indeed so much of a dead law has this act become in some parts of the state that the impression prevails in many quarters that it only applies to the city of New York.

In this city it has been enforced with a degree of severity rarely found in the enforcement of other laws of minor importance. There is not a theater in the city that is not watched and spied upon constantly. I have been to more than one theater where the box office was besieged by half-grown boys and girls begging the patrons as they approached to take them in. Most of the men or women thus approached by the children feel sorry for them, all of them are more or less annoyed and some few resent the approach. Generally an agent of some society or other is on the watch in the offing seeking whom he may arrest.

It is a law which does not seem to be ardently supported by public sentiment in this city, but while it remains on the statute books it must be obeyed to the letter. Exhibitors in other parts of the state who have been allowed considerable latitude either by the authorities or by public sentiment must remember that this indulgence may be withdrawn at any time. The entire exhibiting body of the state ought to urge the passage of the Ellenbogen Bill.

A Simple Story with a Moral

By W. Stephen Bush.

THE exhibitor who aspires to take a place in the civic and social life of his community is no longer a rarity. There are people in every community who are anxious to improve the pictures. They remind the writer of the dear old ladies who appeared in favor of the Federal Censorship Bill at Washington. One of these good women naively said to the Chairman of the Committee: "We saw some beautiful motion pictures the other night and we want you gentlemen of the government to make all other motion pictures just as beautiful." These well-intentioned persons look upon life as a perpetual rainbow. To them life is not a struggle between the forces of good and evil but one sweet grand song of optimism. They are jarred out of their pleasing contemplations by such sensationalists as William Shakespeare. The great Greek tragedies showing the pursuit of man by relentless Fate appear to them in sad need of either censoring or of complete extinction.

These optimistic dreamers are often cured by a little judicious treatment administered to them gently but firmly by so plain a person as a motion picture exhibitor.

Recently a committee of estimable women residing in one of the most peaceful sections of Brooklyn called upon an exhibitor to assure him that he was all wrong. They criticised and they analyzed until the poor exhibitor was floundering around in the depths of humility. The women had a constructive idea. They wanted our exhibiting friend to let them run a special children's entertainment Saturday mornings. They were kind enough to invite him to the performance hoping, they said, to enlighten and possibly to convert him. The women did their own booking. When they were through they had two reels of highly sterilized comedy, several pasteurized scenics and industrials and some aged and rainy fairy tale. The theater which had been donated to the women by the proprietor was crowded.

The comments of the youthful audience were painfully severe. A good deal of them were flavored with such spicy slang as had reached this suburban district. Some of the remarks uttered by the older boys were distinctly unfit for publication. There probably had never been a more unpopular motion picture entertainment in the City of Churches. A murmur of dissent ran through the audience after the announcement of "next week's program." That program was just as chemically asceptic as the one the boys and girls had just witnessed. The woman announcing the coming program spoke very slowly and distinctly and when she proclaimed such attractions as "Tea Growing in Ceylon" and "The Lumber Industry of Oregon" her audience was plainly on the verge of hostile demonstrations. A baker's dozen attended the next performance, but the promoters of a severely educational program stuck grimly to their task even when their audience was reduced to about five prim little maidens in charge of an elderly aunt. It was all very fine and heroic, but just a bit "rought on the exhib." His theatre began to suffer. Thereupon he urged the women to meet him and this is what he said: "Ladies, you have had a fair chance to demonstrate your theory of refined juvenile entertainment. You failed. Now I am going to take this thing in my own hands and try out my own ideas."

He booked and heavily advertised a film describing in pictures the unearthly astuteness of a sleuth with plenty of chases and the final triumph of the detective over the bad man. To this he added a comedy in which some young men were suddenly thrown into the water and came out gasping and puffing and in which several of the actors slipped on a banana peel. He flavored this with homeopathic doses of educational films. The improvement in the attendance on the second Saturday was remarkable. Gradually the exhibitor increased the educational part of his program, but he never obtruded this fact, and made the drama and the comedy the chief themes of his advertising. Well, Saturday morning is now the gala occasion of the week and the boys and girls have an excellent time, which is the divine right of youth.

The lesson is plain. Children resent oppressive guardianship. The moment they are told that some extra good films of high educational value are going to be offered to them to the exclusion of everything else they are just human and sinful enough to rebel. What is needed in the treatment of the child problem is ordinary common sense and the recognition of the fact that our world is not the world of the child nor is the world of the child our world.

Hearst Opens Exchanges

Plans Announced Indicate Powerful Attempt to Lead in Field—Will Start With Fifteen Distributing Offices.

RUMORS regarding a big new chain of exchanges, under the Hearst control, have been floating around town. Edward A. MacManus, the general manager of the International Film Service, of which William Randolph Hearst is president, some weeks ago moved his headquarters uptown and every day brought forth some addition to the staff which took possession. Now, their plans being complete, Mr. MacManus expressed his willingness to make known Mr. Hearst's intentions:

William Randolph Hearst.

"It is true," he said, "that we have decided to open our own releasing organization, which is to offer our own productions, and that the enterprise is but another growth of the Hearst organization. Mr. Hearst was one of the first to recognize the tremendous power of motion pictures. His conception of motion pictures is that they are another form of the modern day newspaper and magazine. He has felt that just where the newspaper and magazine entertain, inform and educate, the motion picture can do likewise and in many respects, especially in entertainment, far surpass the printed word.

"It is recognized that the Hearst newspaper influence is the most powerful force in America today, influencing the ideas of millions of people throughout the country. There have been brought into the Hearst organization leaders in the various walks of life. It is almost inconceivable that one institution can so control the literature, news and printed entertainment of so vast a majority of the country.

"It is Mr. Hearst's idea," went on Mr. MacManus, "that the International Film Service will express in motion pictures the ideas of the entire organization, as the editors, artists, reporters, cameramen, are to turn their ideas into this channel. Therefore, the International Film Service will be closely allied with the newspapers and magazines in every department.

Edward A. MacManus.

"For instance, we will begin with ten to fifteen exchanges, located in and about the cities where the Hearst newspapers are strongest. Naturally these are the big cities of the country and we feel that if we serve the places of big population that we are going to find a tremendous market. Later, when it is demanded by other parts, we will supply the service. We are not going to try to immediately cover the earth, we are not going to shoot haphazardly, but rather our efforts will be along intensive lines.

"We have not chosen a single man in this office who was not absolutely required and who is to fill some important need. And for every man here at headquarters we are going to have another in each of our cities. Each exchange office, therefore, will be as complete as headquarters. Our effort, as far as the exchanges are concerned, is to give the maximum genuine service to the exhibitors as is possible with human endeavor.

"We are not trying to do very many things, at least at the beginning, but what we do attempt, is going to be as well made as the Hearst organization is capable of. The well known Hearst principle of editing, refining and improving will be carried out here."

It was learned definitely that at least ten of the exchanges will be opened about April 1, and that the first releases will be offered shortly after.

Asked what kind of pictures the International Film Service would produce, Mr. MacManus replied:

"Our big work will be on series. You perhaps will remember the part we played in the making of those successes, 'The Perils of Pauline,' 'The Exploits of Elaine,' and 'The Goddess.' We are very optimistic of our ability to go ahead of what we have done before in the series line. Of course every organization has its prejudices and confidence in its own power, but we think that what we have done has placed us in a peculiarly impregnable position on the subject of series and serials.

"Of course we shall continue the News-Pictorial and hope to continue to improve this news reel to the standard of our ideal pictorial. We shall offer comedies and animated cartoons. At this point I might say that we are of the opinion that the animated cartoon is capable of as many variations as any other kind of picture, and we are going to have the pick of the Hearst artists—cartoonists and illustrators.

"We will make dramas of a different sort, and we are going to make an attempt not to get into the rut of doing over old ideas. I think you will agree with me that the Hearst newspapers and magazines are a veritable treasury, when you consider the authors and editors in our organization. I feel that the mere statement that these brilliant men and women representing every field of thought, are at the disposal of the International Film Service, is one of the most remarkable statements ever made in filmdom."

Among the other activities that are affected by this new enterprise, according to Mr. MacManus, are: New York Evening Journal, New York American, New York Sunday American, Chicago Examiner, Chicago American, Los Angeles Examiner, San Francisco Examiner, Boston American, Atlanta Georgian, Atlanta Sunday American, Cosmopolitan Magazine, Hearst's Magazine, Good Housekeeping Magazine, Harper's Bazar, Motor, and the International News Service, which gathers the news for a thousand other of America's leading periodicals.

Reading between the lines it is easy to see that the Hearst pictures will probably have an open road to publicity in all the Hearst organs, and according to one man who is closely allied with Mr. MacManus, the next few months are going to bring forth the most unusual and powerful big space day after day, reiteration of the International Film Service advertising.

ADDITIONS TO V-L-S-E SALES STAFF.

Gordon Laurence, formerly manager of publicity in the V-L-S-E's Cleveland office, has moved to the Chicago office. From that point of vantage, Mr. Laurence will conduct a press campaign covering the Cleveland, Detroit, Cincinnati and Chicago divisions.

S. D. Parmelee is the latest recruit enlisted in the Big Four's Cleveland sales brigade. Mr. Parmelee comes to the V-L-S-E from the Pathe Company in that city bringing with him a high reputation for ability as an energetic business getter.

That portion of Indiana covered by the Chicago branch office will hereafter be handled by R. S. Shrader. The latter was transferred from Cleveland, where he worked under the Abel administration. A. G. Galles, Mr. Shrader's predecessor in office, has been assigned to Chicago's Central District. The central section was previously covered by H. O'Brien, who is no longer connected with the V-L-S-E.

A change of territories has been negotiated by Messrs. L. C. Hartsock and M. S. McCaffrey, the former assuming charge of Iowa, while the latter will travel through Northwestern Illinois.

S. E. Bestor, a recent Chicago office acquisition, will attend to the sales wants of the Windy City's Southern District. The former incumbent, Edward Cohen, has been transferred to the Michigan block. The western and northern districts of Chicago are in the hands of I. Natkin and Charles Filkins, in the order named. F. W. Redfield still maintains charge of Wisconsin.

W. B. Nelson is the most recent addition to the sales force of the Dallas office.

Theaters Poorly Ventilated

Investigation in Manhattan, Brooklyn and the Bronx Reveals Many Violations of Ordinances.

HEALTH conditions in all the motion picture theaters of Manhattan, Brooklyn and the Bronx are shown in a table of inspections prepared by the Department of Health and the Department of Licenses working in co-operation. This table has been prepared as a result of a recent night inspection upon all the theaters of the three boroughs. Only seventy-seven theaters had perfect ventilation; in 334 the ventilation was imperfect and the conditions found in these places by the inspectors may be regarded as detrimental to public health.

While conditions will naturally be improved as a result of the combined action of the two city departments, it is believed that by calling public attention to the bad sanitation of the motion picture houses the patrons of these places will be led to demand an improvement in the ventilation. Nearly all the theaters have the facilities for good ventilation but refuse to put them into operation, either through carelessness or because they don't want to go to the expense of keeping their heating plants up to capacity. In order to save on the heating expenses they keep the inlets and outlets covered, stop the fans from running and, as a consequence, the house is kept filled with foul air. Some of the owners of these places, while installing fans in order to comply with the requirements of the city ordinances, even stop their fans from running when ventilation is necessary, in order to save the electric power. It is the opinion of the Health Department authorities that if the patrons of these theaters insisted upon the management keeping the fans going, and questioning them in regard to the fresh air intakes and outlets, a very rapid and desirable improvement would follow.

Incidentally it is shown that 107 motion picture theaters which received licenses since July 1, 1915, were closed, a fact which may indicate that the small or old-fashioned motion picture houses, which, in some cases, were converted stores, are being driven out of business by the more modern moving picture houses and theaters which operate under regular theatrical licenses, and which present vaudeville as well as moving pictures. This decrease in the old fashioned moving picture theaters, if continued, will remove a menace to public health.

Managers of the theaters who were found to be violating the provision of the ordinance regarding ventilation will be summoned before Commissioner George H. Bell, of the Department of Licenses, and given an opportunity to explain why their theater intakes or outlets were closed, or the fans not operating. Penalties will be imposed where the explanation is not satisfactory, or where conditions were found sufficient to warrant them.

All the motion picture theaters in the three boroughs were visited, between 8 and 11 o'clock, by a force of 75 inspectors, and the results of these visits are now tabulated. The night selected was an unusually cold one for the middle of March, and as was anticipated in advance, the owners of the theaters relied on the unwholesome air rather than upon their heating facilities for increasing the temperature in their houses. Of course, they knew nothing in advance of the visits of the inspectors, and were caught unprepared for the testing of their ventilation facilities.

The total number of motion picture theaters visited was 518, but of these 107 were closed, so that reports were received on 411. Of this number 334 theaters in the three boroughs had more than one violation on ventilation, some of them as many as three. The following table shows a summary of the results.

	Manhattan.	Broklyn.	Bronx.	Total.
Number with fresh air intakes totally or partially obstructed.....	101	129	36	266
Number with outlets totally or partially obstructed.....	46	97	22	165
Number without fan operating.....	106	158	37	401
Number perfectly ventilated	29	39	9	77

In some of the theaters it was found that disinfectants or deodorants were used to disguise the smell of the foul air. These are the places which, according to Commissioner Bell and Dr. Emerson, the patrons should insist on improved conditions or complain to the city authorities.

The code of ordinances provides for certain requirements for ventilating motion picture theaters, as well as for heating and lighting them. All the theaters are required to supply 500 cubic feet of air per hour for each person, and when the temperature is such that windows or doors cannot be opened to admit of this quantity of air, artificial means of ventilation must be kept in operation. The colder the weather, of course, the more necessity for the artificial ventilation, but as the temperature must be between 62 and 70 degrees, it is found more profitable to the management to close up the intakes and outlets and stop the fans. The heads of the Health Department and License Department, with the co-operation of the public, think they will be able to make the owners of motion picture theatres keep their places in healthy condition as well as comfortably heated and lighted.

Big Four's April Releases

Varied Program Offered Includes the Edna May Production —Other Noteworthy Subjects.

MANY important and unique features are scheduled in the list of V-L-S-E releases for the coming month. Of particular interest to exhibitors and indeed all concerned in the world of motion pictures is the vehicle chosen by Edna May, "The Belle of New York" for her farewell appearance before the public. Miss May, who forsook her stage triumph ten years ago to become the wife of Oscar Lewisohn, the millionaire copper magnate, has steadfastly refused the most tempting offers to return to the footlights for a single good-bye appearance. That she should have chosen the screen rather than the stage for the valedictory adds another laurel to the ever growing wreath of tributes which the photoplay is almost daily receiving from artists of note.

"Salvation Joan," the seven reel picture selected for Miss May's debut in films, will bring back memories to theater patrons of the "Belle of New York," in which Miss May, as the winsome Salvation Army lassie, won international fame. Apart from the extraordinary interest aroused in this film by the starring of one of the most popular actresses the American stage ever knew in the past, in a role which recalls her last great success on the boards, the story outlined is in itself of sufficient strength to insure the picture's success. It also affords Miss May an opportunity to furnish a delicately shaded comparison between the luxurious, butterfly life of a socitey girl, and the stern career which awaits her, when, joining the ranks of the Salvation Army, she plunges into the stormy current of the underworld. The picture will be released April 10.

The preceding week Vitagraph will present, "The Vital Question," directed by S. Rankin Drew. Virginia Pearson, Charles Kent and Anders Randolf supply the leading roles in this picture..

Nance O'Neil, as Marika in Lubin's "The Fires of St. John," released April 10, is cast for a part particularly well suited to the talents of this famous actress.

A drama of startling realism is presented by the Selig Company in another April 3rd release. It is entitled "The Cycle of Fate," and features Bessie Eyton, with Edith Johnson and Wheeler Oakman as co-stars. This five-part drama consists of two episodes, in which different casts of character figure, each cast, however, playing an active part in the development of the tale to its sensational climax. Marshall Neilan, who wrote and directed the scenario, also plays an important role in the feature.

On April 24 the Vitagraph presents Dorothy Kelly in "The Law Decides," with a carefully selected cast which includes Harry Morey, Leah Baird, and Bobby Connelly.

CHICAGO REEL FELLOWS CLUB ELECT OFFICERS.

At a meeting of the Reel Fellows Club of Chicago, Wednesday evening, March 16, the annual election of officers was held, and the following were voted into office for the ensuing year: President, R. R. Nehls (re-elected); first vice-president, Frank J. Flaherty; second vice-president, Richard C. Travers; treasurer, Wm. J. Sweeney; secretary, M. G. Watkins, and assistant secretary, Freeman H. Owens. The five members of the board of governors elected were: Watterson R. Rothacker, H. C. Miller, George Berg, Fred W. Wild, Jr., and L. A. Boening.

CAST SELECTED FOR GAUMONT'S "THE ISLE OF LOVE."

Edwin Middleton, who will direct "The Isle of Love" at Gaumont's winter studio, Jacksonville, Fla., has selected the principals who will support Miss Gertrude McCoy in this five-reel feature. Earl O. Schenck will have the role of a young sea captain. Robert Clugston will enact a wealthy man of the world. Iva Shepard will portray the belle of a fishing village, who is scorned by the sea captain. Charles W. Travis will have a chance to show how theatrical managers once treated him, since he is cast for the part of a manager. W. J. Butler has a part that smells of the sea, that of the captain of a schooner.

Miss Pickford Still with Famous

Official Denial of "Authentic" Story That Little Star Has Signed With B. B. Hampton.

IN a morning newspaper with motion picture affiliations was printed on the morning of Monday, March 27, a statement alleged to be from an "authentic source" that Mary Pickford had signed a contract for three years with B. B. Hampton. The article further said the contract was signed and the bonus accepted on March 18, and that the star was represented by Mrs. C. C. Wilkening of 220 West Forty-second street. Mr. Hampton, who is a vice president of the American Tobacco Company, has been much talked about in the film world recently. Mr. Hampton represents the capitalists who are credibly reported to be endeavoring to effect an amalgamation of the larger film interests.

When a World man called at the office of the company representing Miss Pickford he met instant denial that Miss Pickford had signed any contract with Mr. Hampton. He was told that practically all of the film companies had made offers to Miss Pickford, but that up to that minute she had accepted none. Asked as to whether any contract at present existed between Miss Pickford and the Famous Players Company the assertion was made that there is none—that Miss Pickford is free, but that she very much prefers, other things being equal, to remain with the Famous Players. It was not denied that negotiations with Mr. Hampton, as well as with others, had been going on.

Adolph Zukor, president of the Famous Players Company, during the day issued a statement which indicates that between his company and Miss Pickford exists a difference of opinion as to the existence of a contract. It is as follows:

"Despite the repeated rumors which have been current during the week that Mary Pickford was not bound to the Famous Players Film Company by contract and that she contemplated the signing of a contract with a newly formed combination of film interests, Adolph Zukor, president of the Famous Players, declared that Miss Pickford is under contract to his company and is not in a position to accept any offers from any other concern. When the rumor was first printed Mr. Zukor issued the following statement in which he emphatically declared that Miss Pickford is under contract to the Famous Players and denying the rumor that she had not renewed her contract:

"'That is a decided error of fact. In January, 1915, a company was formed known as the Famous Players-Mary Pickford Company, Inc., for the purpose of producing and distributing subjects starring Miss Pickford. I am the president and Miss Pickford the vice president. That company made a contract with Miss Pickford for the year of 1915, which was renewed for the year 1916, at double her guaranteed income of the previous year, and she is now working at our studio under that contract.'

"When the report was repeated in print on Monday morning Mr. Zukor reiterated his previous statement, saying that there was no cause for amending any portion of it. Speaking about the general situation Mr. Zukor said that he was heartily in favor of any merger that would eliminate some of the waste and overproduction which now exists in the industry. In fact, none of the prominent picture men who have been approached for interviews have expressed any doubt as to the desirability of some sort of combination. The difficulty seems to lie in reconciling mutual jealousies and agreeing upon the relative importance of producers, on the one hand, and distributors on the other."

Miss Pickford is still working at the Famous Players studio.

Rialto Theater to Open April 15

Director Rothapfel's Big Structure Will Contain No Stage and Will Be a Picture House in Fact.

NEW YORK'S newest theater and one of the world's most ambitious motion picture temples is scheduled to open on Saturday, April 15. It will occupy the former site of Hammerstein's Theater of Varieties, Forty-second street at Seventh avenue, and will be known as the Rialto theater. This new amusement institution, which will occupy the most costly plot of real estate in America devoted to that purpose, is being erected by the Rialto Theater Corporation and expresses in concrete form the ideas of its vice-president, secretary and managing director, S. L. Rothapfel.

The faith of the Rialto founders is eloquently demonstrated by the absence of a stage or any provision that would permit of the installation of one should occasion arise to change the policy of the house. Where the latter would ordinarily be located, there is a permanent decoration in the form of a colonnade. Its marble stairs afford an effective spot for soloists, while one of the panels of the colonnade contains the picture screen.

Concealed about this permanent decoration is the mechanism of the largest organ ever installed in a theater. Its size may be estimated from the fact that a single gong contained in its interior is 21 feet high and weighs 800 pounds. This instrument is being built by the Austin Organ Company, of Hartford, Conn. Daily recitals are promised and leading organists have been engaged for this purpose.

Director Rothapfel entertains secret plans for carrying his lighting effects into the audience, instead of confining them to a stage, and in this connection has installed a system with a greater number of dimming units than in any other theater in America.

Few details have been given out other than the meagre fact of the opening date of the new theater. Even the attraction remains unnamed. What effect, if any, its opening will have upon the policy at the Knickerbocker theater is a matter left for guessers to figure out for themselves.

The architect of the Rialto is Thomas W. Lamb and the supervising engineer Russell B. Smith. No attempt has been made to achieve a decorative exterior, and the latter is purely utilitarian. The interior combines that quality with chaste beauty. The cost of the enterprise is roughly stated at $1,250,000.

American Film Company's Activities

Many Productions Under Way at the Santa Barbara Studios.

ACTIVITIES at the studios of the American (Mutual) Company in Santa Barbara are concentrated on the production of some excellent Mutual Masterpictures, de luxe edition, shorter dramas and "Beauty" comedies. Having just completed a thrilling three-reel drama by Karl Coolidge entitled "Four Months," Director Carl LeViness has started upon another play by the same author. This is entitled "The Lesson," and shows the remolding influence of love upon a young butterfly girl, who marries a farmer simply to inherit money she could not have otherwise. Vivian Rich, Alfred Vosburgh and George Periolat are in the leading roles.

Director Thomas Ricketts is busy in the production of "The Pendulum of Chance," a story by Anthony Coldeway. The drama pictures graphically the fact that the business efficiency which completely overlooks the personal element may be carried so far that it defeats its own ends. A financial crash brings about a deeper understanding between a hard-working husband and a frivolous wife. Lizette Thorne and Edward Coxen have leading roles, while George Field has the rather thankless task of playing the heavy.

Helene Rosson, E. Forrest Taylor, Harry Von Meter, Louise Lester and Harry McCabe are still working on the attractive Masterpicture, De Luxe Edition, "April," a story of mountain folk, which is being produced under the direction of Donald Macdonald. Good contrast in characterization is obtained by placing a young man of the "blue grass" region in the half primitive mountain country among the mountain folk, where he loses his heart to "April," a wild flower of the district. Helene Rosson has an opportunity for charming work in the role of the maid.

William Russell is directing, as well as playing the leading role, in a tremendous five-reel feature, entitled "The Secret Mating," a picture in which the "eternal triangle" gives way to a four-cornered affair. Hylda Hollis, Charlotte Burton and Harry Keenan support Mr. Russell.

Art Acord, Nita Davis, Dick Le Reno and Lawrence Peyton are being featured in a delightful three-reel drama which Director William Bertram is producing at the American Mutual studios, entitled "Under Azure Skies." Cattle rustlers, struggles, and a deep underlying touch of romance makes this western picture out of the ordinary and intensely human.

At the same time Jack Halloway is under way with J. Edward Hungerford's five-reel drama, "The Man from Manhattan," which will be released as a Mutual Masterpicture, De Luxe Edition; Director Edward Sloman is at work at his first picture for the American Mutual entitled "None So Blind," a stirring drama of modern feminism, and Frank Borzage is producing "Two Bits," a Western drama featuring Mr. Borzage and Anna Little.

The "Beauty" comedies, "Pedigree, Pups and Pussies," an amusing comparison, giving scope to Oral Humphry's eccentric abilities, and "Adjusting His Claim," a one-reel funny picture featuring Carol Halloway, John Sheehan and John Steppling, are being produced at present. Archer McMackin is directing the latter picture.

Leon Gaumont on a Visit

Comes to See President of Mutual and Wants to Study Conditions—Flashes of Gallic Wit and a Readable Symposium of News and Comment by the Famous Producer.

By W. Stephen Bush.

MONSIEUR LEON GAUMONT, head of the famous French house, affected a thrill of horror when I told him he was about to be interviewed.

"You want to undo all my hard work to conceal my identity?" he asked in reproachful raillery. "Perhaps you do not know that I have assiduously cultivated the popular impression that I am a very old man with a long white beard. You want me to become known so everybody will point at me and say 'there goes Gaumont.' It is not for this I have come to America."

Leon Gaumont.

A flash of Gallic wit and gayety lighted up the features of the famous man as he went through "the business of shrinking from the limelight."

Flanked on one side by an American Gaumont representative and on the other by an English Gaumont man the celebrated producer walked into the dining room at the Knickerbocker Hotel and as we sat down to eat there was a perfect fusillade of French and English conversation.

Right here I am going to unmask Monsieur Gaumont: He is not an old man, but a very young one when you consider he has been a leading figure in the industry many years. He does not wear a long white beard, but a short black moustache, just tinged with a suspicion of gray. He radiates vitality and humor. When he talks on the motion picture, when he touches his favorite topic of chrom-photography or when he discusses the talking picture you realize in a second that you are listening to a master of his craft. No student of motion pictures fails to know that Gaumont has made large contributions to the field of invention; he has won a permanent place in the encyclopedia of motion picture photography. To see Mr. Gaumont, to talk with him immediately confirms and exceeds the most sanguine expectations one might have formed from his fame. He is today and in all human probability will continue to be for many years one of the dynamic and most useful forces in filmdom.

"I Am a Trade Mark, That's All."

In regard to his present stay in this country Mr. Gaumont was not overcommunicative.

"I have," he said, "nothing of great and immediate importance in view. I expect to have some conferences with Mr. Freuler, the head of the Mutual interests, and I hope some good results for the exhibitor will follow. I think I will stay three weeks, possibly a month. Of course I will visit all my offices and my studios in this country and I surely will try to learn something of conditions here. As to my personality, please do not dwell on that. I have reached the age where the best of a man is known and what is to come after that might not be so good."

Another smile flitted over his face as he went on: "Please consider me merged in the trade mark 'Gaumont.' That is the all-important thing, the trade mark. The man who is called Gaumont does not matter at all. We are still producing in France, but of course we have been very much handicapped by the war. You lucky Americans do not know, you cannot form a conception of what this war means to Europe and especially to France. I often say this war was made for America.

"Business as Usual, Despite Zeppelins."

"While production has come practically to a standstill, the renting business is very good and I assure you the theaters are doing a good business—yes, a good business in spite of the Germans who are only seventy miles away and who send their Zeppelins every once in a while. The Gaumont Palace is doing very well, thank you. Of course you know of my studio in England. I have been producing in England ever since November and I am well pleased with the results. We have produced a feature called 'Ultus, or the Man from the Dead.' I expect this production will soon be seen in this country. It is a good deal like Fantomas. I have a very strong serial here now, a serial which has done wonders in Europe and which I hope will please the American public. It emphasizes the elements of humor and of suspense and you will probably agree with me when I tell you that these two elements are very useful in a serial story. I have built a new studio in France. It is located in the city limits of Nice with ready access to the Cote de Azure (Blue Coast) and all the scenic and climatic glories of the Mediterranean. We have also established a special studio for scientific work at Saint Maxime.

"The Screen an International Institution."

"I believe in spite of assertions to the contrary that the screen is strictly an international institution. Your market in the early days has been surfeited with foreign films with the inevitable reaction. I believe slowly but surely the pendulum is swinging back. Variety is an indispensable factor in every amusement, but in no field of amusement is it needed more imperatively than in the motion picture world."

Mr. Gaumont spoke with hopefulness untainted by unreasoning optimism on the present horrible war.

"You Americans," he said with the emphasis of modest pride, "must begin to realize that France means more than the Moulin Rouge. France has come out of the ordeal of war, stronger than ever, with her national youth renewed and quietly but unshakably confident of ultimate victory. The end may be far off. When you ask me to venture more than a useless guess I must refer you to the great seeress Madame de Thebes; she alone knows just when the end will come. Whenever it will come it will see a great revival of our industry in France. Before the end, however, it is quite possible that you here in America may yet wake up to the terrible dangers which this war imports to civilization and to humanity."

Miss Grant With Famous Players

"THE INNOCENT LIE," now being produced by the Famous Players Film Company in Bermuda, under the direction of Sidney Olcott, will introduce Valentine Grant to Paramount audiences when it is released on April 20. Though this is the first time that Miss Grant has been featured by the Famous Players, she is well known and popular among motion picture audiences by reason of the clever work which she did in the recent series of Irish films in which she appeared under the direction of Mr. Olcott.

Valentine Grant.

Needless to say, Miss Grant is a bona-fide daughter of Old Erin, as a glance at her black hair and dancing eye would instantly prove. In "The Innocent Lie" there will be ample opportunity for Miss Grant to display her ability both as a comedienne and as a tragedienne, for the story, opening under most delightful circumstances in Ireland, suddenly shifts to New York, where it as quickly becomes intensely dramatic—even thrilling.

Among those whom Mr. Olcott now has at Hamilton, Bermuda, and who will appear with Miss Grant are Robert Cain, Jack J. Clark, Morris Forster and Miss Hunter Arden.

Hearing on the Wheeler Bill

Assembly Committee on Education at Albany Takes Sides Against the Ahern Measure—Motion Picture Men Present Arguments Against the New Bill.

A PUBLIC hearing on the so-called Wheeler censorship bill was given at Albany on March 23, before the Assembly Committee on Education. The Wheeler bill, it will be remembered, seeks to confer the power of censoring the motion pictures on the Board of Regents. Its other distinctive features are a tax of five dollars for every thousand feet or less (original and copy), and no provision for an appeal to the courts.

The motion picture interests were represented by Lee A. Ochs, president of the State League of Exhibitors; Paul C. Cromelin of the Cosmofotofilm Company, William N. Seabury, counsel to the Motion Picture Board of Trade, and W. Stephen Bush representing the Moving Picture World. Only one hour was allowed to the opponents of the bill.

Mr. Bush was the first speaker. He dwelt on the fundamental objections to all forms of censorship and then threw some interesting side lights on censorship in the concrete as exemplified in the States of Ohio and Pennsylvania. Mr. Seabury followed with an appeal on behalf of the producers. He said that the motion picture had done nothing to deserve this unwelcome attention at the hands of the legislators. There was no doubt, he continued, that the motion picture had improved right along and to-day the screen was as free from objectionable features as any other medium of expression. He pointed to a notorious picture which had been wholly suppressed in the state of New York under existing laws, while in Pennsylvania the same picture was being shown despite all censorial objections. Mr. Cromelin in an able and convincing address proved that the continued interference with the liberty of development was working great harm to the motion picture not only here but abroad. He declared that at the bottom of all censorship propaganda was the unsolved child problem. He told the legislators that the solution of the child problem would never come through censorship, but through constructive work on behalf of the children who go to the motion picture theaters and above all things through parental control. Mr. Ochs as the last speaker called attention to the fact that the exhibitor and his audience were the best censors. No other censors are needed, he said. Unless an exhibitor showed clean pictures he could not last. Bad pictures might bring a big attendance on one or two nights, but a substantial investment in the exhibiting business can only yield profits if it is conducted decently. Orrin G. Cocks of the National Board made a brief address confining himself mostly to the answering of questions propounded by members of the committee.

Howard Clark Barber, an agent of the Society for the Prevention of Crime, and Senator Christman, who introduced the Wheeler Bill in the Senate, were the only two persons who appeared in behalf of the bill. Mr. Barber wanted to see a provision in the bill raising a favorable presumption in behalf of any picture which had been passed by a Federal Censorship.

The committee after a short deliberation decided to report the bill favorably. This creates an interesting situation. The author of the Ahern bill appeared before the committee in violent opposition and in favor of his own pet measure. There seemed to be some antagonism between Ahern and the committee on education and the fact of the Wheeler bill being reported out of committee in such rapid fashion is attributed to this same antagonism. The motion picture men are not worried over this dissension in the ranks of the advocates of censorship.

Censorship Protest in Pennsylvania

Pittsburgh Screen Club Announces Big Mass Meeting for Sunday, April 2.

ALL is in readiness for the great anti-censorship mass meeting at Pittsburg, April 2. The following clarion-call has been issued by the Screen Club to the public, the exhibitors and all connected with the industry in this part of the state:

The Pittsburgh Screen Club, the most successful and active organization in the State of Pennsylvania, will hold a monster mass meeting at the Pitt Theater, Penn avenue and Seventh street, Pittsburgh, Pa., on Sunday, April 2, at 2.30 p. m., as the opening gun in a campaign for the same liberty that is given to the press, and the legitimate stage for its principle and its acts for freedom of thought and speech, and against the un-American idea of censorship.

Addresses will be made by J. W. Binder, secretary of the Motion Picture Board of Trade; Walter W. Irwin, general manager of the V-L-S-E; W. Stephen Bush, of the Moving Picture World; William A. Johnston, editor of the Motion Picture News, and others prominent in the moving picture industry, whom every exhibitor, exchange man, and everyone interested in the film industry should hear explain the absolute fallacy of so-called censorship, and the public whose rights of enjoyment and amusement are injudiciously affected. Your patrons should also be there, Mr. Exhibitor.

The American people are slow to become interested in something that is new (that is why we have censorship of photoplays), but once they become aroused to the gravity of the issue, there need be no fear of the outcome. The American public may go wrong occasionally, but it has never been known to go wrong on an issue that affects the fundamental principles of liberty; when an injustice has been done the great court of public of opinion is very quick to right it when it becomes acquainted with the facts. And the Pittsburgh Screen Club is opening its statewide campaign for justice and fair play for the film industry with the most able and prominent men to quote the facts and place the facts of the true situation before the public, on Sunday, April 2.

The Pittsburgh Screen Club believes that if the public at large thoroughly understood that there is not, and that there can never be such a thing as intelligent censorship, there would be a very different opinion of the film industry, not only in the State of Pennsylvania, but throughout the entire United States.

And we claim that those who are crying out are absolutely devoid of sincerity in any form and are most of all anxious to meddle with the business that had in a few years risen to be the fifth industry of the entire world, without any consideration of the capital invested by the manufacturer, exhibitor, exchangeman, nor of the amount of revenues paid by the industry to the states and cities. The Pittsburgh Screen Club asks the one question, If we cannot have an intelligent censorship, then why any?

The Pittsburgh Screen Club believes that "censorship belongs to the middle ages," and those who are interested in the motion picture industry are strong enough, big enough and decent enough to control the output of the film market, and have no desire whatever to be exempt from the laws that govern immoral literature, etc. All that is asked for is fair play, for the rights of freedom of thought and speech which the constitution of the United States guarantees to law-abiding citizens and legitimate business men.

You want, for yourselves and your children, clean photoplays, and we want clean photoplays. We ask you in all fairness to yourself to be at the Pitt theater on Sunday, April 2, and learn why we are against censorship.

THE CAMPAIGN COMMITTEE,
Pittsburgh Screen Club.

New England Anti-Censor Campaign

Down East Exhibitors Will Circulate Petitions Against Federal Supervision.

ARRANGEMENTS are being made for the campaign to stir up public opinion in New England against the proposed Federal censorship law before Congress, and the course to be pursued was decided upon at the last meeting of the Moving Picture Exhibitors' League of Massachusetts, Inc.

The plans are substantially the same as those outlined in a previous issue of the Moving Picture World. The facts are to be presented to the public on the screens of the various moving picture theaters in New England, through circulars, lectures and the press and those behind the movement are confident their plans will meet with success. They are simply going to present the question to the people in its true light and abide by their decision.

The vast majority of the exhibitors in New England have the confidence of their patrons and this confidence in no small measure has contributed to the success of these same exhibitors. For that reason the exhibitors believe that when the general public is fully acquainted with the provisions of the Federal Censorship bill and its far reaching effect upon the production and distribution of photoplays and other films in New England they will voice their opposition to the measure in a manner that is not to be mistaken.

Under the present schedule 500,000 petitions are to be circulated throughout New England. These are to be offered to the patrons of the moving picture houses and each patron will be asked to sign one of the petitions provided he or she is opposed to the bill. The money for these petitions has already been appropriated by the league and when the petitions are ready they will be taken to the various moving picture houses by the road men of the exchanges visiting those houses.

The petitions that have been signed will later be sent to the Congressmen representing the district in which the signers of the petitions reside with the request that these Congressmen do their utmost to defeat the bill. The pressure of a united public opinion is something which no man in public life can afford to ignore whatever his own opinion may be and it is the general belief that these petitions will go a long ways toward having the bill rejected.

Vitagraph Program

Week of April 3 Will Release a Number of Interesting Subjects—Contributions From the West Coast Company.

THE Vital Question, a five-part drama by Joseph L. Norris, tops the list of Vitagraph releases by the Vitagraph Company for the week commencing Monday, April 3. Included in this list are "Mr. Jack, a Doctor by Proxy," a one-part comedy; "Freddy the Fixer," a single reel comedy; "Her Partner," one thousand feet of laughs, and the three part Broadway Star Feature "The Resurrection of Hollis."

"The Vital Question" is full of exciting incidents and tells of the sacrifice of a loving sister for her wayward brother.

Scene from "The Vital Question" (Vitagraph).

Virginia Pearson is seen as the wife, George Cooper as the brother, Anders Randolf as the husband, Leo Delaney as the district attorney, Denton Vane as the Secretary, and Charles Kent as the father, who on account of shady business deals ends his life early in the picture. S. Rankin Drew, one of the youngest and most capable directors in the motion picture industry, produced this Blue Ribbon Feature, which will be released on Monday, April 3.

Another single reel comedy of "The Escapades of Mr. Jack" series, featuring that inimitable comic opera king, Frank Daniels, is "Mr. Jack, a Doctor by Proxy." Mr. Jack, posing as a doctor, relieves a charming widow of an awful headache. The widow in turn "relieves" him of his watch, scarf pin and other valuable articles. How she does it must be seen to be appreciated. Ross Tapley plays the part of the widow. It is listed on the V-L-S-E program for Monday, April 3. It was filmed under the supervision of C. Jay Williams.

The Coast Division of the Vitagraph contributed "Her Partner" to the comedies of the week. The story comes

Scene from "Her Partner" (Vitagraph).

from the pen of William Addison Lathrop and features Mary Anderson, Webster Campbell, Otto Lederer and Jack Mower. William Wolbert, director of the play, has introduced many funny situations. Monday, April 3, is also the day of release for this picture.

Friday, April 7, is the day on which "Freddy the Fixer" is to be released. It contains one thousand feet of laughs and shows why Freddy is responsible for the marriage of a lovesick couple who have been engaged for twenty years. Frank Currier is responsible for its direction and selected William Dangman, Lucille Crane, Virginia M. Telford and George O'Donnell for his cast.

"The Resurrection of Hollis," a three part Broadway Star Feature listed for Saturday, April 8, showing how the planning of two lovers brings about their marriage and the untimely death of a burglar who enters the house, engages in a fight, is knocked unconscious and is burned beyond recognition when the house catches fire. The girl believes it to be the body of her lover who has threatened to commit suicide unless she gives up another suitor. When the man realizes the condition of things he returns to her and is welcomed with open arms. Harry Davenport in filming the story by George Strayer Maxwell used the services of Walter MacGrail, Belle Bruce and Arthur Cozine for the leading roles.

Ernest Truex

ERNEST TRUEX, who appears opposite Dorothy Kelly in the forthcoming Vitagraph feature comedy, "Artie, the Millionaire Kid," has had an interesting career on the musical comedy and straight comedy stage. He has won particular attention because of his delineation of character comedy parts. Mr. Truex was born in Kansas City, Mo., in 1889. His father, a prominent physician, is still living in Missouri. Ernest speedily convinced his parents that he was intended for a stage career. An aged Shakespearian actor was his first teacher, and Ernest essayed a tour of the Middle West in scenes from the bard's plays. At this time he was only four years of age, but his success was conspicious.

Ernest Truex.

After various adventures on the boards, Mr. Truex played ten successive years in stock companies. It was here that he developed the sense of the comic that has made him famous. His first big opportunity was with Ethel Barrymore in "Alice Sit by the Fire." Following this engagement Mr. Truex made a name for himself in other comedy roles. He was the jockey in Lillian Russell's success, "Wildfire," played Abija Flagg in the premiere of "Rebecca of Sunnybrook Farm," was "Dennis" in "Doctor de Luxe," and won the laughter of the nation by his work opposite Madge Kennedy in "Over Night."

In 1912, Mr. Truex achieved the highest mark so far in his legitimate career. He was starred opposite Mary Pickford in the stage version of "The Good Little Devil," in which Miss Pickford played the little blind girl and Mr. Truex appeared as "Charles McLance," the Scotch boy. Upon the completion of the New York run, the play was filmed with Miss Pickford and Mr. Truex in the title roles.

"Caprice" was another production in which Mr. Truex appeared. After this venture into the land of film he returned to the stage. He was starred in "The Dummy," in "Just Outside the Door," in "Just Boys," and is now playing the lead in "Very Good Eddie." An all-star cast including Dorothy Kelly, Etienne Girarde and Albert Roccardi supports Mr. Truex in "Artie, the Millionaire Kid."

SCENARIO FOR "ANYMAN'S WIFE" ALMOST COMPLETED.

A scenario which when completed will have taken a full year to write is that of "Anyman's Wife," an original work for the screen by Jacques Kopfstein, author of such well known photoplays as, "Dwellers in Glass Houses," "Arrows of the Almighty," "Bricks Without Straw" and over one hundred other produced photoplays. Work on this play will commence as soon as a suitable cast is assembled and a director chosen.

"Exhibitors Skeptical" Says Wright

"Showing the Goods the Only Proof" Says Kalem Official in Interview on "Social Pirates."

MOTION picture exhibitors were never so wary and doubtful of statements made in advance of the release of a picture as they are today," declares William Wright, of the Kalem Company. "They won't believe the simplest statements of fact that are made in connection with a production before it is released—you have to 'show them the goods.' And, though the present condition of skepticism is unusual, I really don't blame the theater owners for their chary spirit."

It was an interesting angle on present conditions that the Kalem executive unfolded in an exclusive interview granted a Moving Picture World representative who had called to

Scene from "The Parasite" (Kalem).

inquire as to the progress of the company's big series by George Bronson Howard, "The Social Pirates." "Mind you," Mr. Wright continued, "I don't mean that exhibitors will not believe that you have 'the greatest productions on earth,' 'a masterpiece,' and so on. That might be excepted.

"But take such a simple statement as the fact that each episode of a series tells an absolutely complete story, that an audience will not be disappointed with a 'to-be-continued' line. Aside from the fact that you can please each audience that sees one of the pictures in this way, whether they have seen the others or not, this means stronger stories since you haven't foot after foot of repeated action from previous pictures, nor weak spots because your theme has been dragged out too long. But exhibitors have so often found that advance claims that each installment is a complete story are merely a matter of form, that you have to 'show them the goods' before they will believe you.

"With skepticism in a little point like this, you will see why the producer with faith in every branch of his production will have to do as Kalem did with 'The Social Pirates,' and make every possible effort to let exhibitors see his pictures before release. That is why we made certain that every General Film exchange in the country was able to show exhibitors the first two releases of 'The Social Pirates,' many weeks before the initial release date. Wherever possible, which means in the Eastern exchanges, the third episode is also being shown though the release date is three weeks distant. Prints of this third episode 'The Parasite' are also being rushed to the more distant exchanges, and we will follow this policy throughout.

"The skepticism could only be banished by 'showing the goods,' and when the picture came up to expectations it was only natural that we should do as we have done—make a new record for number of prints in circulation at General Film exchanges and for first-run bookings. 'The Little Monte Carlo' and 'The Corsican Sisters,' the first two episodes, made more actual bookings themselves than all the advance publicity, special salesmen, etc. And believe me, with the exhibitor in his present wary frame of mind, and with the surplus of offerings, he will demand more and more to 'see before he buys' in the case of a costly feature."

Famous Players for April

Two Original Photoplays Complete List of Four Contributions to Paramount Program.

AN adaptation of a work of one of the living dramatists, a screen version of "one of the six best sellers," and two exceptionally strong original photoplays constitute the contribution of the Famous Players Film Company to the Paramount Program for April. Israel Zangwill is the playwright, "Molly Make-Believe" is the "best seller," and "The Eternal Grind" and "The Innocent Lie" are the original productions.

Marguerite Clark is the star of "Molly Make-Believe," an adaptation of the story and book by Eleanor Hallowel Abbott, which, after appearing as a serial in one of the big national magazines, was issued in book form and has been popular. J. Searle Dawley directed; it will be released April 10.

Mary Pickford makes her first appearance since creating a sensation in "Poor Little Peppina" in another original photoplay "The Eternal Grind," which, as the name implies, is a factory story. April 17 is the day set for release. Casting aside the Italian characteristics which she so delightfully portrayed in "Peppina," Miss Pickford becomes a little factory girl drudging at her task of sewing shirts. "The Eternal Grind" was produced under the direction of John O'Brien.

"The Innocent Lie," with Valentine Grant in the principal role, is a romantic drama opening in Ireland and shifting the scene of action to New York, where many dramatic situation arise before the completion of the tale. Sidney Olcott, who is directing the production, has taken the company to Bermuda where the scenic beauty of the country will be incorporated into the "Irish" portions of the story. "The Innocent Lie," while in no sense a sex play, is an exceptionally powerful dramatic story and contains many big, thrilling situations. It will be released on April 20.

Pauline Frederick follows her appearance in "Audrey" by starring in the adaptation of Israel Zangwill's gripping play "The Moment Before Death," which will be introduced on the screen under the shorter title "The Moment Before." When presented on the stage this highly original play created a sensation and there is every reason to believe that its screen version, because of the remarkable adaptability of the subject to the requirements of the photoplay, will repeat its success when it appears on the screen on April 27. The subject is being produced under the direction of Robert Vignola at Jacksonville, Fla.

Several very well known players have been engaged to support the stars, among them J. W. Johnston, Thomas Holding, John Bowers and Edwin Mordant.

Who Has Seen This Boy?

AS a last resort for finding her four-year-old boy, who so mysteriously disappeared about a year ago, Mrs. C. L. Glass of 13 Lienau Place, Jersey City, has appealed to several motion picture producing companies for aid.

James Douglas Glass was last seen in Greeley, Pike county, Pa., on May 12, 1915. Since that time his mother has been informed that he has taken child parts in several motion picture plays, among them being Beatriz Michelena in "Mrs. Wiggs of the Cabbage Patch," which was produced by the California Motion Picture Corporation.

James Douglas Glass.

The description of the child is given as follows:

Age four years, fair complexion, heavy, light hair cut Buster Brown, two crowns, blue eyes, good teeth, full face, height about three feet six inches, weight about 35 pounds.

The "California" company is now trying to locate all the children who took part in this production in hopes of finding some trace of the missing boy.

Metro's First Birthday

Great Organization Builded in Twelve Months Now Occupies An Honored Place in the Industry—President Rowland's Plans.

THE week of March 29 is big week with Metro, as the first anniversary of the organization is being celebrated at the offices of the Metro Pictures Corporation throughout the United States, in Europe and Australia. The celebration is a business event made notable by a formal announcement of new and large activities and the setting forth by President Richard A. Rowland of a broad and elastic policy for the New Metro Year beginning with the final week in March.

The new plans include a rotating star system which has certain elements new to the feature picture business. Metro's first year has been one of remarkable growth from a modest but enthusiastic beginning twelve months ago, to a high place among the best elements of the great picture business. During the year Metro repeatedly stirred up the industry by the big things it announced and accomplished, and the Metro management promises a still bigger list of surprises for the coming year.

Richard A. Rowland.

Metro's first release was "Satan Sanderson," sent forth to the exhibitors on March 29, 1915, following an organization of its manufacturing and selling forces to meet a demand for feature pictures of a high grade that were box office attractions. In a few months Metro was in its full stride and its success has been the real sensation of a busy year.

President Rowland in his announcement on behalf of his associates says: "Metro started one year ago with everything brand new. We had to organize our manufacturers, our exchanges and our central body all at one time, and we built what we have practically on a general working plan formulated at that time by our group of enthusiastic showmen. I lay special stress upon the fact that they are showmen, and because of this fact they were able to anticipate the public's demand for big feature productions.

Joseph W. Engel.

"The exchange men knew the wants and the needs of the exhibitors and they have kept in close touch with the central body and the manufacturers. This brought together a winning combination, and as a result Metro made good from the start. Metro's growth has been a healthy growth along sound and safe lines. As a result Metro at the end of a year occupies an enviable place in the industry and its pictures are being exhibited throughout the world.

"The credit rests with no one individual, but is the result of the combined efforts of our enthusiastic family of showmen. We have had harmony within and have not had to spend our time and energy in battling with one another.

"In respect to our future we can promise as many surprises for the next year as during the year just closing, and we can definitely set down these few facts for consideration by those who may be interested:

"Metro will make more feature pictures than before, but it will not arrange to release two features weekly for the sole purpose of being big or of endeavoring to impress anybody. Metro will have a real business reason for presenting its pictures, and will continue to keep its organization so elastic that it will release the type of pictures that the exhibitors require to make their theaters profitable.

"Metro will put out one reel, two reel and five reel productions in keeping with the requirements of its exhibitors. Metro has adopted a rotating star system which assures pictures with stars of real box office drawing power so that exhibitors will not only have good pictures but pictures with real selling power to the public. In order to round out and complete this plan, Harold Lockwood, May Allison and Viola Dana have just been added to Metro's list of stars. Our regular star list now includes Francis X. Bushman, Beverly Bayne, Mme. Petrova, Ethel Barrymore, Emily Stevens, Mabel Taliaferro, Lionel Barrymore and Marguerite Snow, Hamilton Revelle, Mr. and Mrs. Sidney Drew and Mary Miles Minter. These do not include the stars in the special pictures.

"There will be more pictures with these stars and several others yet to be announced, in order that the public may see their favorites with a proper frequency in productions worthy of their importance in the world of pictures.

"The air today is full of rumors of great combinations and it may not be amiss to set forth Metro's position. We have no interest in any of these rumored combinations. Metro is in a position to go in or stay out as it pleases. We are in the business not only because we find it profitable but because we like it, and although others may have a desire to sell out, Metro sees no reason, and has no desire, for such a course.

"I can scarcely close without a word of hearty thanks to our many friends for their kindly co-operation and we hope to merit a continuation of their confidence."

Metro celebrates the reaching of its first milestone by the launching of a countrywide newspaper advertising campaign, which will embrace the smaller cities first and include the larger cities in its later placing of copy. A "family dinner" at the Hotel Astor, a Metro Birthday Celebration at the New York Theater and other events will mark the beginning of the new year's work. The big Bushman series of fourteen episodes will begin after the completion of Mr. Bushman's new feature picture, and the new Metro Travelogue pictures are now nearly ready for their first showing.

ROSENBERG VISITS NEW YORK.

M. Rosenberg president of the De Luxe Feature Film Corp. operating Film Exchanges in Portland, Oregon and Seattle, Wash., was a recent visitor in New York. Rosenberg recently purchased "The Ne'er-Do-Well" from Sol Lesser for the States of Washington, Oregon, Idaho and Montana and reports successful engagements in Seattle, Portland, Spokane, Everett and Salem. These engagements covered from one to three week runs and each case a return. Mr. Rosenberg is also interested in "The Spoilers" for several of the Southern States with Sol Lesser. This territory is being handled through the R. & L. Feature Film Co. of Washington, D. C. The De Luxe Feature Film Corporation is in charge of Mr. Rosenberg's brother, Al. Rosenberg.

PICTURES AT CLINTON PRISON.

March 11 will long be remembered by the 1,400 inmates of Clinton Prison, as upon that date through the kindness of the William L. Sherry Feature Film Company and the New York Metro Film Service they were enabled to witness two five-act feature photoplays, namely, John Barrymore of the Famous Players Company in "Are You a Mason," and the Metro Production "Second in Comand," featuring Francis X. Bushman.

With their new Power Projector, Mirroroid Screen, Institutional Band and Orchestra and films of this class their entertainments are of up-to-date character and cannot help prove beneficial as well as entertaining.

ONONDAGA FILM CO. LOSES REEL.

The Onondaga Film Company of 2624 South Salina Street, Syracuse, N. Y., announces the loss of a reel of the picture entitled "Fun on the Farm" by shipment or some cause unknown and wish to ask exhibitors to keep a sharp eye out for the same.

The Motion Picture Exhibitor

Big Kansas Convention

Motion Picture Exhibitors' League and Amusement Association of Kansas Hold Joint Meeting at Wichita.

THE second joint convention of the Kansas branch of the Motion Picture Exhibitors' League of America and the Kansas Amusement Association was held in Wichita, Kansas, March 20 and 21. Exhibitors commenced arriving Sunday evening, and by Monday morning at 10:30, when the first meeting was called, there were about 120 in attendance. The first session was devoted chiefly to talks from exhibitors and exchange men. E. R. Pearson of the Kansas City office of the V-L-S-E complimented the attendance and spoke of the great necessity of getting together to eliminate the great evil of the motion picture industry, namely—Censorship. He was followed by J. W. Payne, who is a candidate for the election to the office of State Superintendent of Schools. It is this officer who has charge of motion picture censorship in the state of Kansas. Mr. Payne, in a short and witty speech, made it very plain that he was a great friend of the motion pictures. He said it was his belief that even among the exhibitors there existed a great lack of information upon the value of the motion picture as an educating influence. He said that it was his practice to attend from three to four motion picture shows weekly, and that at times he attended three in one evening. This was met by hearty applause. He said that in his home town, Emporia, Kansas, he had never seen an indecent picture, and that it was his belief that the exhibitors of that city, as well as the other exhibitors in the state of Kansas, would not show such a picture.

One thing that created considerable comment was Prof. Payne's remark in which he said that the thing most needed in Kansas right now was not censorship, but a square deal. For this reason the exhibitors feel that if they are unable to repeal the present law against censorship, and if Mr. Payne is elected to the office he is seeking, the work of censorship will be in the hands of a party who is at least friendly toward motion pictures.

Election of Officers.

After several talks by different exchange men the morning session was concluded and the Motion Picture Exhibitors' League went into executive session for the purpose of electing officers and determining whether or not they would continue to retain the league as an organization in this state. In this meeting it was decided that inasmuch as the league represented the "old guard" and that there is no national organization to correspond to the Kansas Amusement Association, it would be better to retain the league for the sake of national affiliation. The new officers elected are: Chris. Glaman, of Wellington, Kansas, president; Harry Rogers, of Marion, Kansas, vice-president, and Frank Gerrity, of Winfield, Kansas, secretary and treasurer.

The retiring members are W. B. Moore of Galena, Kansas, who has served loyally and faithfully for several terms as president, and who has distinguished himself all over the state as being an able opponent to censorship. P. J. Connonan of Emporia, Kansas, is retiring secretary. Mr. Concannon leaves behind him an enviable record. It is largely through his efforts that the old league was kept alive and the new association, which is doing so much, was created, because had it not been for the large attendance at last convention the new association would not have been.

J. W. Binder Talks Impressively.

The evening session was a joint meeting of both the league and the amusement association. It was here that the much-anticipated event of the convention occurred, namely, a talk by J. W. Binder, secretary of the Motion Picture Board of Trade, who came 2,000 miles for the sole purpose of meeting with the exhibitors and exchange men in the state of Kansas. His speech had mostly to do with censorship. However, he made great effort to impress upon the exhibitors, as well as exchange men, the importance of the industry which they represented. Among other things he said that it was the fifth industry of the United States, employing 500,000 people. He said there were 12,000 motion picture theaters in the United States, 486 of which are in Kansas. He says the theaters of the United States have a daily patronage of 12,000,000 people or one-eighth of the entire population, and he said that this industry, great as it is, has been subject to more unjust legislation than any other he has had experience with.

"There are three mediums of expression," said Mr. Binder, "the first is direct, namely, speech; the second is by means of writing, whereby I transfer my ideas and thought to you. Until a short time ago, there was no other method by which to disseminate ideas and thoughts. At that time and at the present time I can write and say whatever I please about anybody or thing and there is no recourse against me before having made the speech or written the article. However, a few years ago there came a new method of thought expression, the motion picture, and it had not been before the public very long before there came demands that the pictures be subjected to official scrutiny before being shown to the public. In other words, before we can put our thoughts and expression upon the screen we must show them to people who have no consideration or knowledge of our thoughts or ideas. Are your newspapers asked to bring their 'copy' before a censor before it is published? Is an orator forced to lay his speech before a committee and have parts of it eliminated? Certainly not. Then why should we be forced to put our thoughts and ideas on trial before showing them to the public? If motion pictures are indecent they can be reached in the same manner as can newspapers."

After another short talk by Prof. Payne, the evening meeting was adjourned.

Tuesday's Session.

The first session Tuesday was taken up with the election of two officers to fill vacancies in the association. W.

Convention of the Kansas Motion Picture Exhibitors' League at Wichita, Kansas.

H. Willey, of Mulberry, Kansas, was elected president of the association, and L. M. Miller, of Wichita, Kansas, was elected vice-president. Then followed a speech by E. C. Mills of the Mutual Film Corporation of Kansas City. Mr. Mills is the father of the Kansas Amusement Association. He drafted its by-laws and constitution and was the leading figure in its organization. His speech was long but took up every detail of the work before the exhibitors and exchange men.

Mr. Mills said that at the last convention he was more or less friendly with the censors, inasmuch as he looked upon them as rather a harmless evil, but that now he is bitter, and that he is ready to start the fight and carry it to the limit. "I don't mean to say," said Mr. Mills, "that motion pictures need fear intelligent censorship, but in the same breath I say 'intelligent censorship' is impossible, due to differences in opinion between people of various political belief, religious affiliation without other than financial interest in the work of censoring pictures. In the second place, censorship is fundamentally wrong and has no justification based upon the number of indecent or suggestive pictures being produced, for the number of such pictures as compared with the total output is so small as to be incalculable.

"Gentlemen, united we can win, and we will win. Divided we will never win. For every dollar you put in this organization I will save you ten. If you're for us, get in the association, and if you are not, get out of the way, so that the rest of us can go about our way unhampered. We are out to win and we are going to."

Kansas Exhibitors Win on "Motor Drive."

Mr. Collins, State Inspector, announced the first victory for the Motion Picture Association and it came as a distinct surprise to the exhibitors. Mr. Collins, in a short speech, told them that the matter of motors on machines had been taken up with the Bureau of Fire Prevention and that it had been decided that where the apparatus was modern that a motor could be used. This is of great importance to Kansas exhibitors and they have been fighting for the privilege for some time but before the organization of the Amusement Association nothing had been accomplished towards this end. Mr. Collins in his speech said that in his work he had never called upon a class of men which he liked better than motion picture men.

The afternoon session of the Association was devoted to the election of committees. Committee of Grievances consists of Fred Savage, of Hutchinson, Kansas; J. J. Marshall, of Manhattan, Kansas; H. M. Burman, manager of the Metro office in Kansas City; R. C. Cropper, manager of the Universal office in Kansas City, and L. M. Miller, of Wichita. The Legislative Committee consists of Chris Glamann, of Wellington, Kansas; P. H. Pierce, of the Wurlitzer Music Co., and R. O. Proctor, manager of the General Film Co., of Kansas City.

Propose to Litigate Censor Law.

C. S. Edwards, Jr., of the Pathe Exchange Inc., in Kansas City, created quite a stir when he announced that he was ready if the assistance of any other exchange could be secured, to immediately bring the present censorship bill before the Supreme Court of the State of Kansas, to test its constitutionality. Recent decisions in the case of the Oil Inspection law have made it clear that the present censorship law is no longer a police measure, but a revenue measure, and can be declared unconstitutional from that standpoint.

Mr. Binder ended up the convention by a most interesting talk to the exhibitors in which he made application to become a member of the Kansas Amusement Association. He also laid plans for the fight in Kansas; told the exhibitors that he was prepared to supply them with literature, petitions and slides to any extent that they needed such assistance. He also stated that if financial aid was needed to carry on the fight it would be forthcoming from the Motion Picture Board of Trade of America.

Mr. Binder also introduced two resolutions which follow:

Whereas, The operation of the Kansas State censor law has worked great hardship on several branches of the motion picture industry in the State, and

Whereas, The principle of pre-publicity legalized censorship is, we believe, a violation of the constitutional rights of the people tending to infringe upon that freedom of speech and of the press which have made America great, and

Whereas, We believe that the motion picture screen is a great public forum on which will be discussed issues of civics, politics and religion, and that, therefore, this forum must be as free from all political censorship as are those other media—speech and the press, therefore be it

Resolved, That the Amusement Association of Kansas in convention assembled, reaffirm its determined opposition to all forms of censorship of motion pictures and pledges itself to use every effort to secure the repeal of the obnoxious law now on the statute books of Kansas to the end that the presentation of motion pictures in this State may be as free from legal interference as is the press or speech. Be it further

Resolved, That in thus approving censorship, this convention desires to record its opposition to all pictures which are obscene, immoral or indecent and pledges itself to aid in suppressing these through the channel of laws now inherent in every community.

Whereas, The President of the United States has honored and dignified the motion picture industry by being the guest of honor of the Motion Picture Board of Trade of America at its first annual banquet held at the Biltmore Hotel in New York City; and

Whereas, The 500,000 people of Kansas who daily attend the 428 motion picture theaters of the State, as well as the men who own and operate these theaters, desire to make acknowledgment of the recognition thus given to what is now the fifth industry in the United States by its Chief Executive, therefore, be it

Resolved, That the Motion Picture Exhibitors' League and the Amusement Association of Kansas in joint convention assembled, acknowledge with gratitude the gracious recognition accorded to the motion picture industry by Woodrow Wilson, President of the United States, and in return for his evident interest in, and concern for the welfare, prosperity and freedom of the motion picture, we pledge him our individual support in meeting and solving the many problems of State which confront him at this time. We commend his patience and tact which have kept this country out of the European war, and we pledge ourselves and our screens in helping him to maintain the stand he has taken and so to shape the affairs of State that when the war-crazed nations of Europe finally cry for peace, this nation guided by him shall, under God, be the arbiter which shall restore world peace and see that exact justice is meted out to the nations at war to the end that the standards of freedom and justice of the United States of America may become the standards of the world.

Resolved, further, That a copy of these resolutions be telegraphed to the President at Washington and that they be spread in full upon the minutes of this convention as an evidence of the broad-minded patriotism of the men in Kansas who are engaged in the motion picture industry of America.

Resolutions were also passed thanking the city of Wichita for the use of its Council Chamber as a meeting place for the convention, and another thanking the exhibitors and exchange men in Wichita for the royal entertainment provided for them.

The entertainment of the convention was handled by the Wichita exhibitors and exchange men. Automobile rides were made through the city, theaters were thrown open to the visitors and things were made very pleasant for all of those who came to the convention. The convention was concluded with a big smoker at which there were fully 200 men.

The film exchanges were all fully represented at the convention. Mr. Berman, manager, and Mr. Skirbol, traveling representative represented Metro. The Universal Film & Supply Co. was represented by R. C. Cropper, manager of the Kansas City office; O. K. Mason, manager of the Wichita office, and Mr. Hensley, of the Oklahoma City office. C. A.

Indiana Motion Picture Exhibitors' League on Roof Garden, Severin Hotel, Indianapolis, March 2, 1916.

Jones and T. D. Dewalt were also here in the interest of Universal. The Bluebird Photo Plays, Inc. was represented by Arthur G. Hull, manager; Wm. G. Parsons, representative and Jerome Abrams, and Geo. A. Bowles, publicity manager. The Mutual Film Corporation was represented by Mr. Kiltz, manager of the Kansas City office; E. C. Mills, assistant manager, and Jack Brainard of the Wichita office. The Paramount Picture Corporation was represented by Gerald Akers and Mr. Balsley. The General Film Company was represented by R. O. Proctor, manager, and "Ted" Morris, representative. V-L-S-E was represented by E. R. Pearson, manager, and Lester Scott, representative and J. A. Reed, Kansas representative. The World Film Corporation had Richard Robertson, manager, and J. S. Stout, representative. Mr. Churchill attended to the interests of Kleine-Edison Corporation. Pathe was represented by C. S. Edwards, Jr., Wm. Beckenstein, representative and W. E. Jameyson, representative. Chas. Hardin, manager and Wm. Wachter were here in the interests of the Fox Film Co. Mr. Edwards representing the Monarch Feature Film Co. of Kansas City, was also here. The Minusa Cine Products Co. had Nat. I. Brown at the Convention. H. J. Blakley represented the Motiograph, E. G. Olson, C. E. Olson and E. P. Abbot represented the Wichita Film & Supply Co.

MINNEAPOLIS CONVENTION.

Plans for the Big Congress of Northwest Exhibitors Progressing Splendidly—Office Opened in Temple Court.

THOSE who will attend the giant congress of the Northwest Moving Picture Exhibitors at Minneapolis, Minn., May 2 to 5, now have assurance that they will see some of the film stars at the convention. Manager Van Meter of the General Film Company has passed along the word that Essanay, certainly, and Selig, probably, would send some of their screen staff to the show. Then Gilbert M. Tyler, special representative of the Essanay company, dropped into Minneapolis for a few days and gave absolute promise that some of their people would come to the congress. Mr. Tyler said he had discussed the matter with the officers of the company and they had agreed that it would be only proper to let some of the stars go for a day or two.

As for Essanay, Mr. Tyler asserted they probably will send Miss Edna Mayo and Henry B. Walthall, stars of the "Strange Case of Mary Page," which has proved a popular film in the city. He asserted both stars had expressed willingness to come to the convention. Managers of other Minneapolis exchanges are making representations to their home offices in an effort to bring their stars.

C. E. Van Duzee, treasurer of the convention, has opened offices at 704 Temple Court and advance requests for booth rates and general information concerning the show indicate a record-breaking congress. The show is cementing the friendship of the Minneapolis and St. Paul exhibitors who are working together to boost it. They are holding weekly meetings at the West hotel in Minneapolis to lay plans. However, some of the meetings are to be held in St. Paul on the invitation of James Gilosky, president of the convention, and J. B. Reisman, a convention booster, both of whom live in St. Paul.

LUND PRODUCING "DORIAN'S DIVORCE."

C. A. C. Lund, one of Metro's newest directors, who produced "The Price of Malice," starring Hamilton Revelle has gone to Port Henry, New York, to make exteriors for "Dorian's Divorce," in which Lionel Barrymore is starred. The company of players appearing in support of Mr. Barrymore is an unusually strong one and includes Grace Valentine, Edgar Davenport, and half a score of prominent stage and screen artists. Many of the interior scenes were photographed for "Dorian's Divorce," in the Rolfe Photoplay, Inc., studio, before Mr. Lund and Mr. Barrymore went north, and the production will be completed immediately upon their return.

RENEWS "SIS HOPKINS" CONTRACT.

Though the original contract signed last fall had still many weeks to run, the overwhelming success of the Sis Hopkins comedies caused the Kalem Company to plan a new document to be formed last week which insures exhibitors a continuance of Sis Hopkins comedies for an indefinite period. The affixing of signatures to the new contract also insures the appearance of Rose Melville's Sis Hopkins only on the General Film program and in Kalem subjects during the time she appears before the motion picture camera.

Trade Board's Exposition Filling Up.

Over Half of Available Space Already Contracted For—Exhibitors' Organizations Praise Board.

SPACE to the value of $30,000 has already been subscribed for the First National Exposition of the Motion Picture Industry to be held under the direction of the Motion Picture Board of Trade of America in Madison Square Garden May 6 to 13. It is expected the list of exhibitors on the main floor and balcony of the Garden when the Show opens will be a fairly complete "Who's Who" of the industry. A list of interesting features is being arranged. These will include a Bankers' Day, Fire Insurance Day, Projection Day, Exhibitors' Day and others.

Representatives of the American Bankers Association will make addresses on Bankers' Day on the subject of financial and banking problems as applied to motion pictures. They will have something of real importance to say to the men in the industry. Insurance problems in connection with motion pictures will be discussed on Fire Insurance Day. Talks on the erection of the present-day fireproof theater, reducing the fire risk in the studio, vault and inspection room, and the adjustment of rates will be given.

S. L. Rothapfel will be the principal speaker on Exhibitors' Day, when the problems of the men who show the pictures will be discussed. Prominent exhibitors from the principal cities will also speak from and of their experience. Among those who will be heard on Projection Day are: Frank J. Rembusch or the Mirror Screen Company, vice-president of the Board of Trade; Frank H. Richardson, one of the foremost authorities on projection, and others.

Among the daily features will be a dancing floor in the middle of the Garden, where one can at the same time see comedies, dramas, etc., on the largest motion picture screen ever built. Also motion pictures will be made in full view of the public while one of the world's greatest bands will lend atmosphere and music to the occasion.

J. W. Binder, executive secretary of the Motion Picture Board of Trade, when seen at the board's offices following his return from Wichita, where he addressed the joint convention of the State Exhibitors League and the Amusement Association, declared he had received many evidences of the desire of exhibitors' associations throughout the country to co-operate with the board. He said that already action had been taken by Kansas, Indiana, Illinois and North Carolina indorsing the Board of Trade and thanking it for its efforts in behalf of the industry. In Maryland, although no formal resolutions were passed, there was the heartiest cooperation between the two bodies. The Chicago local and the Brooklyn Exhibitors also have formally indorsed the board. In Illinois the resolutions were introduced by William J. Sweeney.

On Sunday evening, April 2, Mr. Binder will speak at the Fort Pitt Theater, Pittsburg, at the mass meeting called for a public protest against censorship. The Northwestern Association has extended to the Board of Trade an invitation to be represented at its congress of exhibitors in Minneapolis on May 2. In spite of the date falling just before the opening of the board's big exposition it is understood one of its prominent members will visit Minneapolis.

No Palace Exposition, Says Hollaman.

When questioned by a representative of the Moving Picture World as to the plans of the Third International Exposition, advertised to be held at the Grand Central Palace, New York, May 1 to 6 inclusive, Rich G. Hollaman, vice-president of the International Exposition Company of New York, stated most emphatically that there would be no such exposition.

"The whole matter has fallen through" said Mr. Hollaman. "I believed that we could secure such an exposition for the Palace, but we could not buck up against the Board of Trade, which already has matters in hand. Mr. Binder was too strong for us."

EDISON AIDS ACTORS' FUND.

Among the personal contributions received by Samuel Goldfish, chairman of the executive committee for the Motion Picture Campaign for the Actors' Fund, is one from Thomas A. Edison for $250. This is Mr. Edison's private donation, in addition to what he has contributed with the officials and members of the motion picture division of the Edison Company.

Chicago News Letter

By JAS. S. McQUADE.

No Trial Board, But a Reprimand for Second Deputy Funkhouser.

CHICAGO'S Chief of Police Healey and Second Deputy Superintendent of Police Funkhouser have apparently smoked the pipe of peace, and so there will be no filing of charges against the second deputy by his superior. The second deputy sent in his report to headquarters, in connection with the charge of violating Mayor Thompson's order prohibiting the exhibition of moving picture cut-outs, and although not satisfactory to the chief it was given out that no charges would be filed just now, but that the second deputy would be reprimanded.

Regarding the exhibition of cut-outs from films, prohibition could have been secured through the courts, even if Mayor Thompson had failed to issue his order to the second deputy. The second deputy as acting head of the censor board has power to make the cut-outs, but he has no legal right to confiscate them. As parts of copyrighted films the city could be compelled by law to restore the cut-outs to the makers of the films, and this action is expected in case any further retention of film cut-outs is made by the censor department.

Strand Theater Co. Acquires Colonial Theater, Chicago.

The Strand Theater Company, through its president, E. C. Divine, has taken over the Colonial Theater, and beginning Sunday, March 26, the "theater beautiful" will be run under the management of that company. This departure has been concurrent with the change in the programs run at the Strand, which henceforth will use the Triangle brand.

The Strand Theater Company won the favor of the better class of moving picture patrons in Chicago by a long run at Orchestra Hall last summer, following the plan adopted at the Strand Theater, New York, by S. L. Rothapfel, the name "Strand" being appropriated as an emblem of high class picture programs and presentations. When Orchestra Hall had to be vacated to make way for the fall and winter attractions booked there, the strand Theater Company found a home—the New Strand—in a remodelled building on Wabash avenue and Seventh streets, where another success was made, although the location is considered out of the way for moving picture patrons. The New Strand and the Colonial will henceforth take the entire weekly output of the Triangle Film Corporation.

The new arrangement was made in New York on Tuesday, March 21, Mr. Divine making the trip to close matters with H. E. Aitken, president of the Triangle Film Corporation.

The opening of the Colonial by S. L. Rothapfel had much to do with its present success; but it is due to the persistence and faith of C. F. Hately, personal representative in Chicago of H. E. Aitken, that the house has surprised everybody by its great popularity. The location is ideal, and under the incoming management the attainment of still greater things is expected.

London Tit-Bits Bows to Paste-Pot and Shears.

E. H. Montagu, European agent in London for the Selig Polyscope Co., sent in the following letter to the Chicago office of the company the other day:

"Enclosed I send you a clipping from Tit-Bits, current number, in which you will find one of your articles from Paste-Pot and Shears. This, I believe, is one of the few cases, if not the first one, in which Tit-Bits has inserted any moving picture advertisement.

"As you know, all they require is something very novel, and they do not care to insert anything in the advertising line."

The article reprinted by Tit-Bits from Selig's Paste-Pot and Shears will also bear reproduction here:

A dressing room on wheels is the latest innovation in "movieland." Charming Bessie Eyton, the Selig star, is the inventor of the very latest convenience for the motion-picture actress, who is frequently called upon to enact all kinds of character roles in all kinds of places.

Miss Eyton has arranged her automobile into a theatrical dressing-room. Dainty curtains hang at the windows and can be pulled over the front of the car. The interior is equipped with almost every convenience essential to the work of an actress. There is a "take-down" dressing-table, many mirrors, and a diminutive shelf which holds powder-puffs, grease-paints, etc.

The interior of this "dressing-room on wheels" also possesses a wardrobe in which the garments necessary for the character to be enacted on any particular day will be found.

"I found the equipment of an automobile dressing-room necessary," said Miss Eyton. "Upon many occasions we are compelled to travel miles from the studio, and there are not always adequate facilities for changing make-ups, etc. I predict that many other motion-picture actresses will possess automobile dressing-rooms before so very long."

William Lord Wright, the founder and editor of Paste-Pot and Shears, is the able director of Selig's publicity department.

Illinois Vice Film, "The Little Girl Next Door," For Adults Only.

About three years ago Lieut. Governor O'Hara of Illinois began an investigation of vice conditions throughout the state, the legislature voting $10,000 for the expense of the inquiry and a committee of state senators being appointed to carry on the work.

Now it appears that some people are aiming at making money by filming the story of the investigation under the title "The Little Girl Next Door."

The production of the story was placed in the care of the Essanay Film Manufacturing Company, and the lieutenant governor, the senators and other official characters were all brought into the scenario. The first showing of the pictures was made at a private exhibition in the Essanay plant, which was attended by a select gathering, including Dr. Brushingham, pastor of the South Park Methodist Episcopal Church. The pictures were to have had their first public showing in Dr. Brushingham's church, but after seeing them he declared that they would not be shown there.

The pictures were declared good if viewed by adults only, in a letter written to the chief investigator of the senate vice committee, by the secretary of the meeting which discussed the film after viewing it at Essanay's. This letter, in part, follows:

If the moving pictures of the report of the senate vice commission for revealing what was uncovered by that committee are considered by their value in exposing the evils referred to, then they should be credited as being of great value, and they should be of great help in arousing condemnation of the evils and securing the launching of plans for their suppression.

But the pictures should not be shown to persons under age, but to mature men and women they should be one powerful means for rousing feelings of horror and wrath because of their evidence of the prostitution of so large a part of human kind to such base practices.

For this purpose of using the pictures in the way here referred to I would not suggest the cutting out of any of the scenes.

Second Deputy Funkhouser has notified the promoters that he must pass on the film before a permit would be granted for its exhibition in Chicago.

Chicago Film Brevities.

On Friday evening, March 17, "Jack" Wheeler, editor of The Selig-Tribune, supervised a private presentation of news pictures at Washington, D. C., which showed President and Mrs. Wilson en tour in the Middle Western states, when the President made public addresses on "Preparedness." President and Mrs. Wilson, the members of the cabinet and of the executive staff, and other specially invited guests were present. The news reel was specially prepared for the occasion by Editor Wheeler, and everyone present was delighted with the pictures.

* * *

Agnes Egan Cobb, special representative of Claridge Films, arrived in the city Sunday, March 19, and spent two days in the city, in the interests of that output. Since leaving New York on March 13, Mrs. Cobb visited Philadelphia, Cleveland and Detroit before touching Chicago. She honored us by paying the World office a call, just for old times' sake. Mrs. Cobb was pleased with business prospects.

During the Lenten season Wm. H. Cadoret, western manager of Elmendorf Travel Talks, Inc., and owner of several theaters in Kankakee and adjacent cities, has booked "The Life of Our Saviour" for his circuit, and has engaged Ben Francis Whitney as lecturer. This feature is a well-known seven-reel Pathe hand-colored production. Lecturer Whitney has also been engaged as one of the lecturers on "Holland Travel Talks, and he will give his first lecture on "Holland and its Dykes" at the La Petite theater, Kankakee, on April 17.

* * *

A private demonstration of moving pictures showing Archbishop Mundelein's installation in Chicago, was recently viewed by the Archbishop and a number of prominent clergymen at the residence of the Rev. W. J. McNamee, this city. The Archbishop was much interested throughout and at the close said: "I am pleased with these pictures. It is the first time in my life that I have had an opportunity to see myself as others see me. It is, indeed, a novel experience to see ones-self in moving pictures." Father Felix Coughlan accompanied the pictures by a lecture. The Portoscope was used in the projection.

* * *

W. Baker, proprietor of the Gaiety Theater, Newcastle-on-Tyne, England, recently wrote to E. H. Montagu, European agent for the Selig Polyscope Co. in London, as follows: "We broke all records on March 4th with 'The Rosary.' We ran continuously from 12:00 to 10:30 p. m., running six shows. Some people stood in the cold for over three hours, rather than be disappointed. Never before has a picture been so much talked about. It has been the talk of the trade right through the North. Selig films I have always found to go. 'Pals in Blue' and 'Ma's Girl' were the goods. I find that my people still want the Westerns, and animal pictures are another draw." "War-torn Poland," an exclusive feature production in six reels, to be handled by the Selig Polyscope Co., was recently exhibited to Chicago newspaper men and the representatives of Polish relief societies. The Selig Company will place this feature on the market on the state rights plan, and in response to the wishes of Polish relief associations in every important city in the country, the Selig Company will see that the state rights buyers will co-operate with the association and devote a certain percentage of the proceeds to the Polish relief fund.

* * *

I attended the Colonial Sunday evening, March 19, and was obliged to stand in the lobby for fully 20 minutes before gaining entrance, owing to the tremendous gathering inside. The lobby itself was crowded, but no one showed any desire to miss the entertainment inside, as C. F. Hately had introduced a "new one," in order to keep the waiting crowd in good humor. He had a harpist and a violin virtuoso playing selections in the balcony overlooking the lobby. The playing did not interefere with the people inside the theater, as the doors were closed, and it contributed much pleasure to those who listened outside. The program at this house for the week beginning Sunday, March 26, includes the five-reel Fine Arts feature, "Sunshine Dad," with De Wolf Hopper in the lead. The soloists for next week will be Alexander Gray, barytone, and Miss Florence Lang, soprano.

* * *

We need a laugh once in a while in this moving picture business, and John Kendrick Bangs has furnished it in the Chicago Herald. Here it is:

"And what is your son William doing, Mrs. Bjones?" asked the visitor.

"Oh, Willie, he's an actor, and doing very well."

"William an actor?" said the visitor, "Why, I thought he was deaf and dumb?"

"He is," said Mrs. Bjones, "but that doesn't make any difference. He's playing Hamlet this week in the 'movies.'"

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Charles Baumann, Ad Kessell and John McKeon passed through Chicago, Tuesday, March 21, on their way from Los Angeles to New York.

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Mme. Pavlowa in "The Dumb Girl of Portici" was seen at the Parkway theater for two days last week by full houses.

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Miss Izora J. Deady, formerly of Texas and now of Chicago, would like to know the whereabouts of W. K. Ziegfeld, brother of Florence Ziegfeld, Jr. Miss Deady went into the South Clark street police court, this city, recently, and swore out a warrant charging Ziegfeld with operating a confidence game. She says he obtained $500 from her on the promise that he would make her a moving picture star. "I met Mr. Ziegfeld at a musical college and he promised to make me a 'movie' star," said Miss Deady. "He said he was organizing a $1,000,000 Ziegfeld film corporation in New York. He took $500 to place me. That was last September. I never got the position. I waited a while and then asked him for the money. I asked him several times, but he always put me off. Then he disappeared and I got the warrant." Miss Deady is the daughter of Mr. and Mrs. Martin Byron Deady, of Beaumont, Tex. She is a young lady of 20, and is now living with her parents in Chicago.

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The programs for the coming week in Chicago's leading "Loop" moving picture theaters are as follows: "The Studebaker theater has for the leading feature, "The Saleslady," with Hazel Dawn; the Strand, Frank Keenan and Mary Boland in "Stepping Stones," and "The Village Vampire"; the Ziegfeld, "The Hero of Submarine D-2," with Charles Richman, and "Her Great Price," featuring Miss Taliaferro, and the La Salle will offer Pauline Frederick in "Audrey," and a Harry Watson comedy. The Colonial program has already been given.

* * *

Richard C. Travers, one of Essanay's popular leading men, has engaged in a twenty-week vaudeville tour, during which he will visit the 20 largest cities in the United States, in each of which he will give an original monologue and a talk on moving pictures. His act will include the showing of 400 feet of animated cartoons, drawn by Wallace A. Carlson, which will touch on his work in the Essanay studios. He will make flying trips to Chicago during his tour, so as to put in two or three days a week at the Essanay studio. At the end of his tour he will take up his regular work with Essanay. "Dick" has a host of friends in Chicago and a big following of moving picture fans throughout the country, who will be glad to learn of his big success on the vaudeville stage.

* * *

Gilbert H. Anderson spent a few days in the city last week. While here, he expressed the intention of continuing his "Broncho Billy" pictures, but was not ready to announce his plans. He left for New York to complete arrangements for his appearance on the stage at some future time.

* * *

The Chicago Press Writer's Club entertained in the Gray Room of the Hotel Sherman on Saturday evening, March 25. The invited, numbering about 100, included Director Colin Campbell, Thomas Santschi, Misses Bessie Eyton and Eugenie Besserer, and other Selig stars now engaged in the production of "The Crisis" at Selig's Chicago studio. Gilson Willets, the well known photoplay writer, was also specially invited to attend and make a speech.

* * *

The Artfilm Advertising Co., the Felger Co., and Miller Bros. Manufacturing Co., all of Chicago, announce the consolidation of these three companies, with their extensive moving picture interests, into one company to be known as the Diamond Film Co. The officers of the new company are: W. W. Miller, president; Otis A. Felger, vice-president, and J. J. Noethe, secretary. The offices are in Suite 900 Mallers Bldg.

* * *

Alfred Hamburger has again secured the Fine Arts theater, and will open his season with Selig's big feature, "The Ne'er Do Well," which will be presented for an indefinite run beginning Saturday, April 8.

* * *

Sally Fisher, the Dillingham star, has been engaged by Essanay to play the lead in "The Little Shepherd of Bargain Row."

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The explosion of bombs has been assigned as the cause of the wrecking of the fronts of the Cosmopolitan theater, 7938 S. Halsted St., and of the Boulevard theater, Ashland Ave. and Garfield Blvd., this city. The damage of the latter is said to be $2,000, and of the Cosmopolitan, about $500. The war between rival moving picture operators' unions is believed by the police to have been responsible for the outrages.

* * *

The management of the Universal Camera Co. announces that it has been necessary to double its equipment to meet the increased demand for its camera. On March 15, the company moved to its new quarters, at 557 W. Jackson Blvd. A fine display room has been provided for the especial benefit of all interested callers.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

PLAN SHAKESPEAREAN PAGEANT.

Prominent Los Angeles Photoplay Actors to Stage Outdoor Spectacle for the 300th Anniversary of Shakespeare's Birth.

AN OUTDOOR Shapespearean pageant, staged by some of the greatest actors now playing for the silent drama in the motion picture studios of Los Angeles, is scheduled for the three hundredth anniversary of the birth of William Shakespeare on the evening of May 19, by the Hollywood Business Men's Association and the Hollywood Carnival Association.

"Julius Caesar" as a huge outdoor spectacle in which several thousand people will take part will be enacted on a natural stage covering several acres of ground, at the head of Beechwood drive in beautiful Beechwood Canyon where nature has constructed an immense amphitheater that will easily seat 20,000 people.

The presentation of the play will be under the supervision of Raymond Wells, a director of the Griffith studios, and motion picture methods will be used in some scenes. There will be a large main stage and four smaller stages, and the "cut-back" of the motion pictures will be employed to assist in visualizing scenes being related by the actors, or otherwise to help make clear the action, lights being centered upon them at the proper moments.

A large orchestra will furnish the music and some of the ancient Roman music will be adapted. An army of electricians will be in charge of the lighting. A high-voltage wire will furnish the current, besides which the Lasky company will loan its portable lighting plant, which carries twenty lamps.

The battle of Phillipi will be put on, with hundreds of men on a plateau beyond the stages, and searchlights will play upon the combatants, and a line of flares in the rear will serve to throw them into silhouette. Several hundred people will appear in the mob scene, when Antony makes his funeral oration.

A facsimile of a row of Roman houses will form a facade for the processions which will wend their way up the hill to the palace.

Dr. Frank L. Riley, the noted English scholar, lately arrived from London, will have charge of the technical and archaeological features of the production. Capt. Lewis R. Ball will direct the military operations.

The dances will be in charge of Margie E. Riley, late of the Olympic Theater in London, Raymond Duncan, brother of Isadora Duncan, and Jacques Dalcroze, assisted by Miss Capitola Holmes, and Dorothy Ball.

Among the stars who will take part will be Constance Collier, Fannie Ward, Tyrone Power, De Wolfe Hopper, Lillian Gish, Douglas Fairbanks, Dustin Farnum, William Farnum, Tully Marshall, Frank Mayo, Crane Wilbur, William H. Thompson, J. Warren Kerrigan, Guy Woodward, Charles Clary, Mabel Van Buren, Courtenay Foote and Wheeler Oakman.

The stage directors under Mr. Well's supervision, will be Francis Powers, Earnest Joy, Frank Beale and Frank Montgomery.

The profits derived from this great spectacle will be turned over to the Actors' Fund.

HORKHEIMERS WORKING LIKE BEAVERS.

Balboa Producers Turning Oue Some Great Pictures—H. M. Goes East—E. D. Returns.

H. M. Horkheimer, president and general manager of Balboa is making his first visit of the new year to New York. His is a flying trip to the metropolis in the interest of several big deals. During his absence, E. D. Horkheimer, the company's secretary and treasurer, is in charge of production at the studio. One of these brothers is always in the East, while the other is west. They alternate, thus keeping fresh and abreast of market conditions. And E. D. had no sooner shook the soot of the train from his tired body than H. M. was aboard a limited speeding to the Atlantic coast.

One of the newest Balboa productions is "A Slave of Corruption." This picture, which was put on by H. M. and E. D. Horkheimer, at the Long Beach studio, is interesting because of its cast. Beside Jackie Saunders the featured player, there are such well known players as Victory Bateman, Mollie McConnell, R. Henry Grey, Frank Erlanger, Ethel Fleming, Richard Johnson and Philo McCullough.

Another trio of triple-reelers from the same studio will be released as Knickerbocker Star Features during the latter part of the month. Henry King will play the lead in one called "His Boy." To be seen in his support are Daniel Gilfether, Margeret Landis, Ruth Lackaye and Myrtle Reeves.

The second is "The Witch of the Mountains," a picturesque outdoor piece featuring Marguerite Nichols, supported by Gordon Sackville, Richard Johnson, Corene Grant, Ruth Lackaye and Bert Francis.

And the third is "The Home Breakers." Margaret Landis has the lead opposite Fred Whitman, and others in the same cast are Daniel Gilfether, Madeleine Pardee and Charles Dudley.

ONE ON DOROTHY.

Dainty Gish Girl Surprised at Griffith's Studio—Owen Moore Goes East.

"How one forgets ones age" is often heard by persons who feel that they are growing old—especially women.

Now there is one young woman in films who is so optimistic and so happy and so buoyant that she forgets her age. She is Dorothy Gish, the Fine Arts star and she celebrated her eighteenth birthday on March eleventh, and on that day was showered with birthday gifts of every conceivable description.

Miss Dorothy, who is the younger of the two famous Gish sisters, upon the arrival at the studio on the morning of her birthday, found her dressing room closed, and no one seemed to have the key. The watchman, who usually opens the sisters' dressing room each morning, pleaded ignorance as to the whereabouts of the key, and poor little Dorothy became very much perturbed.

Ten minutes had passed and her director, Paul Powell, sent word to Dorothy that the "set" was ready and waiting for her. Realizing that it would be an imposition to keep the director waiting, she solicited the aid of a property man, who broke open the door. She then met with a big surprise—the room was elaborately decorated with flowers, and birthday gifts were scattered all over the dressing room. She later learned that the dressing room key was purposely hidden by her sister, Lillian Gish, who was responsible for the dressing room surprise idea.

In honor of her birthday, Dorothy bought a new five passenger French model touring car and when through work at the studio that day, tested the motor at Ascot track, where Eddie Pullen won the recent one hundred mile race.

Miss Gish and Owen Moore are almost finished with the fourth Fine Arts play in which they co-starred. Included in this list are "Jordan is a Hard Road," "Betty of Greystone," "Little Meena's Romance," and their present Triangle production, which is still unnamed.

Owen Moore, included prominently in the list of featured Fine Arts players left on a flying trip to New York, where he will confer with his wife, Mary Pickford, before she signs any of the new contracts that are being offered her.

He will probably remain in the East for a week, and then return to the California studio. Mr. Moore will also replenish his wardrobe and bring back his racing automobile.

Almost everyone at the studio asked Owen to convey their regards to Broadway, and also to kiss Times Square. A majority of the players have been away from the gay Manhattan for over two years.

Doings at the Signal Studios.

"The Girl and the Game," the Signal-Mutual Series featuring Helen Holmes, is now almost completed. In the making of the seventh, eight and ninth episodes, the Signal Company obtained permission from officials of the San Pedro, Los Angeles & Salt Lake Railroad to use their prize winning Mikado locomotive which was "dead-headed" through to Las Vegas, Nevada, where producer J. P. McGowan and his players were taking the scenes.

Monster Locomotive Used in "The Girl and the Game" Series.

The engine which is said to be the most powerful passenger locomotive yet built had just been received at the Los Angeles yards from San Francisco where it won the Grand Prize at the Exposition and has never been used on the road. This steam monster is eighty feet long, has 63 inch driving wheels, weighs approximately 450,000 pounds, and costs over $26,000. It was this latest steam Juggernaut that Helen Holmes drove at top speed in many of the scenes of these three episodes.

The next feature to be produced by the Signal Company is ten reel picture play called "Whispering Smith" from a story by Frank H. Spearman. It deals to a great extent with railroad work but woven into it there is also a strong western strain which will make the picture somewhat different from the type of films produced by the company in the past. J. P. McGowan will play the title role and Miss Holmes the opposite lead.

The second Signal company under direction of Murdock J. MacQuarrie has completed this week "Nancy's Birthright," a five reel photoplay featuring Edythe Sterling. In this picture Murdock MacQuarrie plays one of the leading roles, something he has not done since leaving Universal studios to join the Signal. Millard K. Wilson, Norbert A. Myles and V. T. Henderson are included in the cast.

Los Angeles Film Brevities.

The oft mentioned Scream Club, composed of news, scenario, and publicity writers, enjoyed a most loud and pleasurable scamper at the Hotel Alexandria on the night before St. Patrick's Day. There was a total of thirty-two superhuman members present who indulged in food and drink, with a lot of dancing between times. The party lasted well into the evening and everyone expressed their enjoyment. It was decided to hold another meeting soon.

* * *

Over at the Glendale Kalem studio James W. Horne has completed the sixth episode of the "Social Pirates," which is called "The Monna Vanna." This week he started on the seventh called "The Badger," with Marin Sais and Ollie Kirkby as leads. The rest of the cast is composed of Frank Jonasson, Ed. Clisbee, Thomas G. Lingham, Paul C. Hurst, and others.

* * *

Ernest Shipman did it! Went an got his face in the paper with a fish. Ernest went a hunting for swimming beauties out at Silver Lake and came back with the record of the season. It was a black bass, weighing five pounds, and was caught on a wooden minnow. The fish put up quite a fight and got Shipman in up to his knees to escape the weeds. The fish and game officials closed the pond after he caught the big one.

One of the busiest little places in the world is the new Hollywood studio of the Vitagraph where every member of the staff from W. S. Smith down to the boy who answers the telephones is working every minute. R. S. Sturgeon is busy preparing to market his big five months' feature, and the others on the grounds are turning out pictures right and left.

* * *

This week the new laboratory at the Jesse L. Lasky studio was running full blast, and doing something new for them, turning out prints for the market. The new building is the most modern in the country and is a credit to its builders. This laboratory is completely equipped and is quite an addition to the large block of Lasky holdings.

* * *

Charles Clary, who recently was connected with the Lasky company, dropped into the World office for a little chat this week. He reported that he had been on the screens of three different theaters in Chicago last week. In "The Black List," a Lasky production; "Tennessee's Partner," and the reissued "Adventures of Kathlyn," in which he plays the part of Prince Umballah. That is not a bad record at that.

* * *

That his faith in the newest Vitagraph feature "God's Country and the Woman," produced by R. S. Sturgeon, is strong, was proved here this week when Manager Anderson of Clune's famous Broadway theater displayed pictures of Nell Shipman, and a sign informing patrons that shortly after April 30th, the release date for this picture, the feature would be shown at this theater. That is booking and advertising a film in advance, and Mr. Anderson is confident of cleaning up with it.

* * *

At the Fine Arts studio Douglas Fairbanks planned to entertain the Scream club with a wild west dance in a large barn. He purchased many decorations, including Barleycorn and other pleasant things, sent out a bunch of cowboys to fix up the place, but they gazed upon the countenance of Barleycorn so much that they started to shoot up the place and as a result poor Doug had to postpone his party and send Bennie the famous Lubinville author out to warn Screamers to keep away. However the party will come off next Saturday night. Everyone will go dressed as cow punchers, soldiers, westerners, miners, and so on.

* * *

Mrs. Ella Woods, wife of "Spec" Frank E. Woods, manager of the F. A. studio, has left Los Angeles, accompanied by Mrs. W. E. Wing, wife of the noted scenarioist and humorous writer and speaker, on a trip to New York by automobile. The two women will drive straight to the East, bearing a letter from the West Coast studio to the principal Triangle office on the East Coast.

Ella Woods, Who Will Drive from Los Angeles to New York.

The journey is being made under the auspices of the Automobile Club of Southern California. The southern route will be used, as the club scouts advise that the northern one is in a bad shape.

* * *

Roland Bottomley, Balboa's new leading man, had a fine introduction. In his first production, he had to play the poor but honest puddler in a rolling mill. Never having seen anything of the sort, he had no idea of his duties. At a critical moment in the action, a nearby blast furnace exploded. But it never feazed Bottomley. "Remember you're

British" went through his consciousness at the critical moment; and the result was a "shot" far more realistic than the scenario writer dared to call for.

* * *

A beautiful interior setting is being used this week by Director Charles Giblyn at the Ince Studios in the filming of some scenes for the Kay-Bee feature in which Frank Keenan stars. It consists of three distinct rooms and represents part of the ground floor of a modern Southern mansion. Nearly a week was required by Technical Director Robert Brunton, and his forces in the building of the set. An unusual feature of its construction is the use of genuine tapestries in the panels of the walls. The cast that is appearing in support of Keenan includes such well known Ince favorites as Louise Glaum, Charles Ray, Gertrude Claire and George Fisher. The story is by J. G. Hawks, who wrote "Bullets and Brown Eyes," starring Bessie Barriscale, which is making a hit on the local screens this week.

* * *

After a couple of weeks' fine sunny weather that even brought out panamas and flannels, the climate has changed suddenly and we find ourselves all dolled up with rubbers, overcoats and umbrellas, to say nothing of side curtains and skid chains. Unnecessary to say everyone is "at home" and sweltering under the lights. No locations for several days perhaps, unless Mack Sennett's going to make "rain" stuff.

* * *

De Wolf Hopper's name is now on the Los Angeles police record—not for a serious crime—just speeding, for he was driving his new automobile at a rate of fifty miles an hour on the Hollywood Boulevard. The star goodnaturedly paid his $25.00 fine, realizing that he was breaking the speed laws, and asserted that the experience fully compensated him for the fine.

When caught by the motor policeman, Hopper was on his way to the studio, where Director Edward Dillon was waiting for him to act in a scene of "The Philanthropist," a high brow comedy-drama by Chester Withey. In telling of his arrest the renowned comedian smilingly said "What an appropriate name for this picture. I have given away $25 already this morning and haven't even started work."

He has had his new machine three weeks and has just learned to drive. During the fourteen years he owned his other automobile, he never touched the steering wheel.

* * *

Bill Desmond is surely a most unassuming and modest chap for, the other evening while watching him and Bessie Barriscale in Inces "Bullets and Brown Eyes," we spied the star himself sitting in the loge behind us. After the show, in the foyer, we met Bill and started telling him what a good actor he is and how we enjoyed the picture, and the rascal started jollying and went on out as if we were trying to "kid" him.

Next time he makes a good picture we will roast him.

* * *

Here we have been boosting and telling what a fine feature R. S. Sturgeon must have made in "God's Country and the Woman" and how anxious we were to see the review—and now we find that they have had the first running and shipped the film east for release next month. Next time R. S. of Vitagraph makes a picture he'll know it—we won't—there now!

However, Sturgeon, while preparing for his next Blue Ribbon feature, a well-known detective story by Cleveland Moffett, is working on a unique one reel comedy that, without a doubt will be the last word in frills and fashions of the decorator's art. The idea is novel and was originated by Edgar Keller, an artists now assisting Sturgeon in the art department. The idea appealed to Sturgeon at the first hearing, and he reserved it for his own personal production.

* * *

The Fine Arts studio donated the services of some of its talent to take part in the entertainment held by Father Taylor at the Blessed Sacrament Church.

Fred Hamer was in charge of that section of the program, which included Fred Wilson, in Irish songs; Rhea Haines, selections from Gluck on the piano; and five members of the Mae Marsh orchestra, William De Vaull, guitar; George Cox, cello; John Mason, violin; Lloyd Holton, improvised traps and Harry Moody, piano. The Mae Marsh orchestra made a big hit with their choice selection of Wagner, Bizet, Chopin, Puccini, Verdi and Leoncavallo.

They wound up with the Lubinville Rag, a piece written by the Scream Club and dedicated to Bennie Zeidman, director of publicity for Griffith.

P. A. Powers, treasurer of the Universal Film Manufacturing Company, arrived from New York this week, making the trip to the coast particularly to see the many improvements that have been made at Universal City during the past six months, new stages, electric light studios and laboratory buildings, valued at more than $250,000, having been constructed during that period.

* * *

David Kirkland has returned to Universal, and will assume the position of co-director with Robert Leonard. His leading lady will be Gladys Brockwell in a second company, while Mr. Leonard is directing Ella Hall. Mr. Kirkland is a well known actor and for ten years played with such distinguished stars as Maude Adams and Henry Miller.

* * *

In order to secure real ship atmosphere for "The King of Broadway," a company of Universal players under direction of W. J. Bowan made a trip to Los Angeles harbor this week and took a number of scenes aboard the steamer "Congress."

It proved quite a novelty for the passengers on the big vessel to see the well known comedy star Carter De Haven being lowered into the ship's hold in a huge packing box making his bed with a dog as a stowaway and going through all the funny business called for in the script.

* * *

Some 500 Shriners with their wives and friends visited Universal City Saturday last week and appeared in a drama especially written for them and directed by Otis Turner, also in a comedy written for their benefit and directed by Roy Clemments. The play contained twenty-four scenes and required three hours to film. H. O. Davis, vice-president and general manager of the Universal company, assisted Director Turner. William S. Brown of Pittsburgh took the part of a sheriff. William O. Washburn, Minneapolis, in full woman's regalia, acted the part of the sheriff's wife. Dr. O. W. Burdat of Wheeling, W. Va., was a film tramp. These were the principals.

At first there was considerable chaffing and much horseplay among the "actors," but soon the rasping commands of the directors, the constant clicking of the camera and the general idea of the play became real and the performers jumped into the work in a way that elicited much praise from the big crowd of picture fans present.

The film will be shown at all of the 139 shrines in America as soon as copies of the negative can be made. Pictures of the visiting Shriners were taken for the Animated Weekly and will be shown in all parts of the country.

* * *

J. J. Shubert of the well known New York theatrical firm was a guest of H. O. Davis, at Universal City this week. Other prominent visitors at Universal City were Senator A. F. Frudden and wife of Dubuque, Iowa, Adolph S. Ochs, owner of the New York Times accompanied by his wife and daughter and Ezra M. Lawton, American consul at Teguagalpa, Honduras, accompanied by officials of the Los Angeles Chamber of Commerce. The consul made the statement that he has been working with the exhibitors of Honduras to get them to use American-made films instead of those imported from France. He declared it is his opinion that the American product is far superior and it is only a question of time before they will be in demand.

* * *

Paul Byron has returned to Universal and will appear in juvenile roles. Before entering pictures Mr. Byron had considerable experience on the speaking stage having appeared in William A. Brady productions, was leading juvenile for the late Mabel Hite, juvenile lead with Annie Russell and has played in stock in different parts of the United States and also Australia. Mr. Byron has been connected with the Universal before and played an engagement with the Smalleys.

* * *

Alexander Pantages, the well known head of the Pantages Vaudeville Circuit is the latest arrival in the film producing game. Mr. Pantages we are informed is negotiating for a studio here where he plans to produce comedies for his 15 own vaudeville theaters and a score or more affiliated theaters. Chris Richards, an English comedian now playing the Pantages circuit will head the Pantages company. Pantages claims Richards is the funniest man on the stage and believes that in films he will be funnier than in vaudeville.

* * *

Fifteen players from the Lasky studio were the honored guests Tuesday night at the bi-monthly meeting of the Hollywood Business Men's Association at Hotel Hollywood. Fred Kley, business manager of the Lasky studio, acted as chairman and toastmaster.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

I HAVE always had such an abhorrence for Mr. Arthur Brisbane. He has been so cold and clammy in his remarks. He speaks so pointedly. He loves nature. He defies falsehood. He would die rather than declaim that which is advertised. He never became excited about anything. He kept his steady way. He has been receiving a steady salary. But, has Mr. Brisbane been dealing right? He goes back into ancient history. Let us come down to every day facts. Is not Mr. Brisbane buying property outside the limits of New York and improving it? Has he not bought property within sixty-five miles of New York, and is he not holding it for an advance?

* * *

Mr. Brisbane started in one time (not five years ago) to hammer the motion picture industry as he does the intemperance theme today. Mr. Brisbane owns today, at least the title is in his name, more than $30,000 worth of property that to the natives was not worth $10,000. He put cement pavements in. In fact, I believe, he got the local board of control to make every property owner put in cement pavements. He is a builder, but not of the motion picture. He is a builder at the rate of his salary. He is a great writer, but as a critic he is a miserable failure. He cannot become excited about censorship, he says. But, says he, "I believe that in the next campaign the man that studies this and uses genius to get at the facts will find it a very large factor." Then he says, "For instance, if they take what I believe you call a 'close up' picture of some of the things which may happen, you will do something worth while."

* * *

There is no artist born who could draw in paint a better picture than has been formulated by these words.

* * *

A champion of the people's rights was asked to speak. The question was "Censorship." He spoke about 20,000,000 years ago. He did not deal with the question of today. He stood upon the sands of the beach of the property he holds and controls—not as man to man. If he ever read the constitution of the United States (and he is supposed to have done so), he would go beyond his salary. The very county in which he owns property was the only one that voted for the Women's Suffrage amendment last fall.

* * *

Well, here is an influentive editor working for the Women's Suffrage movement. He believes in equal rights and privileges. He must be an equitable man. He must be a man that the motion picture people should be able to appeal to with confidence on this statement of facts. The Women's Suffrage Movement is based upon the principle of equality. Woman, according to the propaganda, is equal with man, with the addition that woman has a finer sense as to the duties of a citizen than man has. Concede all this. The first call of Women's Suffrage is equality. What is equality under the constitution of the United States? If the present laws discriminate against woman so far as the exercise of the ballot is concerned then there is no equality. But, say, an amendment is made to the laws and the women are given the vote. They win their equality.

* * *

But take the case of the South Carolina women who constitute the membership of the Women's Suffrage Association and who have petitioned the State Legislature for censorship on motion pictures. Are they for equal rights? Do they consider the constitution with respect to ALL?

* * *

A Pittsburg manager was warned that a certain scene of a popular motion picture had been censored and he should not produce it upon the screen. When the offensive (?) part was reached he had it enacted by living characters, and neither the police, nor the censorship board interfered. In fact there is nothing to show that the WOMEN'S Suffrage movement made an effort to show that there was any constitutional discrimination.

* * *

I am very sorry to see one of the oldest of the exchange men in the moving picture business opening an exchange whereby the smaller producers may have an opportunity to put on the market, through him, what they could not land with the regular concerns. The little man should have a chance at all times—if he is entitled to it; but the little man is responsible for the censorship agitation. He will not sell, because pictures bring big returns, he thinks. He hires studios to get his pet ideas in pictures. He thinks he has a mine. Others do not think so. But he makes a picture and gets one like our "old exchange man" to exploit it on a commission. Neither he, nor the exchange man, figure the loss that may be suffered by other good productions. The "fan" counts on his commission and the exchange man his rental. In other words, "ready money." This policy cannot run long. It may bring in quick returns, but the plant must die. Meanwhile the houses suffer by poor productions. The cheap manager finds himself in a hole and "must come back." The legitimate men suffer because the patrons have become disgusted, but the cheap exchange continues.

* * *

The great trouble is that many people who think they know how to write, and have in hand a scenario that they think is worth more than its actual value, have an idea that they can make more by producing the plays themselves. I will guarantee that there is not a reputable studio in existence that has not in hand more manuscripts that will better answer the purpose than nine-tenths of those submitted by the daily contributor. For instance, some old lady will submit a title based upon the romances of her life. It does not matter that the same theme has been treated upon before. "This is based upon life incidents." The script is rejected and the old lady proceeds to organize a company to have it produced. Of course (if she has the gasoline), she finds many backers. A young man has a father (who has exhausted all other means to get something in return) calls at a studio with a scenario and offers it "free gratis" on condition that he be allowed to play the hero. That is where the exchanges get an opportunity to afford an opening to those who cannot "get in with other companies." And there is the flashily dressed and beautifully powdered young lady. No, she has not had stage experience. She is an amateur. Her friends say she is a splendid type and should make a hit in pictures. "Have you appeared in public"? "Oh! Why, yes; quite frequently. Ask Mr. Violin, of the Skipum Cabarette. I was quite a favorite there."

* * *

And so they come along. Relatives and friends who appear at all the church festivals, social gatherings, cabarettes, dances, hop-scotches, and what else. All beautiful and full of ambition to appear upon the screen. Most of them do not want money. They want experience—not a few simply wish to see their faces (and have their friends see them) just once upon the screen.

* * *

Is it surprising that the trained people of the stage keep in the back ground rather than be thrown into association with the so-called "extras"? The stage is almost a past with many capable and deserving people. Many are going into pursuits entirely foreign to their calling and their life. Others who are tied to the theatrical profession seek havens in the studios. To meet some of the class spoken of is hard, but with professional grit, if not necessity, the army is steadily falling in line and it will not be long before the line between the stage and the studio will be entirely obliterated. So it becomes quite apparent that when we speak of the "Actors Fund" we mean all who are engaged in the amusement and entertainment of the public, whether it be on screen or stage. When the ripe time comes and the stage actor and screen actress crosses the St. George Ferry and they pass through the gates to the "Home" let the cry "Did you bring your trunk, George?" apply to his screen wife as well. Every picture man can afford something for the Actors' Home.

BROOKLYN MEN ORGANIZING FEATURE COMPANY.

The Kemble Film Corporation has been organized under the laws of New York. At the head of the company is William H. Kemble. James O. Miller is treasurer and H. Clark Mooney secretary and assistant treasurer. The three named constitute the board of directors. The capitalization is $75,000, of which one-third is preferred. It is the intention of the Kemble company to make feature pictures.

Mr. Kemble is president of the Big "T" Film Corporation and the W. H. Kemble Theaters Corporation. During the summer of 1915 he presented "The Birth of a Nation" at the Brighton Beach Music Hall. The Big "T" company is the distributor for Brooklyn and Long Island and for the Triangle. Mr. Miller is treasurer of the two companies named and of the Brighton Beach Music Hall Company, Inc. Mr. Mooney is associated with Mr. Kemble in his enterprises.

Farnham-Boone Service Bureau

New Concern Will Assist Directors, Players and Writers—Offices in Candler Building.

A MOTION picture service bureau planned along decidedly original lines has been inaugurated by Joseph W. Farnham and J. Allen Boone, two widely-known picture men and publicity experts, who have opened a suite of offices in the Candler Building, 220 West Forty-second street. The new firm will act in an advisory capacity for producers; will serve as business managers for directors, players and writers and will exploit the higher type of motion picture attractions.

Mr. Farnham is one of the most popular men in the picture game today. For some years he was associated with the Morning Telegraph, writing the "Gordon Trent" observations. Later he was associated with The Billboard, writing under the name of "The Big Fellow." He was general manager of the All Star Feature Corporation, but resigned this position to go "somewhere in France" and secure war pictures in the interest of the Carnegie Peace Foundation. For some time Mr. Farnham was advertising and publicity director for the Lubin Company, incidentally writing his views on plays and players in general under the name of "Penn N. Pensyl." He also acted as publicity director for the Ocean Film Corporation.

J. Allen Boone is widely known as a newspaper and magazine writer. He began his writing career as a special correspondent in Newport, R. I., and his humorously frank articles on "The Four Hundred" created wide interest. Later he was associated with the Philadelphia Press and the Philadelphia Evening Telegraph, as an editorial and special writer. Mr. Boone has traveled extensively throughout Europe and the Mediterranean countries as a wandering writer, and has been an extensive contributor to newspapers and periodicals, not only throughout this country, but in London and on the continent as well.

In speaking of the new service bureau, Mr. Farnham said: "We plan to make this service a big important factor in the motion picture industry. Mr. Boone and I have been working on plans for some time. We will have associated with us a number of men who are experts in every line of the profession, so that at all times we can give the manufacturer the highest type of service, no matter what he wants. We have so systematized this that we can, if the occasion arises, provide a client with a studio, get a good scenario for him, cast all the parts, engage a competent director and market his picture when it is finished.

"We are at present acting as representatives for a large number of directors, players and writers, among them being Tom Moore, Alice Joyce, Richard Buhler, Ethel Clayton, June Daye, Ormi Hawley, Alan Hale, Harry Meyers, Rosemary Theby, Lilie Leslie, Joe Kaufman, George Terwilliger, Frankie Mann, Louise Huff, George Spencer, Marshall Farnum, Jack Harvey, Wray Physioc, Rene Plaissetty, William F. Haddock, Joseph W. Smiley, Cortlandt Van Deusen, Walter Macnamara, George De Carlton, H. Allen Farnham, Harry Spingler, William Cohill, Walter E. Perkins, Charles C. Brandt, Charles E. Graham, Arthur Housman, William H. Turner, Ruth J. Bryan, Ethel Kaufman, Eleanor Blanchard, Julia R. Hurley, Tom Bret, John B. Clymer, Anthony P. Kelly, H. A. D'Arcy, Adrian Gil-Spear, Lawrence McCloskey, George D. Proctor, Shannon Fife, A. L. Stillman."

UNIVERSAL TAKES SCENES IN CATHOLIC CHURCH.

There are many people who would doubt the statement that scenes for a photoplay were made inside the sacred walls of a Catholic church, but such scenes actually were made in the Church of the Blessed Sacrament at Hollywood, Cal., for a feature production by one of the producing companies of the Universal Film Manufacturing Company.

That all denominations are strict in connection with the use of their houses of worship for anything other than religious purposes is well known, and that the Catholic church is even more firmly opposed to the use of its edifices for any purpose whatsoever outside of matters pertaining to its own particular faith, is a thoroughly understood fact the world over. However, when Vice President and General Manager H. O. Davis of the Universal Company made it known to several of his close friends connected with the Catholic church that one of his companies making features required the use of an interior so that the church scenes would be perfect in every detail, permission was secured for Mr. Davis to film the interior of the Church of the Blessed Sacrament at Hollywood.

To Solve "Children" Question

Cincinnati Exhibitors Will Give Special Programs in Ten Theaters for Children Only.

CINCINNATI, OHIO.—In order to give a fair test to the plan of offering programs specially prepared for audiences of children, Cincinnati exhibitors have offered to see that not less than ten theatres, located in various parts of the city give such programs regularly until a success or failure of the idea is fully demonstrated. This was decided upon at a meeting of a special committee of the Cincinnati Motion Picture Exhibitors' League, of which Manager Charles Weigel, of the Alhambra, is chairman.

The meeting was attended by representatives of the Women's City Club and the Women's Civic League, who urged the desirability of programs for the children, and Mr. Weigel and his fellow-exhibitors promptly showed their willingness to meet the public half-way on the proposition. "This would be in the nature of a test," Mr. Weigel pointed out. "We exhibitors are willing to do all in our power to determine the value of the plan from a business standpoint. Of course, if we should find that such programs were not patronized we would be compelled to discontinue them." Suggestions will be received from the women's organizations and from local educators as to just what is wanted for this purpose, and it is expected that before long something can be done to try out the plan, which has met with pronounced success in other cities.

ETHEL CLAYTON.

ETHEL CLAYTON, for the past four years one of the leading feature stars with the Lubin Company, with sixteen big feature productions to her credit, has become a permanent member of the World-Equitable Corporation and within one hour of signing was allotted the principal female role in "The Woman of It," in which Carlyle Blackwell and Paul McAllister will appear opposite her and which will be staged at a point somewhat distant from Saranac in the interior of the Catskills and Adirondacks. Miss Clayton's contract with World and Equitable was signed twenty minutes after she arrived in New York from Philadelphia.

Ethel Clayton.

Miss Clayton appeared in no less than sixteen features during the past three years, the more important ones of which include "The Lion and the Mouse," "The Gamblers," "The House Next Door," "The Fortune Hunter" and "The Wolf," and recently completed her final appearance for her former company in "The Great Divide." Miss Clayton left the screen two years ago to play the leading role in William A. Brady's production of "The Brute" and returned to the screen later, preferring the silent to the spoken drama.

World and Equitable have an ambitious program arranged for the popular screen player. Her appearance in "The Woman Of It" will introduce her to her great following on the World program, after which, it is thought, she will be seen about every ten weeks in either a World or Equitable production. "The Woman Of It" is now in the course of construction at the Premo studios.

VICTOR DE LINSKY IN "THE KISS OF HATE."

Lieutenant Victor De Linsky, retired from the Russian army after being wounded seven times, and decorated for valor with the gold and silver cross of the Order of St. George, plays a prominent role in "The Kiss of Hate," a forthcoming Metro feature picture in which Ethel Barrymore is starred. It is a story of Russian romance and intrigue, and the Lieutenant was quite valuable to William Nigh, who directed the production, because of his knowledge of Russian official life

Doings in Cape Town

Picture Theaters in Far-Away South Africa Report Good Business—American Subjects Popular.

(From Our Special Correspondent.)

Cape Town, South Africa.

NOTWITHSTANDING existing war conditions, business in Cape Town continues to maintain its usual steady standard. The African Films Trust, Limited, which now has acquired control of practically every picture theater of any importance in South Africa with the outstanding exception of Fisher's Elite Bioscope, Cape Town, has devoted special attention to the importation of good films for their theaters, and the South African public has no reason to complain of the quality of the films now being submitted.

Cape Town has been the center of much interest to the cinema world during the holiday season. Fisher's, at the Grand theater, has been presenting some exceptionally good subjects, the result of their enterprise being that the healthy notice "House Full" is to be seen nightly. Among the best features shown at this theater recently have been World Films, "Alias Jimmy Valentine," "The Dollar Mark" and "When It Strikes Home," the first mentioned two featuring Robert Warwick, who at once found much favor with the Cape Town picturegoers. The Universal serial, "The Master Key," is now running to full houses, and the thrilling adventures of John Dore and Ruth Gallon are eagerly followed by hundreds each week.

Lawrence Craig, A. R. C. M., late violinist leader of the Cape Town Municipal Orchestra, is now solo violinist of the Elite Orchestra, under the direction of Isidor Fisher. A feature of the entertainment at the Grand theater is the splendid rendering of the latest American and English musical selections.

The Alhambra Picture Palace, the Trust's premier Bioscope theater, has had a good run of business, and some excellent films have been featured at this large hall. Among the best have been the London Company's "Ashes of Revenge," "The Easterbrook Case" (Vitagraph), "The Pit" and "As Ye Sow" (World Film). The much discussed film, "Three Weeks," is now being shown. The Cape Town public opinion on this film is that while, from an artistic point of view, this subject leaves nothing to be desired, it is more than a pity that the undoubted art and outlay could not have been expended on something better worth while than what Justice Younger has accurately described as "a glistening account of adulterous sensuality." It is a pity, too, that the cinema, with its opportunities for the education and amusement of the masses, should be made the means of advertising a distinctly immoral book such as the one in question. Notwithstanding the outcry against the showing of this film, packed houses have been the result, and the management of the Alhambra has decided to extend the period of the showing of "Three Weeks" for another three days.

Manager Phillips, of Wolfram's Bioscope, reports good business at his theater, where also a splendid selection of films are always to be seen. The London film, "A Garret in Bohemia," was recently shown to large audiences, and several other exceptionally well produced features have been included in the program at this popular "two-houses-a-night" show.

Of the suburban theaters, Jackson's Regal Bioscope, Wynberg, is drawing large crowds nightly, and has been presenting some good films of late. The Lyceum theater, Observatory, has no cause to complain at the support of the public in this district, and it, too, has the reputation of always providing an enjoyable evening's entertainment.

Much interest is being aroused throughout South Africa over the new African Films Production Company. The public is eagerly looking forward to seeing the first picture, "A Story of the Rand," which is now nearing completion at the studio in Johannesburg. Lorimer Johnston, formerly producer for the Vitagraph Company, recently toured the country in search of suitable places and settings for future productions, and is expected to arrive in Cape Town at an early date. It is surprising to hear of the enthusiasm which is shown by numerous applicants for positions as players in the new company. From all parts of South Africa inquiries are received, and there is no doubt that at some near future date this country will be assisting the British trade in no small degree by offering some of the World's best photoplays, produced and entirely completed in one of Mother Britain's youngest colonies

GUY HEDLUND NOW UNIVERSAL DIRECTOR.

Guy Hedlund has begun work as a producer with the Universal City forces, and for a time will stage comedies. His first production is entitled "H. Oboe Rhodes—Wild Animal King," and in this comedy Paul Bourgeois, the famous trainer of wild animals, enacts the title role, while the support includes Miss Jean Taylor, leading woman. Florence Noar and Joe Martin, the latter being an educated orangoutang. The scenario, which was written by Frank M. Wiltermood, Universal staff author, involves the use of the entire menagerie of wild beasts at the U studios, all of which will be used to create laughable episodes.

SELZNICK HAS NEW PRESS AGENT.

E. Richard Schayer, who for the past few months has been promoting publicity for the World-Equitable Film Corporation, resigned from that position last week to align himself in a similar capacity with Lewis J. Selznick, president and general manager of the Clara Kimball Young Film Corporation. Mr. Schayer was formerly a press representative for the late Henry B. Harris, Henry W. Savage and Klaw & Erlanger, and at other times a prominent correspondent of the New York World and Herald.

Annual Outing of Staff and Friends of Fisher's Elite Bioscope, Cape Town, South Africa.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

WHERE DOES THE CHURCH STAND.

The growing relationship between the church and the moving picture is sufficient reason for our giving prominence to the view of two leaders who are writing and working for the best uses and results of the moving pictures both in theory and practice in the churches and educational institutions of the United States.

The first article is written by Mr. Orrin G. Cocks, advisory secretary of the National Board of Censors and contributed also to a leading religious periodical, and the second one by a New York clergyman who is a leader in the use of the moving picture as an aid to his church work. Every one to whom this subject is important should be given an opportunity to read these articles.

The Church, which is concerned with the sources of action, must recognize the power of this new instrument for the entertainment and the instruction of the people. Countless thousands who respond but seldom to the call of the Church and her teachings are thronging daily to the picture theaters. Here they see presented in the most vivid and gripping manner the interplay of motives and emotions. They *think*, as they follow the fortunes of the hero and the personification of evil. They develop habits of mind which make it easier or more difficult to venture into the experiences of life. This is no new plaything of a few persons who are amusement mad. It is an ever-changing vital force which catches people when they are care-free and relaxed. It must be reckoned with and guided in its development that it may do its share in molding character in wholesome ways.

Why is there so much inertia and dead weight of opposition to the motion picture on the part of the Church? Is it impossible for the show to be decent and wholesome, even if it is purely for amusement and for the brightening of life? Must things be frowned upon which are not serious, ponderous and uplifting? Must church people continually eye the motion picture askance and be ready to pounce upon minor weaknesses? Shall the Church lose influence by refraining from whole-hearted approval of the photoplay which is within the limits of cleanness and decency? Shall the motion picture be called the most formidable rival or competitor of the Church when it can be made to assist? It is undoubtedly the fact that the Church has withheld its sanction to this form of public entertainment. Here and there daring individuals have set themselves against the current. The Federal Council of the Churches of Christ in America, through its Social Service Department, is now granting an approval. Those daring souls who have recognized the desire of the people for the joys of life have been surprised at the returns in interest in their message and the institution which they represent.

Possible Uses: After discussing some of the principles involved, a series of questions present themselves centering around the use of the motion picture. Some of these, like the problem of the Sunday opening of motion-picture houses in cities, cannot be discussed in this article. A minister in Denver concluded that it was far better for him to co-operate with a neighboring exhibitor than to introduce the motion picture machine in his church. This arrangement began by the expressed willingness of the exhibitor to help raise the money needed to put a new roof on the church. The results of this friendly interest were so complete that little money needed to be raised elsewhere. Following the venture, the minister established such close relations with his friend, the exhibitor, that he often came over to the photoplay house for a five-minute talk after some specially good film, to drive home the moral. The results in establishing new relationships and increasing the attendance at church have been far-reaching.

Actual Experiences.

A minister in Sweetwater, Texas, arranged with an acquaintance, who was an exhibitor of another denomination, to use his house on Sunday afternoons for a combination service of music, pictures and address. When he changed his parish to Jonesboro, Arkansas, he was able to develop the same friendly relations, and now speaks to an audience of from five hundred to eight hundred and uses carefully selected films with a religious or moral tinge, which seem to be effective in changing the lives of individuals in his audience.

The junior congregation in the Christian Church in San Jose, California, have used motion pictures for three years with success. W. G. Brewster says, "We have found the service to be the most valuable point in contact with the unchurched population of our city we have ever discovered. People who could not be induced to enter a church building for a distinctly religious service can be induced to come and see the pictures on Saturday afternoon. Thus it becomes a stepping-stone to a closer affiliation: the habit is formed, they begin to feel at home in the building; their steps turn naturally in our direction, and as invitations to attend our Sunday service are always presented before our junior congregation, the closer approach is made natural and easy. Especially is this true in connection with our foreign-born population. It has been a feeder for our Bible school and was a vital help in enabling us to have a school on Sunday a week ago with an attendance of 1,149. The attendance upon our regular church services has noticeably increased with a splendid gain in our evening service."

Are Proving Attractive.

A few clergymen have recognized the value of the motion picture in attracting the people in the small villages and rural neighborhoods for community purposes. They have felt the drift toward the cities and have attempted to meet it in a manner similar to that of Mrs. Porter in her new book, "Michael O'Halloran." The lives of many persons in rural communities are devoid of amusement. Such persons lead their independent lives on farms and have little of the community feeling which makes the city so attractive. When the motion picture is introduced into the parish house, the school, or the church, immediately the people gather and find themselves neighbors and friends. This instrument, which brings the world to their door, is the means of developing community centers and a common purpose. The Rev. H. F. Robbins, of Canasagera, New York, has a thrilling story to tell for those who have ears to hear.

For the Young People.

But what of the young people? They are at the same time the inspiration and the despair of clergymen. They will have enjoyment. They will play. They will go to the motion picture whether you want them to or not. The appeal is stronger than the prohibition. With the development of self-consciousness, they determine that they will not be preached to continually. All life becomes an adventure and they will have their part in it. They desire the good rather than the bad, but they want something all the time, whether it is good or bad. Left to themselves, they will choose good, clean fun and wholesome thrill as well as judicially presented education. Nothing is gained with them, therefore, by polemics against the motion picture. When there is absolute opposition, the young person decides that this comes from narrow bias and the formal spirit. He reacts against the advice and warning which may be wise and sorely needed in other lines.

The age of transition from youth to manhood and womanhood marks the greatest falling away from the church. Possibly some of this can be arrested during this time of strain and stress if recognition is accorded to fundamental needs and support is given to such agencies as the motion picture in meeting these needs.

Their Social Influences.

People are slowly recognizing the social influences of the motion picture, which have developed as by-products of its growth and appeal. Will you call to mind the aimless wanderings of hosts of young people on week days and Sunday nights in your town? Thousands of these were on the street in small groups, searching for friendship, excitement and mates. Many of the social and moral barriers were let down and parents were given many a heartache and struggled to avoid or hide many a scandal. A certain amount of this is inevitable with every generation. But with the coming of the motion picture, another element has been introduced. All through the day in the shops, factories and stores, on the street and in the cars, the films in the neighborhood picture houses are being discussed. These same young people, in large proportion, now find their way nightly to the "movie," and are at least held under the spell of something more impersonal than one another.

Their Holding Power.

The motion picture has demonstrated in scores of cities and towns that it has a more powerful hold upon the men than has the saloon. Liquor licenses are falling off, the corner saloon disappearing, and sobriety in the home of working men is supplanting the spending of money across the bar. All of which demonstrates incidentally that human nature is good, and that when it has the opportunity to choose between the higher and the lower, all other things being equal, it will choose the higher. Here, then, is a great new art which has laid hold of all classes of people. Its ethical influences are far-reaching and vital. Whether we desire it or not it is here to stay.

The part of wisdom would seem to direct that the Church co-operate in its development, and utilize it in every possible way in religious instruction and in reaching the unchurched masses.

A PLEA FOR MOTION PICTURES IN THE CHURCH.

By Rev. Christian F. Reisner, Pastor, Grace M. E. Church, New York City.

Motion pictures are a valuable asset to the church—18,000,000 see them daily. Men who formerly patronized the saloons now go home to find a happy instead of complaining family, who are eagerly looking forward to going out with him to see motion pictures. This habit has actually injured saloon patronage and united families that were otherwise estranged.

Eye-gates let in valuable information. The stereopticon has been for years a valuable helper of the church and Sunday School. Everyone has a more vivid picture of conditions when the life is reproduced in actual motion. If there is no objection to a stereopticon, there can be none to motion pic-

tures, for they are individual pictures run through faster than when the stereopticon is used.

Wesley would not permit a musical instrument in the church; some are still shocked by the use of an orchestra. High Price Huges got a hearing in London with a brass band, which he utilized when he opened St. James Hall. Motion pictures attract, but they also teach. If there is no intrinsic harm in them we are foolish to refuse their use.

Children have few pleasures in a great city. To give them happiness is to bring them nearer to God. If we have the lads in a church they will not fear it, but it will place itself in the center of their affection because it brought them happiness.

Prof. Wirt is installing motion pictures in all schools under the Gary System. The auditorium is utilized all day by different classes, who look upon the things they have studied in books and see them moving in actual life. City children see little chicks growing, cows feeding and being milked, plant life developing and a thousand other things which would otherwise be absolutely foreign to them.

Why should the church hesitate to use motion pictures to teach religion, such as is done by "From Manger to the Cross?" Why should the church fail to supply entertainment by utilizing the best drama and other feature reels which reproduce great literature?

Many of the great companies who make reels are organizing educational departments. The Paramount Pictures Corporation have made possible pictures more instructive than any book and compellingly attractive.

Every new church now erected is fitting itself to show motion pictures. Grace Methodist Church, in New York, early recognized the value of this, and four years ago installed a modern projection apparatus.

The Sunday School can study missions and Bible truths by its aid. For four years, thousands of children have been given hearty laughs every Sunday afternoon. People have been entertained Saturday night with clean, wholesome Paramount pictures. On Sunday nights motion picture reels are employed to give a local atmosphere to a particular kind of service. For example: When a Southern service was held, a reel depicting cotton growing, picking and handling was used while the choir sang Southern melodies softly. During the snow service, an Arctic exploration motion picture was shown. When the sermon dwelt upon total abstinence, a wonderful reel exhibiting trained wild animals was secured. When City Mission work was discussed a reel taken from actual life was secured which portrayed the redemption of a drunkard as he passed through the work of Morgan Chapel, Boston. The life of Jesus taken in Palestine and depicted in the reels called "From Manger to the Cross" was used during revival meetings, etc.

Other pastors, advised by the writer to use such pictures, write that conversions actually resulted and churches grew generally along all lines.

FILMS AND FOREST FIRES.

Wild life of animals, fishes and birds will be shown by Mr. G. D. Pratt, Commissioner of Conservation, in his address to the Commonwealth of Greenwich, N. Y. City. "The Match in the Forest," one of the films to be shown, is an actual picture of a forest fire started by a match. Mr. Pratt is a man of great wealth, who is filling the office of Commissioner of Conservation out of a pure desire to help in a good and great work and is using the moving pictures to arouse interest therein.

EDUCATIONAL EVENINGS.

Some time ago we noted the trial of this plan for the purpose of giving emphasis to the value of such a class of pictures which would repay any evening spent in seeing them. This does not necessarily mean that all pictures should be of a strictly educational character, but rather that they should be so selected that everyone would feel that not only had the evening not been wasted in a passing and perhaps unprofitable amusement, but that positive advantage had been experienced and profit and pleasure combined, so that the profit became the superior factor. In Pittsburg, Pa., an Episcopal church has tried several of these "Educational Evenings," and is now venturing on its third series with the assurances of former successes as the guarantee of future more than satisfactory results. The pictures are, as a rule, such as require the aid of a lecturer, which only enhances their value.

In Philadelphia the churches and schools are rivals for the securing of several Atlas projectors, which are being given by the "North American" for the purpose of increasing the popularity of motion pictures as educational entertainers. Whatever commercial advantage may accrue to the donors of these machines, the benefit gained by the winners will be by no means a small one, and the cause of educational kinematography will be advanced, any lawful means whereby this end can be secured should be encouraged.

NEW HOUSE FOR BEACON, N. Y.

The Paragon Theaters Corp., of Beacon, N. Y., has purchased a lot in that town upon which it will erect a first class moving picture theater. Louis B. Jennings is president of the company, and the house will be operated by Miss Annie Rothery Meyer.

USES MICROSCOPE IN EDUCATIONAL SUBJECT.

Walter A. Brind of New Company Shows a Short Water-Life Picture That Will Interest.

WALTER A. BRIND is showing to exhibitors a bit of micro-cinematographic film which will provide an interesting diversion for picture goers. In the nearly 700 feet of film which marks the initial subject issued by the Educational and Scientific Film Company are shown the development of bacteria from a powdered lettuce leaf dropped in a glass of perfectly good drinking water, and allowed to ferment. Then come the infusoria—oval shaped, larger animalculae, the product of infusion of the vegetable matter in water. These consume the smaller bacteria, or such of them as they can surround.

The daphnia, or water fleas, follow. These tiny inhabitants of stagnant water in turn get after the infusoria, and for the latter there fight also the cyclops, cousins of the daphnia. The scenes of the daphnia include some unusual X-ray anatomical views of the little crustaceans. The heart, situated over the shoulder, is seen to pulsate, and the circulatory fluids performing their functions. The organs of digestion are visible.

Daphnia, or Water Flea, Magnified Many Thousand Times.

We are next introduced to the hydra, or fresh-water devil fish, which is a boneless or invertebrate "monster" (actually a scant quarter of an inch in length), possessed of five tentacle-covered "arms," radiating like the points of a star around a central point, in which is located the mouth of the animal. At the other extremity of the "stem" or body of the hydra, descending from the radiating arms, is a "root" or base, by means of which the hydra anchors itself to any stationary object, such as a stem of a plant, etc. The arms reach out continually in search of living food, infusoria, bacteria, daphnia, cyclops, etc., which are seized as soon as touched and drawn into the capacious maw of the ravenous octopus-like animal, there to be absorbed by muscular action. The young hydra is seen to branch off or bud from the parent stem, eventually detaching itself and establishing itself as a separate being.

Hydra, or Fresh Water Devil Fish, Showing Young Hydra Branching Off. Magnified Many Thousand Times.

The following scenes show how other living beings benefit by the existence of these tiny animals. We see the exquisite Mexican sword tail fish, a lovely pair of them, chasing and evidently greatly relishing the wily and elusive daphnia. The closing scene shows a superb growth of Japanese fantail and telescope goldfish, also dining on daphnia.

Walter A. Brind, who is responsible for these photographs, is the author of "Domesticated Fish," a work which has been commended by scientists, Associated with him in the Educational and Scientific Film Company are Max Beck and Frank De Maria, the latter of whom is the cameraman. Mr. Brind praised the painstaking work of Mr. De Maria. It was his knowledge of photography, combined with Mr. Brind's microscopic apparatus and researches that made the films possible. There will be more of these subjects. The temporary office of the company is at 98 Sixth avenue, New York.

Real Stories from Reel Studios

By Thornton Fisher.

Familiar phrases—"Believe me I wouldn't recognize that as my own scenario if they hadn't said so!"

* * *

Commodore Blackton in behalf of the Vitagraph donated several reels which were projected at the Newspaper Illustrators' dinner given at Castle Cave the other night. Mr. Blackton was one of the "boys" himself years ago and can sympathize with them. Anything to make a poor newspaper artist happy.

* * *

General Film current releases gleaned from the Moving Picture World "Bill Peter's Kid" went down "The Road of Many Turnings" into manhood. When he emerged from the "Human Cauldron" he saw "From Out of the Past" the shadow of his former self and saw remorsefully that he was not "The Man He Used to Be."

* * *

Why picture directors lose their appetites for dinner—When they see their picture projected with twenty-eight of the most important scenes cut out on which they have labored and lost sleep.

* * *

When Director Eugene Nowland, late of Thanhouser, studied music he determined to be one of the head liners and eventually became a premier virtuso. And instead of stopping with two or three foreign languages he learned to speak eight of them fluently. And to-day it is not difficult to discover why he is one of the most thorough and efficient directors of the motion picture craft. His personal organization consists of himself, a secretary and librarian, camera man and an unusually complete experimental laboratory in his own home. There also he has assembled one of the largest and most valuable collections of pictures in

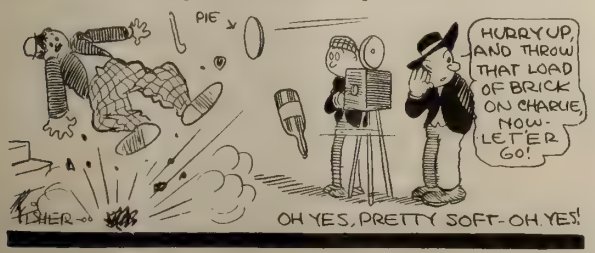
the country. History, costumes, myth and fiction are represented and these are systematically filed for ready reference when needed. Add to this a vivid imagination with a capacity for hard work and you know what factors have made Nowland a master craftsman.

* * *

Sam Spedon, who like the busy little bee, buzzes busily all day long, is buzzing around town now for Vitagraph. Having, like Alexander, conquered a few worlds down in Flatbush, Samuel is on the outside now polishing up the rifle for some new ones to conquer in the name of the Vitagraph. His headquarters will be the V-L-S-E offices.

* * *

Pretty soft for Charlie Chaplin, eh! (Say, on the level 4,672,591 of our acquaintances have pulled that line of conversation during the past two weeks). Yes, now all together—let's say it again—Pretty soft! About as soft as standing in the trenches on a busy day. Still it would take considerable argument to convince us that Charlie is a loafer.



Alan Hale has left Lasky and is back on Broadway again. Alan brought his mustache back with him, too.

OH, ISN'T IT NICE!
SOLID GOLD, MISTER-IT'S YOURS FOR 3 BUCKS!
BY HECK, HE DON'T STING ME!
ALAN HALE IS BACK ON BROADWAY
SO IS ART HOTALING

And the w. k. comedy manufacturer Art Hotaling also is braving the rigors of a New York winter after many happy days in the balmy south.

John Emerson

JOHN EMERSON, former Frohman star and stage director and now having emerged from one to the other in the Triangle-Griffith forces, once said that motion pictures were a good thing for the stage in that they were creating an audience for the legitimate drama. He believed then that people would soon tire of the pictures, and, having formed the habit of theater-going, would give their patronage to real plays. "The Flying Torpedo," a Triangle feature in which John Emerson was starred last fall before he became a full-fledged director and produced features with Dorothy Gish and Douglas Fairbanks and is now working with Sir Herbert Beerbohm Tree in "Macbeth"—goes out to Triangle exhibitors next week. So John Emerson has changed his mind and refers to the fullness of the ignorance with which he formerly lifted up his voice.

John Emerson.

"Having now acquired a broader knowledge and better perspective of the subject," is Emerson's conclusion, "I now think that the stage has been creating an audience for the pictures. Tremendous things are being done in pictures—bigger things than were ever dreaded of in our stage philosophy. The better directors are getting vision, and are carrying the people along with them. Those who have loved the drama and have become disgruntled at its decadence are turning in ever and rapidly increasing numbers to the broader and more inclusive art of the pictures."

Emerson's entire career has made him an acute observer of conditions, as well as a thinker. Hence the economic problem invited him to discussion.

"In a stage production," he says, "one must keep an eye constantly to the keeping down of the cost, because of the uncertainty of the returns. But where a picture is made under a prearranged program, the market is assured and expense need not be spared.

"Directing and writing for the films are the exact opposite of directing and writing for the stage. On the stage one must confine himself to three or four settings and three or four short periods of time, while the screen production may be expanded indefinitely.

"The reason, I believe, why so many dramatic directors fail in pictures is that they ignore or refuse to learn the special technique involved. But the experienced stage director, with an open mind, has the great advantage in pictures of his training in eliminating unnecessary details and building the important situations. He has the clear dramatic vision, sharpened by experience; he has a sense of dramatic values, and knows what will make a dramatic picture."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

One of the Hustlers.

THIS is Charles Decker, one of the hustlers, and manager of the Majestic, Grand Junction, Colo. We offered to run Mr. Decker's cut lately and he writes that he has the nerve if we have, so here it is.

CHARLES DECKER.

Mr. Decker adds that his first appearance in this paper was about ten years ago when it was about the size of the present Universal or Mutual house organs. In those happy times he broke into print because he was arrested every day for running a phonograph as a ballyhoo for the Luna, Akron, O. Later he went to Denver and was engaged by H. T. Noland for the advertising department of the Swanson Film Exchange and presently was put in charge of a "sick" house. In ten months he not only had the invalid on its feet but had absorbed the opposition theater, and he was then transferred to the Majestic, where he has been doing a lot of stunts that have been recorded in this department from time to time, including the overwhelming defeat of a proposition to close the picture theaters on Sunday, using for that purpose his house organ, The Movie Fan. In a recent letter, Mr. Decker says:

> I attribute my success entirely to advertising. I am continually at it in the day time and sleep it at night. Many of the original advertising ideas I actually dreamed while asleep at night. I read every column of the Moving Picture World and will say that it was a great factor in winning the Sunday Movie Election here recently, as I certainly "copped" some valuable information from its columns to run in the Movie Fan.

One of his recent stunts was a "merchant's matinee." He sold the house to a list of shops and gave them each space in the house organ. He ran a special entertainment in the morning for the kiddies to get them out of the way, and not only brought many strangers to the theater but showed a profit over the usual takings for the day. This differs from the old and still good merchant's matinee in that it is run but once.

This form of merchants' matinee is more like the prevalent dollar day. Each advertiser offers at least one special bargain to coax the crowd and all give, in addition, the free tickets to the show. The essence of the idea is offered in this clipping:

> This day has been set apart by the Merchants of Grand Junction as a
>
> BIG DAY OF SPECIAL BARGAINS
>
> No matter if you live many miles from Grand Junction it will be worth your while to come to our city on Saturday, Sept. 11, and load yourself down with the greatest bunch of Real, Genuine, Bona Fide Bargains ever offered! Don't throw this paper aside—read every Bargain Advertisement it contains. Bring the paper with you for reference. It carries to you the saving of Hard Earned Dollars and Cents!
>
> EACH MERCHANT OFFERS AT LEAST ONE SPECIAL BARGAIN ON A STAPLE ARTICLE
>
> and without exception you will find many more when you visit their various stores on this Special Bargain Day

Doing Well.

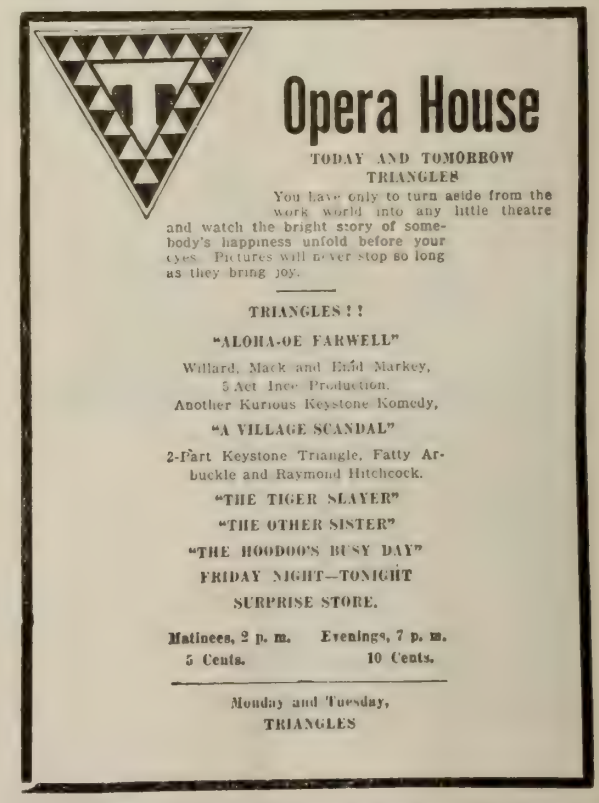
Merrit and Casazza, of the Novelty, Malone, N. Y., send in a program that does very nicely. It is done in black on heavy news stock and evidently in an office not well provided with type faces. The printer does the best he can and the titles stand out in their places because they are not required to fight a lot of other black type. We think that the house could do better to run the full program on the two inside pages and move the house talk now on page two over to the back page. If this is done, the advertisement now on the back can be run under the program if it is well separated or perhaps the house can get two advertisements to run side by side. It would also be a good plan to set these inside pages as a 2-column single page, getting a little more space and holding the announcement together better. The program does well as it stands, but would work better rearranged.

A Twelve-Page Folder.

The Regent and Colonnade, Brooklyn, send in a new form of program and, probably following earlier comment, add a line to the effect that it is the same show in both theaters. They offer some departures from the usual folder. Each day is given a page and there is, of course, the front. The other four pages are given to cuts of the players in the current films, the underline stating the play and the date. By using relatively small types the page is given a good display and yet a type page only 2½ by 4½ is used. The same holds good of the front page, where an intelligent handling of the type matter gives the proper display for the *two* house titles and addresses, the dates, a catchline and other material. It is not the size of the type, but its proportion to the other matter that makes it conspicuous, and we have seen programs twice the size and with type three times as large that gave less prominence to the lines needed.

Got a Governor.

H. A. Chenoweth, of the Opera House, Milford, Mass., sends in a dodger for a propaganda film showing Louis D. Brandeis and former Governor Walsh, of that State, both of whom are in the public eye at the moment. It is timely even if it is semi-advertising. He also sends in some of his newspaper work, two-column advertisements along the general lines of the cut shown. This is a two-column space, and


Opera House
TODAY AND TOMORROW
TRIANGLES
You have only to turn aside from the work world into any little theatre and watch the bright story of somebody's happiness unfold before your eyes. Pictures will never stop so long as they bring joy.
TRIANGLES!!
"ALOHA-OE FARWELL"
Willard, Mack and Enid Markey,
5 Act Ince Production.
Another Kurious Keystone Komedy,
"A VILLAGE SCANDAL"
2-Part Keystone Triangle. Fatty Arbuckle and Raymond Hitchcock.
"THE TIGER SLAYER"
"THE OTHER SISTER"
"THE HOODOO'S BUSY DAY"
FRIDAY NIGHT—TONIGHT
SURPRISE STORE.
Matinees, 2 p. m. Evenings, 7 p. m.
5 Cents. 10 Cents.
Monday and Tuesday,
TRIANGLES

by setting most of the matter in single column measure it stands out from the page better than would the same space filled with type. It might be an even better makeup to cut the triangle into the border instead of placing it just below the rule.

Window Cards.

M. H. Starr, of the Washington, Detroit, sends in some window cards for "Tennessee's Partner." They are well displayed, but we think that the card would do the house good if the house name rose to the top of the announcement. Instead, the top line announced that Jesse L. Lasky presents the play. The house name should be the first thing to catch the eye, but here it is buried in the body of the card. The name of the house is the most important fact to the house and that should be the first thing brought to the attention of the casual reader. After that should come the name of the play or the star, ac-

cording to the relative importance, and then the date. All printing should aim to present these four facts in that order no matter how the rest of the display may lie. To the man who goes to the shows, the house should be even more important than the producer of a certain story.

A Hepworth Scheme.

The Hepworth "Union Jack" booklet has been replaced by a new form, an eight-page nine by eleven inch monthly called the Picture-Play paper. It offers a new idea in giving the bookings of its films listed by towns, the entries running:

AXMINSTER. Cinema, 16-18, L.
ATTERCLIFFE. Globe P. H., 20-22, I.

Here the date is the day or days of the current month and the letter represents the particular subject booked. It forms an incentive to advance bookings and helps the houses, since the paper is intended for general distribution to the public, on a subscription basis. It is lavishly illustrated with well printed cuts of scenes from the plays and should have a good influence. A trade supplement will be issued every other month beginning with February.

Advance Work.

The Orpheum theater, Huntingdon, W. Va., is getting ready to open. G. C. Sullivan laid in a copy of Picture Theater Advertising and then went to work, with the result that almost daily before the opening the daily paper carried from a quarter to half a column of stuff. When the organ came, instead of hiring an expressman to make several trips to the freight station six trucks were hired and the organ went up as a procession, properly plastered with banners. One section of the organ would have attracted small attention, but the six in line made people realize that it was some organ in a physical as well as tonal sense. Another way it was announced that a famous concert singer was to take up her residence there—and sing at the Orpheum, and so on, with the result that the house will open to a running start.

A Jitney Treat.

Walter Murphy has been doing stunts in Two Harbors, Mich., where he runs the New Star. His letter explains his idea:

> In advertising the "Mysteries of the Grand Hotel" we put out Teaser-cards offering a reward, etc. This got them talking, fighting and betting money. Then early this morning we put out the handbills explaining the cards. Gave free tickets to all children. Made house to house canvass and delivered free ladies' tickets. Passed out Jitney Treat tickets for the men at noon when they came from work.

The card is a straight reward card with nothing to give any hint that it was an advertising scheme, the text reading:

> $1,000.00
> For the Capture of the Crook who Robbed the Grand Hotel. Or for any Information regarding the stabbing of Don Lewis or the overpowering and attempt to Kill Detective Killon.
> THE GRAND HOTEL.

After this had sunk in the hand bill came along with this explanation:

> CAPTURED!!
> The Crook Who Robbed the Grand Hotel Has Been Captured. The Ruffian Who Stabbed Don Lewis is in the City Jail and the Villain who Attempted to KILL Detective Killion is Tied Hand and Foot. All Done by the Clever Detective Who Gets the $1,000.00, and You Can See Just How all this was Accomplished in the Greatest of all Crook Detective Pictures ever made at the

The house name follows. The ticket is headed "Jitney treat for men," and announces that the ticket and five cents will admit any man to the theater that evening and adds, "All ladies free. Bring the ladies with you." Children were passed in without charge at the matinee performances. It is small town stuff, for the tacked cards will not attract much attention in a city, but a series of reward cards will set a 10,000 or 15,000 town by the ears for a few days. Care should be taken not to put them out too far in advance or the exposure will come, as interest is on the wane. Probably three to five days would be best.

Likes It Himself.

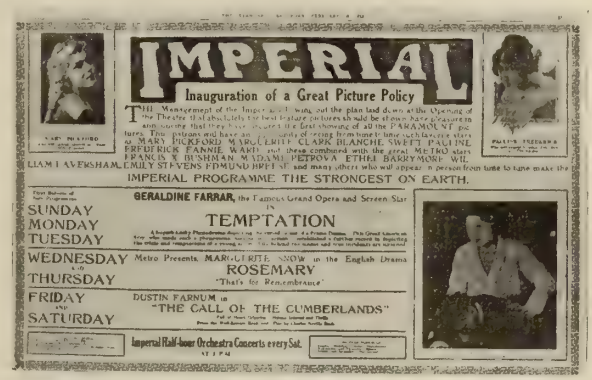
Ralph Durfae, of the Millerton Opera House, Millerton, N. Y., sends in a card he mailed to every woman in a radius of fifteen miles from his house, which shows he believes in spreading his advertising when he starts in. The card is a fine quality of blue stock, printed in a good black and from a type that simulates an engraver's script. It announces "Such a Little Queen" and we think that Mr. Durfae likes the card himself—he should. The card and envelope do not match well in color, but it was sent out to look like a personal communication instead of carrying the house stamp and no woman can resist reading anything that looks like an invitation or a wedding announcement. It was probably an expensive job, for the stock is unusually good, but it paid to go to some expense to gain attention.

A Calendar.

J. A. Carrier, of the Apollo, Peoria, Ill., sends in a monthly calendar which he distributes to business places for display and which are given to those patrons who ask for them in response to a slide which announces that they may be had. The card is four by six with the calendar in red and the titles in blue. As the date boxes are rather small, the blue covers up the red dates almost too much. It would be better to pull in the matter at the top of the card and raise the boxes to permit the numbers to be printed *between* and not under the blue lines. This could be done without increasing the size of the card and a change of type would give the same legibility in a smaller letter. The idea is excellent, but it should be made more nearly a calendar, though Mr. Carrier writes that the cards are in demand.

Took a Half.

Two or three years ago half or full-page advertisements in the daily papers were so scarce as to excite comment whenever they were used. Now they are so common that they have to be unusual to excite comment. The Famous Players Film Service, of Montreal, sends in a half page used by the Imperial in announcing its change to Paramount. The layout may help others in laying out their own work. In so large



a space it is not always easy to hold the announcements together, but here a three-change program is given a simple division that will serve as a model to others. Either the strip announcement or the separate panel styles are good, but the strip cannot run clear across the page, as this makes the lines too long and you will note how here the length of line is broken by the cuts.

We Win.

We remarked on the first issue of The Owl that we thought it would get better, and number three has worn its newness off and is settled down to business, a worthy successor of The Trail. The Owl works for the O-Row-Nay houses in Trail, Nelson and Fernie, B. C. One of the new stunts is the weekly prize of a dollar for the best letter telling of the merits of the circuit's houses. Naturally the contestants give much thought to the house they patronize and it clinches in their own minds the various excellencies even though it may not bring them a prize. And we gather that Editor Burton has been kissing the Blarney Stone, for to open his comment on the Trail program he starts in with:

> We read of a sugar famine in the Smelter City. Trail should worry so long as there remains her bevy of feminine sweetness!

After that how can the girls stay away? And of course they bring the boys or the boys bring them.

Tallygrams.

For the longest time we did not see the Tallygram, but comes three issues all at once. One carries on its face an old idea for the announcement of "Excuse Me," appropriate for a railroad play:

EXCURSION
NEXT WEEK ONLY
ON LAUGHTER SPECIAL

"EXCUSE ME!"

A PULLMAN CAR PLEASANTRY
OF BERTHS AND MIRTHS
IN FIVE SECTIONS.

Personally conducted by RUPERT HUGHES
Porter in charge—GEORGE MARION

TIME TABLE			FARES—Round Trip	
EIGHT TRAINS DAILY	†10:30 a. m.	†4:30	Compartments.....	30 cents
	†12:30 noon	†6:00	Chair Car.....	20 cents
	*1:30	*7:30	Observation Car.....	10 cents
	*3:00	*9:00	CHILDREN OVER TWO, FULL FARE	

†MR. DEMOREST, Conductor
*MR. GARRATT, Conductor

But another program announces that between pictures the orchestra will play Dvorak's Humoresque while the organist plays Suwanne River. The program adds "it's going to be good." Perhaps, but this is one time we are glad that Los Angeles is some distance from New York. The programs are nicely gotten up, not exactly programs, but more properly house announcements, for they have an individuality that programs lack.

Tom North's Latest.

Seattle was tied up by a blizzard lately and the street cars and delivery wagons went out of commission, so Tom North loaded the V L-S-E features for the local houses on a dog sled and rushed them to their destinations, not personally, of course, but through a professional dog driver who used his own crack team. Mr. North is con-

stantly urging his patrons to try stunts, but he sets the pace himself and takes liberal doses of his own medicine.

Another stunt is an effort to make Pals the official organ of the Northwestern Exhibitors' League. This seems to be a nervy effort, since Pals is openly a house organ, but Pals is bigger than that; it is a liberal education in house advertising. This, for instance, is not house organ material. He is supposedly speaking to a friend who wonders that he reads magazine advertising and he explains that to the man who understands the technique of advertising the work of other artists is always of value. Then he adds:

> Now, what constitutes successful advertising? Is it not the ability to awaken the interest of the public in whatever you have to sell them, to hold that interest, and having got a person to consider your proposition to convince him that he should unloose his purse-strings and give YOUR goods at least a trial. The two essential things in advertising are, (1) the knack of catching and holding people's attention, and (2) inducing them to do what you want them to do. Advertising is primarily the art of persuasion.
>
> Now, in order to persuade the public you must be a psychologist with some insight. You must understand what appeals to them, what wins their confidence, and how to avoid their distrust. Again, you must judge the public to whom you are catering. What appeals to the unsophisticated tiller of the soil would not hold the attention of business men for one second. Women, as a rule, demand more description and greater detail than men. The working classes and their money can be parted by the belief that they are getting a bargain, while the professional and educated classes put quality and reliability above cheapness. Very few people, no matter to what section of society they belong, will bother reading a long ad printed in small type. Big promises are necessary to win the trade of petty buyers, while the same promises would arouse the suspicion, even though they should attract the notice, of the well-to-do. But in all cases it is the clever advertiser, the advertiser who rises above the commonplace and invents catchy phrases and striking designs, who outdistances his competitors and captures the orders of the buying public.

There is a great deal in the suggestion that the advertisement must be fitted to the class of patronage catered to. Some forms of advertisement will make a general appeal, but there are always certain nice distinctions to be observed.

Something Different.

Most vest pocket programs are four pages only, but Herman Strauss, press agent for the Rawlins, Albany, Ga., sends in an eight-page, wire stitched booklet 2½ by 4, primrose printed in red. This is a nice piece of printing, evidently set by a shop well provided with small as well as large job faces, an unusual thing in a small town. The front is neatly framed in a border that would be too large for the page were it not so light. A twelve point border on a page that size is risky, but the proper selection of the border works well. Inside there is a page to a day, merely the announcement and the cast, with an underline for the overture for the day. The back page gives the house staff and an advertisement for the printer, and the printer does not have to be ashamed of his work. It is good straight through. Wire stitching probably adds to the expense not a little, though only a single staple is used, but it puts it out nicely. About the only suggestion to be offered is that the front page should carry the name of the house in a larger type. This would be possible if the article "the" were to be set in small type above the "Rawlins." This would necessitate a smaller face for the next bank, but the house name is the more important and should be played up.

Try This.

Anything that interests your patrons in the pictures will work for you. We clip this from Film Events, the house organ of the Grand theater, Pullman. We don't know which Pullman it is because the mail clerk did not send the wrapper along with the paper and we have not even the postmark, but it is somewhere in Tom North's territory since they quote a house notice from V-L-S-E Pals. Anyhow this publication from an unstated State brings in this good idea that others might copy with profit even at the cost of giving the druggist or stationer a free advertisement in return for the trouble he goes to in making out the list:

WHERE YOU MAY READ ABOUT THE PICTURES.

Geraldine Farrar's Own Story of Her Life, Ladies' Home Journal, February; page 23.

The Strange Case of Mary Page. Ladies' World, February; page 1.

Popular Science Monthly, February: A Machine That Thinks of Movie Plots.

Motion Pictures on the Firing Line.

The Motion Picture Classic, February: The Black Crook, The Character Man of the Movies, Big Moments from Great Plays.

Illustrated World, February: Movies Anywhere, a Portable Camera for the Commercial Traveler.

Motion Picture News.

Moving Picture World.

These magazines on sale at Watt's Pharmacy.

From Mrs. Moore.

Mrs. R. R. Moore, who runs the Ideal, Akron, O., sends in a fine circular letter on "The Miracle of Life" and adds a few comments on advertising after speaking of the house program now in its sixties. She says:

> We also have a contract with our three daily papers. We believe in advertising even a small house, and it pays, too. We are getting fifteen cents on Sundays for V-L-S-E and also got fifteen cents for "The Miracle of Life," two days, with matinees for ladies only. We are repeating it again next week. I am enclosing a letter I sent out to 700 ladies whose names I saved up from the society columns of our papers.

The house seats only 249 persons and yet runs a weekly program and advertisements in three papers, and they show big features. We reproduce the form letter because it handles so nicely the delicate subject. Probably Mrs. Moore has done better with this than any man could do. Certainly she avoids giving offense to the better class of women, those to whom the appeal can best be made:

> Dear Madam:
>
> "Birth Control," a subject causing considerable agitation throughout the country at the present time, is roundly exposed in "The Miracle of Life."
>
> This stirring drama of modern times which is bound to cause discussion among Akron clubwomen, was one of the feature attractions at the Educational Exposition held recently at Madison Square Garden, New York City, at which clubwomen, educators, sociologists and labor leaders from all parts of the country attended.
>
> Mrs. Clarence Burns, one of the most noted clubwomen in the East and the head of several well known women's organizations, including the "Little Mothers' Aid Society," after witnessing a screening of "The Miracle of Life," said, "I have never seen a picture like it. It is calculated to make people think. It cannot help impressing the desirability of bringing children into the world, and the dangers and unhappiness surrounding the unnatural suppression of laws of nature upon all mature people who see the picture. I think it should be taken up by Women's Clubs and given particular backing by social organizations. Quite aside from all its sermonistic qualities, 'The Miracle of Life' is a highly entertaining drama."
>
> This virile drama, handling the problem of race suicide with great force and delicacy, will be presented for the first time in Akron at the Ideal theater, Wooster avenue, corner Kolb street, on Monday and Tuesday, Jan. 17 and 18, and will be shown to adults only. No children admitted to any performance. Monday and Tuesday afternoon there will be matinees for ladies only, the time from 2 to 5, each show lasting one hour and the admission 15 cents. Every mother, every mother's son, every mother's daughter should see this triumph of motion picture photography.
>
> Sincerely yours,
> MRS. GERTRUDE MOORE.
> Mgr. Ideal Theater.
>
> P. S.—Take a Loop West Car at Main and Exchange and tell the conductor to stop at the Ideal theater.

Mrs. Moore also sent in an excellent advertisement, not alone in the phrasing, but in the layout. There is no suggestion that the film is sensational, but merely the plea that it is of vital interest. It is just as easy to appeal to intelligent interest as to the sensation seeker and it will pay better in the long run, for there will be no comeback in the disgust of the better class of patrons.

Tells It To Jane.

John Bussey, of the Grand, Pittsburgh, Kan., used a fictitious character, called Jane, in his readers. In place of the straight reading notice he tells it to her and she tells it to the editor, in something like this style:

JANE IS MYSTIFIED.

> "Well, I am going to the trial to-morrow," said Jane yesterday. "What trial?" she was asked. "'Tried for His Own Murder' at the Grand theater," she replied. "But if a man was murdered how could he be tried for his own murder," her inquisitor continued. "I don't know," admitted Jane, "and that is just the reason I am going to the Grand today—to find out. It certainly sounds like the plot would be a keen one."

These paragraphs betray no startling literary merit. They are not intended to be clever, but the stunt lifts the curse from the hackneyed reading notice and gives it a tinge of personality that will actually cause people to become interested in Jane and what she has to say.

Mr. Bussey seems to believe in advertising, as some well planned full-page advertisements prove, and he has the invaluable trick of getting out stuff that can be read without effort.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid.* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Technical Terms.

MANY boobs insist on knowing all the technical terms, but one of them goes the limit when he asks where he can gain knowledge of "the thousand and one" expressions used. Thousand and one is distinctly good, though an under-estimate. We had just turned from another letter in which a correspondent wanted to know what "as out" meant. He found some script that read "starts to enter as out." No wonder he wanted to know what was meant. We had to puzzle a moment to realize that it meant that as he started to enter the picture was out or ended. Some careless workman used this obscure phrase. Some darned fool printed it in a "sample script," and now the boobs all want to know just as they wanted to know about slow diaphragming and vignetting and all the rest.

Scripts sell on idea and not on technical terms and you'll surely make an illuminated ass of yourself if you try to write the "knowing" script without knowing yourself. Scripts are written in plain English, even in the studios save by a few who like to make their work look important and mysterious.

Universal Wants Ones.

In a recent issue we said that Universal was buying few ones and twos. Joseph Brandt, general manager, writes that they are in the market for ones and twos. There is so small a market just at present for short lengths this should be good news to writers.

Selling Multiples.

To sell a five-reel story you must offer an idea that can go the distance and show in reasonably interesting action. One man lately complained that he could not sell his stories though they were as good as those he saw in the synopses of the films. To prove it he sent in a story that mostly showed people walking around the stage or on or out of the scene. He did not realize that people would not sit quietly through an hour and fifteen minutes of uneventful action. He had an ingenious plot. He knew it was a good plot. He did not know that the action was as dead as Main street in a country town at two in the morning.

And there are hundreds like him. They write ideas. They do not know that they are writing ideas only and not action and that the idea cannot be shown in action. If they do realize, then they stick in a boiler explosion and a falling aeroplane and think they have turned the trick even though the explosive boiler belonged to the hero's aunt's cousin's divorced third husband and the air craft comes into the story only because the sight of it scared the heroine's small brother. This may be a slight exaggeration, but not much.

Get action that belongs to the plot. Get action without which the plot could not be told. Get a story in which the company gets a boiler or you get a rejection slip and the boiler will belong. The sight stuff must have an intimate and vital relationship to the idea.

And even then, if you merely write as good stuff as the stories you see advertised, what advantage have you over the staff man? You must do better than he can until you become a staff writer yourself. As a matter of fact ninety-nine per cent. of the synopses submitted the feature companies are not better than two or three reel stories.

It takes enough plot for a novel to run five reels of film.

Printing.

We are looking at a letter head and it hurts us to do so. In the centre is a forty-eight point name and a thirty-six point "photoplaywright" below, with the address. To one side is "Poems and Scenarios a Specialty." On the other the reading is "Manuscripts Sent to All Parts of the United States." And this author asks a couple of questions and ends with "Hoping that I receive the above questions in a satisfactory manner."

Stamps.

One of the few women in the script writing game who goes at it with the concentration and common sense that make for success, manages to get a lot of fun out of the boobs when she does not have to chase them off her door step, as has happened more than once. Lately she attended a women's club at which the topic was to be photoplay writing. The chief speaker did not show up and the affair turned into a knockfest held by the disgruntled, one complaint being that the studio stole the complainant's stamps, though she always pinned them onto the first page of her script. She was supposed to be one of the literary lights and yet she didn't know enough to solder her stamps to a return envelope. The nice editor always did that for her. Not all the boobs are novices and some of the worst are those who might be expected to know better. Certainly they are the most offensive.

We met one not long ago. She wanted to hire five minutes of our time and wanted it bad enough to pay, so she got it free because we thought she meant business, and yet her question was: "What can a man like you tell a woman like me." How could we reply to a question like that when we knew there was a traffic policeman on the corner?

Specializing.

Billie Kuhn offers a suggestion that is only partly applicable. He writes:

> To begin with, the average beginner, particularly the "school graduate," does not specialize. I believe it is just as absurd for a doctor to do veterinary work, as it is for a successful comedy writer to attempt writing drama, and vice versa. I speak only from my own experience.
>
> My first efforts were confined to drama only. I never let the thought of comedy enter my head. After many fruitless attempts, covering a period of fourteen months, I came to the realization that I had as much chance of becoming Kaiser of Germany, as I had to write a salable drama. Consequently, I ceased writing "drawma" there and then.
>
> My first comedy script was a success, so I determined never again to touch drama. I talk comedy, dream of comedy, and in fact everything with me is comedy, comedy, comedy. In plain words, I specialize.
>
> A beginner writes a single reel drama. Finishing it, he submits it, and while it is under consideration, he reads a press notice to the effect that "So & So Film Co. are now in the market for two reel dramas." Immediately he sits at his machine and prepares a two-reel drama. In the meantime, another company announces it "desires comedies, for which it will pay highest prices." Attracted by the "highest prices," he sits down and writes a comedy. And so on. Advertisements are continually appearing in various periodicals as to the wants of the companies. He attempts to "please" each of the companies, by sending them "just what they want." The result is one rejection slip after another, *and he wonders why the studios employ such ignorant men as editors.* Summing it all up, he wouldn't have the least cause to wail, or wouldn't possess so many rejection slips, if he had specialized.
>
> I am positive (speaking on the strength of my sales), that I can write single reel comedies. Hence, that is all I write. If I see a script is beginning to run into a multiple reel comedy, I stop immediately, file same, and begin on an entirely new plot, forgetting the old one. No doubt when the time comes (when I shall be able to "put over" a multiple reel comedy), these filed, unfinished comedies will be of great benefit to me.

If he has suggested that the beginner stick to one style and master that, we would have agreed, but we do not think that specializing in comedy or drama of a particular sort will work for keeps. Most writers have some special bent, yet the man who writes comedies should also be able to write dramas and vice versa, but in the main what Mr. Kuhn means is to find what you can do best and then do that rather than trying to change your style with each new demand.

Hopeful.

Daniel Ellis, the Lubin Editor, sends in this brilliant effusion from a boob who writes:

> I beg to inform you that I am about to start my career as a photoplay writer and also supply the best paying producer with perfectly original stories and plots in which new characters and subjects are involved. The first reason for past silence is that I don't understand scenario writing and second because there was no demand like there is now for real good stuff and because the writers were not well paid. Answer by mail only and if interested do so promptly.

Can you beat them?

Logic.

If your stories are better than the ones you see on the screen, there must have been something about the other stories that your scripts lack. Find out what it was and add that quality to your story.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

By mail postpaid. Add ten cents if registration is desired.

Address all Orders to

THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive cerbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 ceats. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Important Notice.

The editor has recently received many samples of film which were cracked in an apparently unaccountable manner. This trouble was evidently not due to the projection machine, although the projector was being blamed. We have taken the matter up and here is the result: It applies to tinted film which splits lengthwise at various portions of its length. The defect will not be found in black and whites. It is not due to the film stock, but to impurities in the dyes used in tinting, which alter the physical nature of the gelatine of the emulsion, causing it to lose its property of remaining resilient under normal conditions of temperature and humidity and resulting in brittleness.

On account of the present scarcity of reliable dyes and the consequent use of dyes of inferior quality there is the liability of trouble in tinted films being even more prevalent than at present for some time to come.

The projection department has sent letters to all the leading film manufacturers calling attention to this particular thing, and suggesting that extreme care be used in the use of dye stuffs; also that until such time as dyes of known purity can be secured, the use of tinted film be avoided wherever possible.

Operators' Union Directory, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local Union No. 199, Detroit, Mich.

J. A. McDonald, president; Sam Johnston, vice-president; Jack Edwards, business agent; M. A. Booth, financial secretary; Max Reuben, treasurer; Wm. G. Kirby, recording secretary, 202 Sun building; Abe Feldstein, sergeant-at-arms. Meetings are held first and third Wednesdays of each month at Musicians' Hall on Macomb street.

Local Union No. 321, Tampa, Florida.

Augustine Creepo, president; Manuel Nosti, vice-president; David M. Brown, secretary-treasurer, 224 Hyde Park avenue; William Palenda, business agent; Ben Lance, guardian. Meetings held second and fourth Sundays of each month.

Question No. 131.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

Explain, in full detail, just what the phenomena called "moving pictures" consists of. Come, now, let us see how much you know about this subject anyhow!

Roll of Honor on Question No. 124.

I have been considerably puzzled as to what to do about the Roll of Honor on Question 124, but have finally decided to place certain names thereon, because, while they have not expressed the matter rightly, still I think they understand the underlying principles involved, but inasmuch as nobody has made it entirely clear that he *does* understand the underlying principles, I am going to answer the question myself.

The Roll of Honor is: Joseph H. M. Smith, Fort Worth, Tex.; W. C. Crawford, Brooklyn, New York; Wilson Hays, Barton, Md.; W. E. Bryner, Springfield, Ill.; Walter Collins, Tiffin, Ohio; Manuel Nosti, Tampa, Fla.; A. H. Cuff, Gravenhurst, Canada; W. B. Allen, Edmonton, Canada, Jamie McAdoo, Hamilton, Canada, and C. E. Linstruth, Carthage, N. Y.

Of the whole Roll of Honor Brother Bryner came nearest to proving that he really did understand the first part of the question, but, like Friend McAdoo and one or two others, he fell down on the fuse end of it. Most of the answers not included in the Roll of Honor demonstrated the fact that many operators have a very weird and decidedly hazy idea of the action of a mercury arc rectifier.

Reply to Question No. 124.

By F. H. Richardson, New York City.

The Question:

When you change connection and increase the amperage of your mercury arc rectifier what is it really occurs which causes the increase? What size fuses would you require on the A. C. supply lines of your mercury arc rectifier, using 40 amperes at the arc?

The Answer:

The current from the first passes through the main reactance of a mercury arc rectifier, which has the effect of reducing the pressure to the arc voltage. It then passes through the "regulating reactance," which is nothing more or less than a very carefully constructed choke coil, with taps taken off at various points of its winding. The current after passing the main reactance therefore has the resistance of the choke coil, the tube, the arc, and the wires composing the circuit, to encounter. Now, as you all know, the amperage flowing through a circuit will depend upon the resistance of that circuit, and if the supply voltage be steady then the amperage will fall as the resistance rises and rise as the resistance falls. The line and tube resistance is, of course, the same all the time, and for our purpose we will assume that the arc voltage is also steady. Now, if the operator wants more current at the arc, either by changing a wire connection on the old style rectifier, or on the new style rectifier by moving a dial switch, he changes the connection to the choke coil (regulating reactance), and by so doing either eliminates some of its windings, or adds to them, and since the resistance or magnetic kick offered by the "regulating reactance" (choke coil) will be directly in proportion to the number of its turns which are in use, you will readily see that the changing of the connection alters the resistance offered by the regulating reactance, and hence alters the amperage at the arc.

When using 40 amperes at the arc you might get along with 20 ampere fuses, but it is better to use 30; this by reason of the fact that current passes through the main reactance of the machine, which is, in effect, an auto-transformer, and this lowers the voltage and increases the amperage; therefore there will be more current volume at the arc than is taken from the line, the difference being the arc voltage times the arc amperage, divided by the line voltage, plus the loss in the machine itself.

I might add in this connection that the mercury arc rectifier, both the G. E. and Westinghouse, and the principles involved in these machines are very thoroughly explained and illustrated in the new edition of the Handbook.

A Live-Wire Dealer.

While in Chicago, I called upon the E. E. Fulton Company, 154 West Lake street, and the visit was a real pleasure, because I found in the Fulton Company a live wire proposition.

The Fulton Company is located in the quarters originally occupied (when I lived in Chicago), by Billy Swanson. In fact, the place looked almost exactly the same as it did when I was twisting a crank for Friend William out at 39th street and Cottage Grove avenue. It was here I came, in those days, to secure my operating room supplies which I usually did *(not)* get. Many things have happened since that long past day, and many changes have come, both with the editor and all those connected with Swanson in the year of our Lord 1909; but walking into that old room, still devoted to the same identical business,, and lacking only Billy's smiling face to make the picture of the past complete, was almost like coming back home.

The Fulton Company occupies the second and third floors at No. 154 and the ground floor of the building adjoining as well. Within the confines of their plant one may see and purchase almost anything in the way of equipment for a picture theater. The show room, or office, is devoted to a display of projection machines, ticket choppers, box offices, arc lights, inverted lighting fixtures, poster frames, etc., etc. The third floor is given over to the shipping department, and a machine shop in which enclosed and unenclosed rewinds, and other small apparatus is manufactured; also projection machines are repaired. The lower floor of the adjoining building is used as a warehouse for reserve stores of heavier supplies.

The Messrs. Fulton have been engaged in the supply business for a period of eight years, and the fact that they have grown to present pro-

portions is ample proof of the integrity of their business methods, as well as the careful attention given to details of their business. As I said in the first place, it is always a pleasure to meet men who have proven beyond any question, that their business methods are up-to-date, honest and honorable, and the work of the E. E. Fulton Company in the Moving Picture Supply field shows all those characteristics.

My compliments to the Messrs. Fulton Company. May their shadow never grow less, and their tribe increase.

Automatic Safety Device.

The Charles A. Strelinger Company, Detroit, Mich., have perfected a device designed to attach to motion picture machines, the advantage of which are as follows: First: When a film breaks the device automatically breaks the motor circuit, closes a shutter in front of the condensing lens and switches on an incandescent light so that the operator can see to adjust his film. Second. If a film buckles out beyond is regular limit between the lower sprocket and lower magazine, the device automatically breaks the motor circcircuit, stops the machine, drops the shutter and switches on the incandescent lamp. By its use danger of fire is eliminated and time is saved. The device has a roller that rests upon the film between the lower sprocket and the magazine valve. If the film breaks, buckles or runs off the sprocket, the device instantly "gets busy" with result before described. The mechanism is positive in its action. Two of these automatic Safety Devices have been working on a two SixA Power's machines at the Forest theater, Detroit, Mich., for the past one and a half years, without having received even the slightest adjustment since the installation. The Empire Theater, Detroit, is also using them. Testimonials are on file which speak of them as having sterling value to motion pitcure theaters as a preventive against fires and damaging of films. This device is patented by the Charles A. Strelinger Company, Detroit, Mich., and it was through courtesy of Major Jones, Detroit, who is interested in the above company, that we viewed the operation of the appliance.

Brush Lighting Plant.

During my visit in Detroit it was both my pleasure and privilege to call upon Mr. Charles A. Strelinger, and incidentally upon the Strelinger Company. I say my privilege and pleasure because I have watched the operations of the Charles A. Strelinger Company, manufacturers of the Brush Lighting Outfit for moving picture theaters, for a number of years, and it gives me more than ordinary pleasure to be able to say I am thoroughly satisfied that this company is conducting a thoroughly honest business, and putting out a thoroughly nonest lighting plant; moreover, they are making good on their guarantee. Now, you may say that tais is pretty strongly put, and it is too, but when I put a roast in this department it is because that roast is deserved, and it isn't custard pie affair either; it is just what I intend it to be, a roast. Conversely, when I find a company deserving of nothing but praise, it is but fair that I give it them with equal vigor.

The Brush Lighting Plant, by the way, is something in the nature of a pet of Brother Strelinger, who views it as the baked-apple-served-with-cream-and-sugar of his eye.

I am very much interested in lighting plants, too, because I believe that, more and more, as time goes by, they are going to come into use in theaters. I base this opinion on the proposition that the size of moving picture theaters is gradually increasing, and is, in my judgment, going to keep right on increasing until practically all city theaters seat a minimum of 500, with a maximum of possibly, and even probably 3,000, with the proviso, however, that our dearly beloved Deacon, Mr. John D. Rockefeller, and his equally Christian-like associates do not continue to boost the price of gasoline until it soars beyond the planet Jupiter. True, the Brush Lighting Outfit can be operated on kerosene, but I want to warn you right now that this is not a practical thing to do in the case of moving picture theaters, because the load is variable, and if internal combustion engines be operated much below its normal capacity, using kerosene as a fuel, there will be imperfect combustion and heavy carbonization. This is claimed to be true of all internal combustion engines. The engine will run very nicely at first on kerosene, but look out for trouble later on, and trouble in bunches too. Better let the keresone game alone.

The engine is of the two-cylinder, four-cycle type, of simple and durable construction. The countershaft is of heat-treated carbon steel, the pins of which are 1¾ inches in diameter, while the main bearings are 3½ inches long—very generous proportion for an engine of this power. These bearings are lined with high grade babbitt metal, in fact, the very best the company is able to obtain.

The generator is a multipolar, compound wound machine, producing current at 65 volts. The commutator bars are of hard-drawn copper, with four sets of brushes. The engine and generator are mounted on a substantial sub-base, with a fly-wheel between. The latter weighs approximately 150 pounds, and is of large diameter, and this, in connection with the Brush balancing mechanism, has the effect of steadying the engine speed, with corresponding excellence in current regulation. The Brush balancing mechanism consists of a weight, so arranged as to counteract the weight of the engine's reciprocating parts, which tends to eliminate vibration and assists in steadying the engine speed. The engine and generator are coupled together with a rigid coupling, the bearings are carefully aligned, and everything is thoroughly tested before the outfit leaves the factory. The engine is rated at 10 horsepower, with a generator output of 4,000 watts, giving a normal current capacity of about 66 amperes. An excellent switchboard is provided, on which are mounted a volt and ammeter, field connections, rheostat, pilot lamp and switches. Engine ignition is by a Bosch high-tension magneto, a very reliable type of ignition.

The whole thing is simple, and I have been told by those who have been, and are operating this outfit, that it can be handled successfully by any man of ordinary intelligence, provided always that he either have some little knowledge of internal combustion engines, and of generators, and provided that to the knowledge be added a generous amount of horse sense, and let-well-enough-alonedness, or that he closely study and follow the directions sent with the outfit. In this connection I want to compliment the Strelinger Company on the aforenamed instructions. It is the only set of manufacturers' operating instructions I have ever seen which have met with my unqualified approval; that I know is a pretty strong statement, but it is nevertheless borne out by the facts.

I am quite sure that any man who can read English, and who has ordinary intelligence can take the Brush Lighting Outfit instructions and operate the machine with at least a fair degree of success.

With gas at 16 cents per gallon I have had reports from users of the outfit that they were producing current as low as 2½ to 3 cents per kilowatt, working at full load. When the load drops down, or in other words, you don't use the outfit's full capacity, then the efficiency will also drop, which is the case with all outfits of this kind, until your current will cost probably about 5 cents per kilowatt. But even so, there is quite a difference between 5 cents and 8, 10 or 12 cents, particularly when we take into consideration that the current is produced at 65 volts, whereas the ordinary commercial voltage is 110, which must be reduced to arc voltage at a loss of, if it be done by rheostat, considerably more than 50 per cent. in efficiency, even if this reduction is done by other means there is very substantial loss.

I believe that the managers of our larger theaters which are so situated that it is possible to place the gasolene supply outside of the building, buried, for instance, in the ground, should look very carefully into the possibilities of various lighting outfits, and investigate carefully the statements I have made. I have not said much about gas engines in the past, but I have not been asleep at the switch. I have been watching this proposition, and have intended several times to go into the matter more thoroughly. The press of other matters has been so great, however, that it has just simply been neglected. In this connection, this outfit may be operated from city gas, and with gas at 75 cents per thousand cubic feet, will be found to be just about equally economical with gasolene at 12 cents, which would mean that gasolene as it is at present at 20 cents, gas could go at least to 80 cents, and possibly $1.00 before there would be any difference in favor of gasolene. Where natural gas is available, these outfits are particularly valuable, because natural gas has about 50 per cent. greater efficiency than artificial gas, and only costs about one-third as much, so that the current may be produced by natural gas as low as 1 cent, or perhaps even less than 1 cent per kilowatt.

In conclusion, I want to say that the strong way in which I have worded this description is due absolutely and entirely to the fact that I have thoroughly satisfied myself of the absolute integrity of the Strelinger Company, both in honesty of manufacturing, and in making good, and even more than making good their guarantee. That has been brought to my attention many times in the past two or three years, and it is the kind of a proposition I like. This isn't a bunch of roses, but just a deserved recognition of business honesty, backed up by goods which make good.

The Home of the Motiograph.

While in Chicago it was my privilege and pleasure to revisit many scenes which were familiar more than seven years ago, one of which was the home of the Motiograph, where it was granted that I meet and become personally acquaitned with Mr. O. F. Spahr, the general manager.

Mr. Spahr, a map of whose handsome countenance accompanies this article, is a most pleasant gentleman, well posted on the practical points of projection, and in addition, I am told, a capable manager. Certainly under his guidance there have been, as has been, from time to time, pointed out, important and very beneficial changes made in many parts of the Motiograph projector. During my trip from New York to Chicago, I had it amply proven to me that the Motiograph, which had to a certain extent lost its popularity in the east, is coming back into favor. Particularly was this true in Cleveland, where it was my privilege to meet Mr. John E. McAuley, who is representing the Enterprise Optical Company as road salesman, trouble-shooter and general all-around-booster for the Motiograph. I don't know how true it is, but it was told of Mac. that he has a Motiograph set up in his boudoir at the hotel and says his prayers to it every night—mebby that's so and mebby not. It's up to Mac., who is the only one capable of setting us right on that particular point.

The factory of the Motiograph displayed pronounced activity; everyone was busy, and then some. Mr. Spahr informed me that the selling end is very encouraging and progress is being made, not only in the east, but in other territory as well in popularizing the new model Motiograph.

For a long time, as you all know, I did not say very much about the

Motiograph, and what I did say was not overly encouraging. That attitude was due entirely to certain objectionable features contained in the mechanism, which have, it gives me much pleasure to say, been obliterated. The Motiograph is now a machine which I can conscientiously recommend to the serious consideration of motion picture theater managers who are contemplating the purchase of new projection apparatus. There are still certain points about this machine which, by no manner of means, meet with my unqualified approval, but (whisper) that same identical statement applies to every other machine on the market.

One thing I like about the Motiograph is that its lamphouse can be pulled back until there is fully 21 inches between the apex of the front condenser and the film. That distance might well be increased a little more than this, but even so, it is far better than the conditions found in some of the other projectors. In fact, there is only one projector at this time, if I remember correctly which meets the requirements of the lens table, the Motiograph coming next, and one or two of them are very bad in this respect.

I am informed by Mr. Spahr that the Enterprise Optical Manufacturing Company is adding to its machine equipment high-speed grinders, which same play, by the way, a very important part in making a satisfactory intermittent movement because where they are in use it is possible to harden the star and cam glass-hard, and then grind them down perfectly true. The importance of this lies in the fact that the hardening process has a warping effect on steel, and if the star and cam are finished and then hardened there is more than likely to be trouble. With the high-speed grinder, however, all this is avoided, and the star and cam can be made glass-hard and absolutely true.

The accompanying illustration shows the lathe section of the Enterprise Optical Company's Plant. This picture, of course, has no particular interest, except to give one an idea as to the size of the factory, but a single corner of a single room being shown.

Mr. A. C. Roebuck, who was the inventor of the Motiograph machine, is now located at Woodstock, Illinois, where he has been engaged in developing a new typewriter, the Woodstock.

The price of the latest Motiograph equipment is $...0.00 for hand-drive and $285.00 for motor-drive.

A Few (?) More Questions.

G. L. Smith, Smithsburg, Maryland, says:

Here are a few more questions. (a) What is the capacity of different size carbons, using A. C.? I have trouble with the core burning out with ⅝ —— carbons when I use the rheostat at its maximum. Don't know how much I am using, but the rheostat coils get red hot. It is a Power's 22 to 38 ampere, and has three binding posts. We have it connected to the inside on the right and one on the left hand side. There are five contact points on the quadrant. Can you tell us whether this rheostat is working right or not? (b) Can you tell me whether or not we can run two machines off a 110 volt line, using one 110 volt 22 to 38 capacity rheostat? If not, what would we have to do? We are going to put in another machine soon, and will wish to run continuously, if possible, without stopping. Will you please tell us how to wire this, as we are no dummies with wire if we know where it is to go. (c) We have a stage curtain, the back of which is painted black, with a white center 6 x 8, and we wish to make the white spot larger in order to accommodate the picture our machine will make. Will the screen paint advertised in the Moving Picture World do this? If not, what should we do? And now I want to render thanks due the editor for favors done in the past.

(a) Well really, old man, that is a difficult question to answer, because it depends somewhat on the carbon. The experienced operator is able to judge just by looking at the carbons, when he shuts the arc off, whether or not they are working above capacity. You can use ⅝ inch carbons for 60 amperes A. C. without fear of overload, therefore, under the conditions, I don't think yours are working above capacity. There must be something wrong with the cores. Would suggest you try some other brand, say the Speer, the Reflex or the National. As regards your rheostat, why if the coils get hot enough that they look red, your rheostat is badly overloaded. Rheostat coils should not go above 900 degrees Fahrenheit, which is considerable below the red point. You should immediately change the connection from the inner to the outer right hand binding post, which has the effect of cutting in two or three more coils or grids. If you use it the way it is you will very soon permanently injure the rheostat. The use of alternating current through a rheostat is out of date, and unnecessarily wasteful. For a full explanation of this I would refer you to the old Handbook if you have one; if not then to the new one when it is released. The efficiency of a rheostat working on 110 volt current is considerably less than 50; the efficiency of a transformer (economizer, inductor, compensarc, etc.) is between 80 and 90, therefore you would save by the use of the transformer much more than enough to justify its purchase, but the really best plan is to purchase either a mercury arc rectifier or a motor generator set delivering D. C. at the arc. In order to project a really well illuminated 12 foot picture with A. C. you must use not less than 60 amperes, and for an 18 foot picture you ought to use at least 80 amperes. (b) Yes, you can very easily do your wiring so as to run two machines off two rheostats, though you could not burn both arcs at one time, but this would be exceedingly bad practice, and the rheostat probably would not last long, that is if you are running several hours a day. The right and proper thing to do is, if you are going to use rheostats, get a separate one with the other machine, and it ought to have a capacity at the very least calculation of 50 amperes. As before stated, however, I would strongly advise you to cut out the rheostat, and if you cannot afford a mercury arc rectifier or motor generator set, then at least get an inductor, economizer, or compensarc. You can get along with one by using a rheostat to burn the craters on your carbons. As to the one-rheostat wiring, why just wire up one lamp in the usual way, and then connect the leads of the other lamp to the leads of the first one at any convenient point, with the one on the rheostat side connected between the rheostat and the arc of the first lamp. I cannot spare space to publish a drawing of a proposition that I could not in any degree approve of. (c) Yes, you can do that, but first kill the black with at least two coats of white lead; the first coat one-half boiled linseed oil and one-half turpentine, and the second coat one-third boiled linseed oil and two-thirds turpentine, making both coats reasonably heavy. This will kill the black so that the final coat of screen paint will cover it. As to "accommodating the picture made by the second machine," why I don't understand you. The pictures from both machines should register on precisely the same space of the curtain

Up to Ten Dollars.

Winnipeg, Manitoba, inquires:

What do you think of the practice of "switching over" from one machine to another when using 30 to 35 amperes through a 40 ampere mercury arc rectifier tube? My opinion is (although I have never made an ammeter test) that very little, if any, harm, is done the tube, always provided the carbons of the lamp burn at least one-fourth inch apart just before the switch is made. I have lost my clippings made from the issues of the Moving Picture World containing the light ray articles, and am therefore waiting for the new "Complete Art of Projection"—in other words, the Handbook. Kindly put me on the waiting list, and if I am not projecting bullets in France by that time I'll forward the necessary, and what is more I will be very glad to remit whatever the price is going to be up to ten dollars—yes, when I come to think of it I guess I would be willing to pay even more than that, for the *old* book, rather than be without it, so we will have to put a sky limit on the new one. Will you be good enough to enlarge a little on the rectifier matter, as I can find out absolutely nothing from the local branch of the General Electric. I suggested that it would be possible to use the main reactance of the rectifier as a transformer in circuit with the lamp, but he says no, so of course I am at sea. Kindly, for very obvious reasons, omit my name.

No. We have not put a "sky limit" on the new book. You will find an announcement of it at end of this department.

As to the rectifier matter, tests made on a 50 ampere rectifier operating a D. C. arc at 40 amperes, and an A. C. arc at 43 amperes,

show that this can be done, but it is necessary to use ¾ of an ohm resistance in series with the A. C. arc in order to maintain its stability; also there is a tendency of the D. C. arc to flutter. The experiment has been made of placing a contactor resistance in series with each arc during the time both are burning. This has been tried out in a theater for a period of six months, and seems to be the best way of burning two lamps from one outfit.

The experiment was made by the General Electric Company and I have not myself witnessed the result, but they pronounce it to be the best scheme there is of burning two arcs from one rectifier. I don't think, under the conditions named, there will be any appreciable damage done to the tube, provided the operator uses ordinary care not to hold his carbon together too long in striking the arc. You see the regulating reactance acts to chase back the current and protect the tube from overload to a considerable extent.

Just Great!

W. W. Brumberg, Tucson, Ariz., says:

> Am giving the Speer carbons a try out, using ⅝ cored on 38 amperes D. C., through a G. E. rectifier. I find that the upper carbon needles, while the lower is normal, the carbons being one-eighth of an inch apart at the above amperage. There is, however, a continuous though slight sputter; also considerable refuse and sediment, from which I get the idea that the carbons are too hard, and not perfect. Same results were found in two other theaters, one using a Wagner converter, and the other a rectifier, amperage 38. Am waiting patiently for the new Handbook, and think our department is *just great.*

Brother Brumberg, I believe I told you that *the Speer carbon will not stand overloading.* I am of the opinion that if you get either 9-16 or ¾-inch cored upper, with a ⅝-inch lower, your objections will promptly vanish. Try this out, please, and report results.

Get My Number

Brother Griffiths and I have had a little correspondence with regard to Table No. 2, October 16th issue. I said, in effect, I was not so deeply interested in Table No. 2 as Table No. 1, since I believed the average operator would not take the trouble to dope out the real meaning of Table No. 2. Griffiths comes back at me thusly:

> As you say, the average operator will simply see, in Table No. 2, a bunch of figures which convey no meaning to him. But there are nevertheless a good many of the men now who are decidedly above the average, and to these men a little study of the tables will show exactly where the crater will be with any given set of condensers and a given distance between the condensers and the aperture plate, and while the condensers named in Table No. 1 are in a general way correct for the distances named, improvement may in some cases be made by departing somewhat from the table, always provided the operator understands the exact effect of the change he proposes to make. Personally, I have made a chart which gives me the position of the crater under any condition to be met within practice. This chart is designed as one of my working tools when I begin doctoring up the optical system, it being my intention to go into that particular proposition as a side line, helping out, for a moderate fee, in unusual cases where the tables don't fit. Having gone this far into the optical subject, and realizing that we have only made a beginning. I think I will keep at it until I really learn something about it. By-the-way, I think that by using 75 amperes A.C. is a decided improvement over 60, and recommend it to the boys who have two transformers. (I have been telling them that for these many moons, Brother Griffiths. You have made a goodly number of discoveries, but this particular thing is not in the "discovery" line. I will go you one better than that, and say 80 amperes were much better than 75—ED.)
>
> I am looking forward to the articles by Friend Martin. They should indeed be good judging by his answer to Question 112. and his subsequent article in which the ground glass idea was put forth, for, although this latter was not practical, it does show that he has a good knowledge of the subject in hand. In closing here's hoping we make as much progress in 1916 as we did in 1915; also hoping that the cops don't get your number on that new 1916 model Harley-Davidson Get-There.

Brother Griffiths is absolutely right, and I was entirely wrong. I spoke too hastily when I wrote him that Table No. 2 was not of so much importance. It really is true that the operator who understands Table No. 2 has a very much more comprehensive understanding of the whole light system of the projector.

The Martin articles are coming along. He is springing some stuff that really has got me corraled on the top of a stump, but nevertheless it looks good, and if he is wrong in any particular there is yourself, La Grow, Armstrong and others who will, I am sure, very cheerfully assume the task of cleaning his chronometer balance and cylinder escapement, oiling up his works and starting him off in the right direction.

Cream of the Industry.

William H. Pahl, Parkersburg, West Virginia, says:

> I have the second edition of the Handbook, and must say that it is the cream of the moving picture industry. I have a little stunt I have been using for three years. It is useful and convenient; consists of a small lamp placed inside the mechanism so that in threading up you can frame the picture. Am a constant reader of the department, and literally could not afford to miss it for a single week.

I am glad to know that you like the department and the Handbook, but the framing lamp stunt has already been published several times; therefore, while we thank you for submitting it, it is hardly worth while republishing it at this time.

Arc Controller and Other Things.

Sister H. Meusner, licensed motion picture machine operator of Newark, N. J., a map of whose smiling countenance is appended, sends in forty cents for both sets of questions, and says:

> I am the proud owner of your last Handbook, and must admit I am growing anxious to own the new one, even if it does cost a little more. I guess it is a fact that many an operator, who probably won't admit it, would have been up a reasonably tall stump a good many times if he had not been able to fall back on our "first aid to the injured," the Handbook. Is it true that a New York City playhouse has installed a permanent lamp, latest invention, to take the place of the carbon-fed arc? If true, what is the name of the lamp? Many thanks for your hearty welcome to the department. I want to take this opportunity of assuring you that I am not like the pretty polly who talks too darned much.

We are sending you the booklets, Sister Meusner. As to your inquiry concerning the "latest invention," I don't quite get you. If you mean the arc controller, why yes, there are a number of controllers working successfully in New York City theaters—a very considerable number. They automatically feed the carbons and do the job perfectly. I heartily favor their installation. If, on the other hand, you mean, as I think you do, the new nitrogen filled incandescent lamp, why, no, I do not think there are any yet installed in New York playhouses, though experiments are being carried on and I am informed that one of the lamps is to be installed in a New York City theater, where it will be shown to the editor. I'm from Missouri on that particular thing, however. Below an eight foot picture, yes; above that—show me. I have seen one lamphouse experimentally equipped with these lamps, one at either end of the lamphouse, so that if a lamp burns out, you simply whirl the lamphouse around and proceed with the other lamp. As to your query about the institution on 17th street, why I know nothing about it, but would caution you to investigate very carefully before investing money.

Miss Meusner had quite some considerable trouble in securing her license, only receiving it after she forced its issue by demonstrating her thorough competency as a moving picture machine operator. The objection to a woman operator is primarily very largely a matter of clothing. It has been repeatedly pointed out that in case of fire a woman's clothing would be extremely dangerous to—her. This objection could, however be overcome in a number of ways. For instance: she could adopt a sort of a bloomer costume, which would be practical, sufficiently modest, and no more dangerous than the costume of a man, or she could wear a skirt and outer dress that had been soaked in a solution of one pound of ammonia phosphate and a gallon of water. This renders the fabric non-inflammable, and to all intents and purposes fireproof. Miss Meusner expects in the near future to become a theater owner, in which new capacity we wish her every possible success.

Power's Intermittent.

Bert Meester, Hobart, Indiana, and H. G. Grose, Gary, Indiana, submit the following:

> The adjustment of the intermittent sprocket, at least on a Power's machine, depends upon the condition of the cam shaft bearings. Before adjusting the intermittent for circumferential play, the operator should carefully note the amount of wear in the cam shaft bearing. In the Power's machine you should raise up on the fly wheel and see if there is any play in the intermittent sprocket, then if the sprocket shows no play when you raise on the fly wheel, but does show play ordinarily, it will do no good to set the intermittent up close, as it will immediately wear down again. We believe a great deal of this intermittent trouble may be eliminated, or at least remedied, by the use of an adjustable cone bearing or its equivalent, on the cam shaft, so as to take up the wear and prevent the cam from playing on the cross pins.

You have got me up a stump on this proposition, brothers. You are working with Power's machines every day, and ought to know what you are talking about. I am going to submit your proposition to Mr. Power and request him to look into the matter. If you are found to be correct I have no doubt but what the change suggested will be made in due course of time. Later: Powers says it is not practical.

Another One from Martin.

R. W. Martin, Los Angeles, California, contributes the following:

> In Fig. 1, the optical system is shown in working condition. The objective is properly focussed, so that the aperture and screen are at conjugate foci. Therefore the picture in the aperture is sharply focussed on the screen.

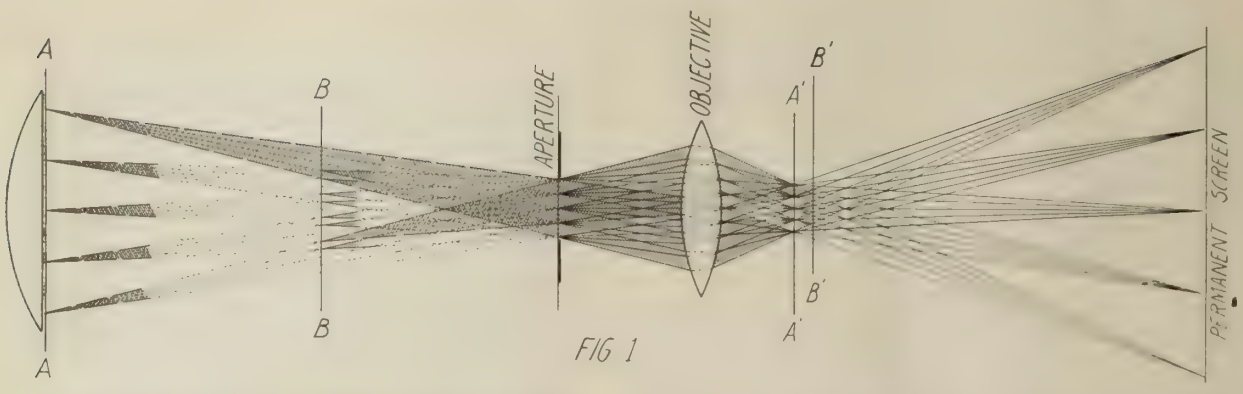


FIG 1

A lantern slide picture is now placed in front of the condenser at A A, and a small screen, A' A', is moved about in front of the lens until A A becomes sharply focussed upon it. Therefore A A and A' A' are at conjugate foci of the lens, and their ray system is shown by the rash lines which are filled in by hatching.

Now if A' A' is moved forward toward the permanent screen to the position B' B', the definition of the lantern slide of course becomes blurred on B' B', but if now A A is also moved forward, it will come to a position at B B, at which point B B and B' B' will again come into conjugate focus, and the definition will be restored on B' B', and the ray system shown by the dash lines will be altered accordingly, as shown.

If this process is continued further, then when B' B' coincides with the permanent screen, B B will be at the aperture, and all the former dash line systems of rays will have changed, until they now coincide with the full line system. Therefore, when the aperture is in focus with the permanent screen, there is just one system of rays (the full line) which passes from the aperture to the screen. With other things remaining stationary, the back focus of the objective is determined wholly by the length of the throw.

If the lantern slide is removed, and A' A' is moved slowly from the lens to the screen, every phase of the back focus can be observed, from the image of the condenser to the well defined picture in the aperture.

In theory, there are an infinite number of ray systems, each with its own back and front focal planes, but they all combine and work in harmony to form the final single system.

To position the arc illuminate the screen with one machine, and, working with the other one, place a small piece of ground glass in the aperture. Focus the objective till the sharp image of the illuminated screen appears upon the ground glass, and if the screen is properly bordered, it will exactly fill the aperture. (Provided both machines project precisely the same size picture.—Ed.) Remove the ground glass and clamp it between the carbon tips, with its plane vertical and touching the center of the upper crater.

Then, with the lamp house fixed in any desired position, move *only the lamp* till the sharp image of the screen is focussed on the ground glass immediately below the upper crater. *The focussed image is the true position for the crater; and if the screen is properly bordered, it also represents the effective area of the crater that will be required.*

Lower the lamp straight down till the center of the upper crater occupies the position of the image on the glass; light the arc, and the optical system will now operate at its maximum efficiency, provided the amperage is made high enough to clear up the field on the screen.

Because the crater is in focus with the screen, and must therefore produce the brightest possible illumination on the screen.

Also the aperture is in focus with the screen, so in final effect the sharply defined image of both the crater and the picture in the aperture will coincide at the screen; and which is the condition to be desired.

Whether the force of the axiom is apparent or not, the expermient proves that: Since the crater is in focus with the screen, and the aperture is also in focus with the screen; the two are in focus with the same thing and are necessarily in focus with each other.

We are in doubt which condition causes the greatest illumination on the screen: Whether it is because the crater is in *focus* on the screen, or whether this condition merely allows the maximum number of light rays to pass through the aperture.

The first part of this article is principally valuable in giving the operator a more clear idea of why he must "focus" his objective, and what happens when he does focus it.

With regard to that part of the article "to position the arc," why I will refer that to our readers, particularly Brothers Griffiths and Armstrong. I am not quite sure that Brother Martin's plan is the most practical one, though his deductions are undoubtedly correct. What I mean by this is that I am not sure that the operator will find it to be best to put the crater in focus exactly at the plane of the film. However, there seems to be one great, big outstanding thing worthy of very, very careful study and experiment. If Martin's ground-glass-at-the-crater stunt will work, then it will, it seems to me, show the economic limit of crater size and hence the economic limit of amperage.

Insufficient Data.

J. A. Wollam, Walters, Oklahoma, says:

> Have been in the business since 1896, and here I am up against something I don't understand. Have examined the Handbook but cannot find anything covering it, nor can I discover the seat of the trouble. I have a Power's Six A, a 6½ and a 7½ condensing lens, projecting a 13 foot picture at 104 feet. Have always had a clear cut good picture until recently, but now there is a very small spot in center which is out of focus. It covers about three or four letters when a title is on. The objective is a French lens which projected the first picture that was thrown on a screen in Milwaukee, Wis.,—twenty years ago. I have used it ever since and it is a good one. Current is 110 volt D. C.

In a matter of this kind, Brother Wollam, I ought to know exactly what you have and have not been doing. It looks very much to me as though you had had your objective apart cleaning it, and had touched the center of the lens with your finger in process of re-assembling. It is also possible that the glass itself has "gone wrong" at one particular point. Optical glass you know sometimes does that—not often, but sometimes. First, assuming that you have not changed the other conditions in any way, take your objective apart, and examine it very closely. If you have two machines, however, before you do that, switch the objectives and see if the trouble switches with it. If it does that fixes the trouble in the objective lens, and it is up to you to discover what has gone wrong with it. If it does not, then probably there is a very slight buckling of the film over the aperture. More than that I cannot say from the data in hand, and even with full and complete information it is sometimes very difficult to locate trouble of this nature with any considerable degree of accuracy.

Gets Better Each Week.

Leon Brantley, Nacogdoches, Texas, sends reply to Question 120, and says:

> The "Projection Magazine" (known as the Moving Picture World) gets better each week. I cannot begin to express my thanks for the good it has done me. Although I am "just an operator," I want you to know that you have my sincerest approval and thanks for the good work you are doing. May Dame Fortune smile upon you always, but never her daughter, "Mis-fortune."

Well, Brother Brantley, we try to make the Moving Picture World the best we know how. It is a source of much satisfaction to know our efforts in this direction are appreciated. I must take exception to your remark that you are "just an operator," because putting it that way would tend to belittle the importance of the profession—a view I cannot at all agree with. I long ago took the position that the operator was one of the corner stones of the moving picture industry, and I have had no reason to change my mind.

Richardson's

Motion Picture Handbook for Managers and Operators

IS READY!

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever been attempted nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

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MOVING PICTURE WORLD,

17 Madison Avenue, New York.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Making a Small Portable Developing Outfit.

The following small outfit which has a capacity of a little more than 50 feet of film at one time will go into a space about 32 x 32 inches by 8 inches thick, including a dozen racks.

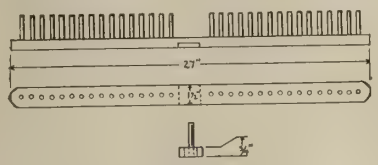

Fig. 1. Developing Rack.

Figure 1 shows the construction of the arms of the rack, which are made of some hard close grained wood like maple, the pins are made of what is called dowel-pin stock, small rods of hard wood used by cabinet-makers to pin the edges of boards together in fine cabinet work. They may be obtained from almost any lumber yard or mill. The ones used in the rack described were 3/16 inch in diameter and protrude two inches from the rack arm. Two rack arms crossed make a rack on which a little more than 50 feet of film may be wound spirally, beginning at the center. They are fastened together with two screws so that they may be readily taken apart for greater convenience in transporting.

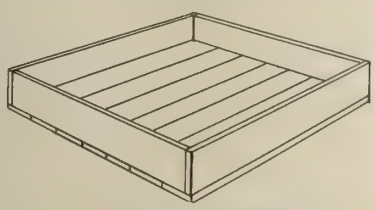

Fig. 2. Wooden Developing Tray.

By a little calculation, if one wishes a rack of larger capacity, a 75 or 100-foot rack may be constructed in the same manner. A rack of 100 feet capacity is about the limit of this form of developing apparatus, as anything larger becomes too cumbersome, and the swelling action of the developer causes the film to loosen and gives trouble, as the film seems bound to stick together, although racks of larger capacity have been made with four cross arms instead of two. This only reduces the trouble to a slight extent, so that it is not advisable even in the hundred-foot racks, unless the film is stretched very tightly, for one is apt to experience trouble from slack strands adhering and stopping the action of the developer where they stick together.

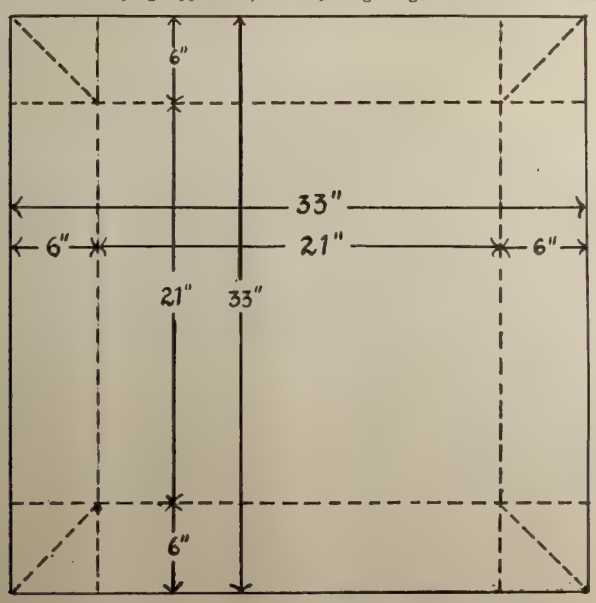

Fig. 3. Tray Lining.

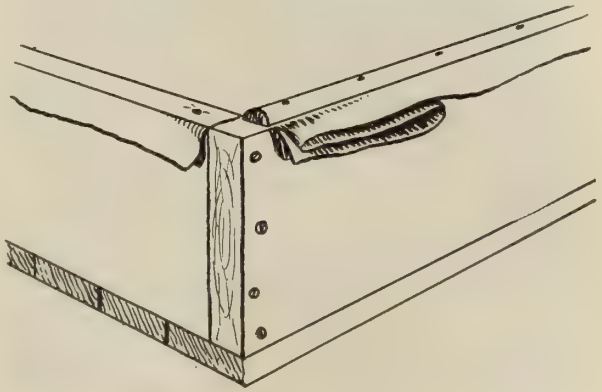

Fig. 4. Lining a Wooden Tray.

If the maker is an amateur metal worker, he may make an apparatus quite a bit more compact by constructing it of square brass rod stock, with smaller brass pins, which on account of their size may be set closer together than the wooden dowels.

A developing tray 21 inches square inside measurement and 4 inches deep will accommodate the diagonal cross arms of the 27-inch rack. The trays may be made of wood, but by getting a sheet metal worker to construct the trays of sheet iron, a much lighter and more compact nest of trays may be made. A set of three trays is necessary, one for the developer, one for the Hypo and one for a washing tray. Each of these in succession is just enough larger than the one preceding, so that they will nest together for packing.

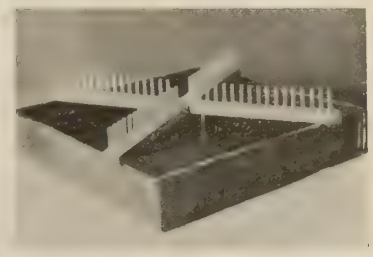

Fig. 5. Rack and Tray.

For those who wish to construct their own trays of wood, Figure 2 shows a wooden developing tray which may be constructed of any sort of wood which may be at hand. It is not advisable to try to make this tray water-tight since the action of the water and developing fluids will inevitably warp it, so that it would leak too badly to use. Wooden trays are easily rendered water-proof by lining with rubber cloth, or in the case of hypo and washing trays, with ordinary table oil cloth. Oil cloth cannot be used in a developing tray unless it is covered with a good coat of Probus paint, as the alkali in the developer dissolves the waterproof coating on the oil cloth.

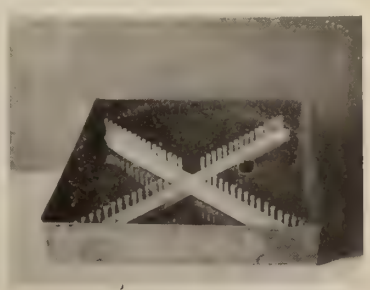

Fig. 6. Rack in Tray.

Figure 3 shows a square of rubber cloth cut for lining the developing tray. Use surgeon's white rubber sheeting, which may be obtained from any drug store. This rubber cloth is impervious to the action of the developer, and by turning the folded corner as shown in Figure 4, a smooth water-proof joint can easily be made. Place the cloth inside the tray with the rubber surface up, spread it smoothly inside and turn the edges over the edge of the tray, a two-inch overlap being provided for in the diagram. Fasten lightly with tacks until the cloth is smoothly arranged, cutting down the corners just far enough to meet the top of the tray, and then fasten permanently

*Copyright, 1916, by the Chalmers Publishing Co.

by tacking half round beading along the top edge of the tray, after which the small amount of cloth protruding may be trimmed off, leaving a neat cloth-lined tray which is water and solution proof.

Figure 5 shows rack on an empty tray ready for winding on the film.

Figure 6 shows the rack in the tray.

Metal trays should be painted thoroughly inside with a coating of Probus paint, which is a paint impervious to the action of either acids or alkalies, and which may be obtained from any dealer in photographic supplies. Sheet iron is better than galvanized iron or tin, as the coating of tin or zinc is liable to peel off after short use and expose the metal underneath to the action of the solutions.

Figure 7 shows a cloth-lined hypo tray and a similar washing tray in a home-made wooden sink fitted up for using this outfit. The size of tray described here requires about 5 gallons of developer to cover

Fig 7. Wooden Sink.

the rack sufficiently, and if the developer is one not easily oxidized, such as Metol-Hydrochonon, the developer may be used a good number of times by keeping it in an air-tight glass carboy, as shown at the right in Figure 7. Films may be dried upon the racks after washing, but as the pins cause a kinking of the film it is better to construct some sort of a drying drum upon which the film may be wound for drying after washing.

Variation in the Width of Film Stock.

Optical, Denver, Colo., writes:

> Why is the width of film in raw stock different? Eastman's is the widest, Lumiere and Pathe's next, Austin Edward's and Agfa next. The difference will be about 1/64 to 1/32 of an inch. The thickness also seems to vary from 1/1000 to 1/100 of an inch, also the perforations seem to vary, and the amount of shrinkage seems to vary when developed under the same conditions and dried under the same conditions. This difference in width, perforation, thickness, does not seem to interfere when running same through the camera, but when printing I have experienced a great deal of trouble and feel that it must be the shrinkage of the negative causing a difference in perforation. It will not match so as to allow finger to enter properly at the same time in perforations of the negative and positive film, so I have made an aperture pressure gate which works automatically to give perfect contact when the light shutter is open and to automatically release pressure when finger or pins enter perforation to draw the film down, thinking that this would overcome the difference in perforation by allowing both film to slip a little so as to have the bottom perforations even when the pins leave perforation. I have lined the sprocket pins on intermittent movement, take up and film guide so they are in perfect line to a 1/1000 part of an inch. I also have allowed the rollers on sprocket to roll free so as to allow play when films is on the sprockets.
>
> Kindly explain to me how they overcome the shrinkage, also mis-frames, caused, I think, by the difference in perforation of the negative and positive when placed in printer. Also inform me as to what width they make guide way in printer to overcome difference in width of film.

It is a difficult matter to state why, or to account for the variation in the width of raw stock from different makers. It is probably caused first by shrinkage, second by the manner of standardization of measurement; that is, while there is a standard measurement for the width of film; in conversion to the metric system, and the allowance made for shrinkage, the calculations of the different makers do not tally.

Celluloid film is subject to very considerable variations and the different celluloids used by different makers are manufactured in very different ways. Variations in perforation is also accounted for by shrinkage and the different perforators used by the different companies. The general rule in this country is that positive stock should have 65 perforations to the foot, and that negative should have 64, it being assumed that the negative film would shrink to correspond with the positive by the process of development.

It is probable that the dry conditions of your altitude cause an excessive shrinkage of the film also which is not ordinarily met with in the motion centers which are located in lower altitudes.

The problem which concerns you is one which even the large companies have not been able to solve when they were compelled to use various brands of film indiscriminately. However, at the present time very few factories use more than one brand of film, and they become acquainted with the variations under their particular conditions and as they perforate their own stock they are enabled to adjust their perforators accordingly.

Your device for relieving the tension on the film while it is being drawn down is the same as is incorporated in most makes of good printing machines and should take care of any slight difference in the perforation gauge. It may be that you have not allowed a sufficient throw for your fingers, in which case instead of entering the perforation freely and then engaging the lower edge as they travel downward, the pins force themselves against the edge of the film as they travel inwards, which might account for this device not being able to take up the variation in perforation.

You were correct in relieving the rollers so that they do not come into actual contact with the sprocket. I do not know of any way to overcome shrinkage, and I have never heard of any one who did. When your printer mis-frames, it must be either the fault of the printer or of defective perforation of the negative.

To make sure that the perforations in a piece of film of any kind are uniform, make a loop at the beginning of the film, superposing the first end of the film upon a point about three feet from the beginning; then pull this loop through the fingers with the two films together. Wherever there is an imperfection in the perforation or a mis-frame in the negative, you will see it will immediately throw the frames out of register. When you come to such a defect, cut it out and very carefully make a new joint.

As for the overcoming of the difference in width this is extremely difficult where the negative and positive stock are not of the same width. In some printers the side guides are arranged like the sides of a parallel rule held in place at a slightly narrower gauge than any film you might possibly have by a spring, the tension of which keeps the side guides parallel and in contact with the edge of the film at all times.

Another method is to have one side guide stationary and the other with two springs which keep the film constantly to one side of the printer, thus avoiding side-weave, but in extremely narrow bands causing the frames to be a little to one side of the center of the film. It is almost impossible to avoid side-weave when there is a great variation in the width of the positive and negative. I have seen, however, a machine with an adjustment for overcoming this, which had a separate slot for the entry and exit of the two films under the pressure gauge. A small roller with a spring behind it, pressed against the edge of the film and kept each film pressed toward one side of the guides, thereby eliminating to a considerable extent the side-weave which often occurs when narrow film is printed.

Hints to Newsfilm Cameramen.

Eric E. Mayell, director of the Pathe News, writes to this department:

> I thank you for your notice regarding booklet, "Hints to Newsfilm Cameramen," which we offered to give free to anyone. Had I known you had such an army of enthusiastic readers I certainly would not have made the offer. I have been absolutely inundated with requests for the booklet and my stock was exhausted the first day.

It is too bad that there were not enough of these very valuable little booklets to go around to the numerous inquirers.

Cameramen's Correspondence Club.

The following readers of the department have requested that their names and addresses be published with a view to corresponding with other cameramen. They are isolated from other members of their profession and doubtless there are many others in the same position, who would be glad to have letter-chums with whom they could exchange experiences. If you want to correspond, send in your name.

V. L. Walker, 146 Marietta street, Atlanta, Ga.

W. H. Bird, 211 No. Harold street, Ft. William, Ontario.

Photographic Developing Agents.

Mr. Samuel Wein, chief chemist with the Universal Film Company at Fort Lee, New Jersey, sends a list of photographic developing agents giving their chemical name and symbol. More than twenty-five of the best-known developing agents are listed, and the leaflet should find a valued place in the formula scrap book of any earnest worker. Mr. Wein's address is 25 E. 115th street, New York City, and he very kindly offers to send a copy of this leaflet to anyone who will send him a red stamp for postage. Mr. Wein's name is becoming more and favorably known from the many valuable papers which he has contributed to the photographic press. Some of his articles appear in recent numbers of the Photo Journal of America, Photo Times and Wilson's Photographic Magazine.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the one paper you need.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "Her Great Price."

Released March 20 by the Metro Pictures Corporation.

SUGGESTIONS PREPARED BY S. M. BERG.

By special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the pictures and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Metro films, the following suggestions for an accompaniment to "Her Great Price" were prepared by Mr. Berg, who is associated with the Photoplay Department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 40½T, "I'll do it," is a sub-title and is printed reading matter on the screen. But 59½ D, "Fireworks," is a description of action.

Agnes Lambert, a young writer, is despondent as the New Year's Eve approaches. She is in debt and her manuscripts have been returned. Larry, Tony and Henry, the "Trinity" artists, endeavor to get her to join them in a celebration, but she is in no mood for this. Before leaving they tell her they are expecting Tom Leighton, a wealthy sculptor just returned from Europe. In her despondency Agnes decides to take her life, but Leighton interrupts. She then tells him the story of her life and they agree to a remarkable proposition. At the end of the year she returns to the studio to carry out her bargain, which is her postponed suicide. It is here that the story takes a new twist, which raises it to a classic among screen productions.

The whole character of this picture is intensely dramatic, but with few exceptions. Note particularly: New Year's Eve celebration at 10¼, when toy trumpets and drums must be used. Piano and accordion at 16. Fireworks, hissing sounds, at 59½. New Year's Eve celebration, chimes, bells and whistles at 86½. Telephone bell at 87. Clicking of typewriter at 90 is very important. Toy trumpets at 90¼.

The theme selected is "A Love Song."—Bartlett.

Time schedule: Six reels (about 6,200 feet), 93 minutes.

Time.		*Sub-titles or Descriptive Cues.*	*Music.*
0	D	Opening.	A Love Song—Bartlett. (Allegretto.) (Theme.)
2½	T	Tom Leighton.	Here's to You, My Sparkling Wine — Edwards. (Allegro moderato.)
4½	T	"My boat will dock at eleven." (Telegram.)	
4¾	T	New Year's Eve.	I Want to Marry a Male Quartet—Friml. (Moderato.)
5¾	T	"Where's the spalpeen?"	
7½	T	"We want to leave a note for Mr. Leighton."	La Coquette—Onivas. (Moderato.)
10¼	D	When the three men knock on the door. (Joy trumpets and drums.)	
11½	T	"Do you remember, boys, it was just three years ago?"	Repeat: A Love Song. (Theme.)
13¾	T	For days I wandered.	Poudree—Popy. (Valse lento.)
15½	T	"Dear Tom: We're all over." (Letter.)	
16	D	Piano and accordion.	Your Photo (Katinka)—Friml. (Moderato.)
20¼	T	"You head Leighton off."	
20½	T	Penniless, disheartened and discouraged.	Repeat: A Love Song. (Theme.)
23¾	T	"I am Tom Leighton, the Trinity's pal. Can I help you?"	Cavatina—Bohm. (Moderato assai.)
25¾	T	"Is it a boy?"	
27	T	"My mother died when I was born."	Intermezzo—Arensky. (Presto.)
30	D	When child pours out coffee.	Le Retour—Bizet. (Allegro vivace.)
32¼	D	When child goes out through window.	
34¼	D	When child lies down in bed.	Serenade—Ern. (Allegretto.)
36¼	T	"I ain't got no mudder and me Dad's a souse."	
37	T	"Such familiarity with the servants."	Repeat: A Love Song. (Theme.)
39	T	"And the rest of the story the boys have written you."	Air de Ballet—Herbert. (Descriptive.)
40½	T	"I'll do it."	
42	T	"To the bargain."	Florindo—Burgmein. (Allegretto vivace.)
44	T	Tom Leighton at work.	
45¾	T	"Your letters were very cold and formal."	Rosaura—Burgmein. (Andante sostenuto.)
48¼	T	"We became engaged in Europe last year."	
49¼	T	"James, bring my children."	Waltz of the Season (Blue Paradise)—Eysler.
51¼	T	But soon she became satiated with luxury.	
52¼	T	"Why not come here with me and learn my work?"	Repeat: A Love Song (Theme.)
54¼	T	"My aunt, Mrs. Ewing."	Debutante Waltzes—Herbert.
58	T	The important business.	
58½	T	"Come to the docks, all of you, and see the fireworks."	The Ragtime Pipe of Pan—Romberg. (Allegretto.)
59½	D	Fireworks.	
60½	T	"Jones, as usual, is making a mess of things."	*Agitato No. 2.
61½	T	"Tell him to come to Hempstead at once."	Mignonette—Friml ? (Allegretto accelerando.)
63¼	T	Midnight.	
64¼	T	And so she lived in happiness.	Repeat: A Love Song. (Theme.)
66	T	"Tom Leighton is not on the level with you."	Prelude, Op. 28, No. 6—Chopin. (Lento assai.)
69¼	T	"Are you engaged to Tom Leighton?"	
70½	T	"Forgive me. I didn't know, I didn't know."	Reverie—Vieuxtemps. Andante con espressione.)
73¼	T	"Idols of clay—idols of clay."	
74½	T	"I am going to her now."	Idols of the Heart Valse—Allier.
76	T	Then Winter came.	
77½	T	Peace on earth, good will to men.	Repeat: A Love Song. (Theme.)
79¼	T	"My last dollar. I hope it will make them happy."	Canzonetta—d'Ambrosio. (Allegretto moderato.)
81½	T	On the eve of the new year.	
82¼	T	"Please see that I am not disturbed. Admit no one."	*Andante Pathetique No. 1.
86½	D	12 o'clock (Bells and whistles.)	
87	D	Telephone bell.	
87¾	T	"I am free, Agnes, I am free."	Repeat: A Love Song. (Theme.)
90	D	Clicking of typewriter.	
90¼	T	"Well, if that old editor." (Toy trumpets, etc.)	The Bim-Bims—Adam.
92	T	"I am glad to know you, Mr. Leighton."	
93	T	The End.	

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 351.

From the Sublime to the Ridiculous.

By S. M. Berg.

Rialto Theater—Sublime.

On Saturday, March 18, there was thrown open to the general public at Flatbush avenue and Cortelyou road, Brooklyn, New York, the Rialto theater, an entirely new building especially designed and constructed for motion pictures, with a seating capacity of 1,800. At this initial performance, Doctor Brenton, chairman of the National Board of Censors, and Mr. W. Stephen Bush, one of the leading authorities on motion pictures, addressed a packed house on facts associated with the film.

It is promised that a serious attempt will be made to fittingly present motion pictures, and if the same standard is continued in the future as was presented at the opening performance, successful financial results will be the return to those interested in the theater besides giving to Brooklyn residents an entertainment second to none in the whole of Greater New York. An interesting announcement is, that two performances a day will be given; a matinee at two and finishing at five, and an evening performance at seven and closing at eleven, with the exception of Sunday, when it will be continuous. The price of general admission is 15 cents with 25 cents for the smoking loges. The same program is run on Sunday and Monday, changed for Tuesday and Wednesday, and again for Thursday and Friday, with a special program for Saturday.

The whole of the musical arrangements including the engagement of the artists are in the hands of that well-known impressario, Mr.

George W. Brown. He then with regard to the orchestra in quality of numbers was capably and it is more up of about two violins, [illegible]

The opening overture of [illegible] "The Nest to do Well" a medley and [illegible] a Hanson Vitagraph medley a selection [illegible] to the [illegible] vocal solos by Miss M. [illegible] and Mr. E. W. Mayer. Some [illegible] hardly be[illegible] that this was [illegible] of the music [illegible] and the pleasing way in which [illegible] the accompaniments had been rendering to an unfavorable [illegible] and an entertainment as given at the Rialto theater [illegible] is [illegible] excellent tribute [illegible] a credit to everyone [illegible] with the [illegible]

Park Theater, Ridiculous

The Park Theater, [illegible] New York city was [illegible] on Saturday last with a wonderful bill featuring the marvelous Mazie, the girl of [illegible] and it was thought [illegible] an exciting modern [illegible] with a cast said to be in every scene. How [illegible] it was to be Mazie I will [illegible] but to the music which was [illegible] well it. The whole of the story has to [illegible] and to see if [illegible] the scene [illegible] must be silence (lively [illegible] rapid) with [illegible] which can only be interpreted by [illegible]

The following description of what was presented in the theater is [illegible] but is a condensed account of the [illegible]. The writer entered the theater at about 7.15 P. M. The [illegible] of the feature was being projected with the [illegible] on a [illegible] and when one or two minutes the [illegible]. The house lights were turned up and the audience [illegible] when would next happen.

An [illegible] consisting of two violins, piano and harmonium [illegible] and started to tune up. Four or five minutes elapsed and then the [illegible] played a march. At its completion the lights were [illegible] and there was projected on the screen a Mutual weekly [illegible] as you [illegible] through the reel the orchestra played a short waltz. At the finish of this there was [illegible], and as the [illegible] there were a few scenes of American [illegible], to the [illegible] a march of which they played about one [illegible] the [illegible] Then [illegible]

Then the [illegible] was thrown on the screen. More silence and then [illegible] music [illegible] accompaniment to the [illegible] action. During the picture they played an [illegible] selection, a waltz, one of two [illegible] and one which [illegible] movement. The [illegible] of the [illegible] was [illegible] which [illegible] was [illegible] and [illegible] After each [illegible] [illegible] applause and the [illegible] were played. There was not one [illegible] that had [illegible] music, though I saw no [illegible] to [illegible] that was [illegible] from [illegible]. The [illegible] I came to [illegible] the [illegible]

While the film was being projected, for some reason or another the [illegible] went [illegible] and [illegible] on the screen that had been by the Mutual Company. [illegible] Incidentally [illegible] and at both times the orchestra [illegible] their duties, making no [illegible] to take over the [illegible]. It is [illegible] gratifying to [illegible] that a modern [illegible] theater in the heart of the [illegible] New York world [illegible] to [illegible] such a musical [illegible] of a film as was [illegible] at the Park Theater on Saturday night. The audience [illegible] and [illegible] at Mazie, but with a [illegible] [illegible] [illegible]

Some April Triangles

Frank Keenan, De Wolf Hopper, Douglas Fairbanks and Other Leading Players Will Appear.

TWO five-reel comedies starring Douglas Fairbanks are announced by the Triangle Film Corporation in its April release chart, which includes also the reappearance after long absences of Frank Keenan and De Wolf Hopper. As there are five release dates during the month the list of Triangle stars is materially increased. H. B. Warner, previously seen in "The Raiders," has a new Sullivan story, called "The Beggar of Cawnpore." Ince also presents William S. Hart, Jane Grey and William H. Thompson. Lillian and Dorothy Gish have new pictures from the Fine Arts studios and Mack Sennett will contribute ten Keystones.

The opening program introduces Fairbanks in "The Habit of Happiness" and Miss Grey as the slum heroine of "Waifs." William Desmond, last seen with Billie Burke in "Peggy," is featured with her. He has the part of a young clergyman who goes astray and is redeemed by Rags, a piano player in a waterfront saloon. Carol Holloway, Robert Kortman, J. Frank Burke, Fannie Midgley and Truly Shattuck have the principal supporting roles. A big cathedral set is one of many provided by Ince for this production.

Scene from "The Aryan" (Triangle).

As indicated by the title, the Fairbanks comedy has a strong undercurrent of sociology. Sunny Wiggins spends his father's wealth on Bowery derelicts and is so successful at making them happy that an eminent specialist engages him to make a millionaire grouch laugh. Sunny's theories work out as expected, cures the grouch and wins his daughter and satisfies his father that he is not so worthless after all. George Fawcett is the millionaire, Dorothy West the daughter and Grace Rankin, Macey Harlam, George Backus and William Jefferson have congenial roles.

For the following week, April 9, "Little Meena's Romance" and "The Aryan" are underlined. Dorothy Gish is Meena Bauer in the Griffith feature, and Owen Moore plays the Count Rudolph von Ritz. A new film field is invaded by this picture, which presents life among the Pennsylvania Dutch. Margaret Marsh, Kate Toncray, James O'Shea, Fred J. Butler and Robert Lawler are in the company.

William S. Hart in "The Aryan" presents a new characterization of his familiar western "bad man." While on his way home with the riches of years of hard work in the mines he awakes to find that his fortune has vanished in a night. He swears vengeance on the western whites who have swindled him, takes away the woman who had engineered the plot and makes her his slave in a vile community in which only the scum of the district are tolerated. A pack train of Mississippi farmers, lured by gold, is lost in the desert. Hart refuses their requests for aid but Mary Jane, a young and innocent member of the party, fearlessly goes to his settlement and wins him over. Bessie Love is the youthful heroine. Her experience is an example of the possibilities of the Triangle system. One of the film finds of the year, she was first seen in "The Flying Torpedo" with John Emerson. From this Griffith feature she joined Hart at the Ince studios. Now she is back at Fine Arts with Douglas Fairbanks in "The Good Bad-Man."

Week of April 16 marks the reappearance of Frank Keenan in "The Stepping Stone," the story of a weak man's rise through the aid of a good woman and his fall after he has discarded her. Mary Boland, for many years John Drew's leading woman, has the principal feminine role. Robert McKim is the weak husband and Keenan the powerful who helps him, ruins him and later when he has committed suicide marries the widow. Lillian Gish and "Sold for Marriage" furnish the other dramatic entertainment of the week. The star appears as a young Russian girl and is supported by Frank Bennett, Walter Long, A. D. Sears, Pearl Elmore and many other Griffith players.

Toward the end of the month comes Hopper in "Sunshine Dad," in combination with "Civilization's Child," which presents William H. Thompson for the first time as a Triangle star; then Fairbanks in "The Good Bad-Man" and Warner in "The Beggar of Cawnpore."

Actress to Do Double Time

Clara Kimball Young Will Work Simultaneously in Two Pictures Under Two Directors.

WHEN the Clara Kimball Young Film Corporation begins the production of its features with Miss Young as the star on July 15, a new record for activity among motion picture actresses will be established. Most film stars consider it arduous enough to work in one picture at a time, but the ambitious and talented Miss Young has worked out a system by which she can produce two features simultaneously.

The selection of the two directors who will devote their talents and energies to the new corporation's productions will be announced within a week or two. It is proposed to schedule the work of these directors in a systematic manner so that what ordinarily would be Miss Young's idle hours in the studio will be utilized. While one director is having the sets built on the studio floor for some of his interior scenes, Miss Young will be out on location working with the other director in the other picture.

There are also many hours when Miss Young would not be actually engaged if she were producing only one picture at a time, such as the time spent by a director in "shooting" the scenes in which the star does not appear. The operation of the Clara Kimball Young Film Corporation studio will be so systematized on an efficiency basis as to save much of the waste in both time and money, now one of the greatest sorrows of the motion picture producers.

Florence Reed in Pathe's "The Woman's Law"

IF ANY doubt existed in the minds of the critical as to Florence Reed's right to be entitled one of the two or three most talented leading women on the screen today, Pathe's "The Woman's Law" will remove it. Miss Reed displays in this Gold Rooster play a sense of values, a depth of emotional resource and a versatility that is as rare as it is fascinating. Her part is an exacting one. She must play the unhappy wife whose husband is of fickle temperament and whose ways are such as to cause her constant worry and sorrow. Only at the end where with her husband dead, a victim of his own folly, she is enabled to come into her rightful heritage of happiness, does Miss Reed have an opportunity to free herself from the necessity of calling upon her emotional resources to an extent that must constitute a severe tax upon her strength. "The Woman's Law" is the first Gold Rooster play made by the Arrow Company. Lawrence McGill, the director, has staged and produced it most ably, and it is considered one of the best features that Pathe has released.

Florence Reed.

Tie Vote on Pallas Picture

Opinion of Newspaper Committee Evenly Divided Over Endings for "The Heart of Paula"—Lenore Ulrich Tosses Coin and Happiness Wins.

"THE Heart of Paula," the latest Pallas production, will be shown with a happy ending, and the star of the picture, Lenore Ulrich is very well satisfied in consequence; for the happy ending, rumor says, is Miss Ulrich's favorite, though she was ready to abide by the verdict of a jury of newspaper men.

The Pallas company conceived the novel idea of presenting the picture before an invited audience, first with a tragic climax, then with a pleasantly sentimental termination. Following the exhibition, on the afternoon of March 24th, Miss Ulrich was the hostess at a dinner party in the Hermitage where Pete Schmid—an expert on balloting since he ran for sheriff last fall—superintended the voting on the two endings. Twenty-four ballots were cast and after they had been counted it was found that opinion was evenly divided.

With this problem to face, B. A. Rolfe, Julian M. Solomon, Jr., Miss Ulrich, E. Victor Wilson and Mr. Schmid, comprising a board of elections, decided to leave the matter to fate. Miss Ulrich tossed a Spanish coin, heads for happiness, tails for tragedy. It fell heads, meaning that the Strand audiences and subsequent audiences will not see a dagger plunged into the heart of Paula.

During the course of the dinner, Caroline Cassels sang "The Heart of Paula," written by William S. Charles with words by Palmelia Woodruff. It carries a pleasing, catchy air. Those present were:

Miss Lenore Ulrich, B. A. Rolfe, Manager, Strand Theater; Julian M. Solomon, Jr., Pallas Pictures; E. Victor Wilson, Strand Theater; Pete Schmid, Pallas Pictures; Patrick Kearney, Motion Picture Mail; Arthur J. Miller and Ernst Schmitz, New York Staats Zeitung; Thomas C. Kennedy, Motography; Bert Ennis, Manager Screen Reports; Harry Ennis and J. E. Farrell, New York Clipper; William C. Stickles, Caroline Cassels, George W. Beynon, Geo. W. Beynon Inc.; Fritz Tidden, Morning Telegraph; Lynde Denig, Moving Picture World; Helen Duey, Woman's Home Companion; Fred Smith, New York Eveniny Globe; W. Forrest, New York Post; H. F. Rendall, New York Review; Willard Holcomb and E. P. Smaney, Dramatic Mirror; R. W. Baremore, Every Week; Gerald C. Duffy, Picture Play Magazine; Jack Edwards, The Billboard; J. Hesser Walraven, Paramount Pictures Corporation; Charles E. Moyer, Paramount Press; Wid Gunning, "Wid's"; Ewing Galloway, Collier's; Oscar Cooper, Motion Picture News; George Kaufman, Tribune; E. E. Hart, Evening Sun; Joseph A. McGarry, New York Press.

Essanay for May

A Number of Notable Releases Have Been Scheduled—William Gillette to Appear.

ESSANAY has scheduled a number of notable releases for May as announced by George K. Spoor, president of that company. "The Little Shepherd of Bargain Row," written by Howard McKent Barnes, will be one of the early five-reel releases. This is a story with a beautiful sentiment, full of pathos and also of sunshine, that reaches every heart. It deals with the little girls of bargain row from whose lives the light and sunshine have been crushed out. It deals with the little shepherd who brings them out of their misfortunes into clean green fields of open life.

Other strong multiple reel features include "According to the Code," by Charles Michelson, and "That Sort," taken from the celebrated play of Basil MacDonald Hastings. "Secret Service" with William Gillette, the famous stage actor starring, will be produced as a multiple reel feature. "Sherlock Holmes," also featuring William Gillette, now is nearing completion and will be released shortly.

The three-reel photoplays announced include "The Danger Line," "Once a Thief," "The Frame-Up," and "The Man Who Couldn't Be Kind," the latter written by William Merriam Rouse.

Among the two-reel plays to be released are "The Double Cross," "Dregs of Gold," "The Little Samaritan," and "In the Moon's Ray," the latter a re-issue featuring Francis X. Bushman.

Two more of George Ade's fables also will be released this month including "The Fable of the Undecided Brunette." The public is also offered two of Vernon Howe Bailey's "Sketch Books on American and Foreign Cities," each accompanied by five hundred feet of scenic.

KALEM PLAYERS BACK FROM TRIP.

A company of fifteen Kalem players producing "The Social Pirates" returned last week to the Glendale studio after a trip by boat and rail to Seattle. The players made the journey to secure marine views and special locations needed for the George Bronson Howard series. In addition to Director James W. Horne and a technical staff, the party included Marin Sais, Ollike Kirkby, Paul C. Hurst, Frank Jonasson, Thomas Lingham and Edward Clisbee. To date "The Social Pirates" company figures that it has travelled close to a thousand miles to secure the exact locations for different episodes of the fifteen week series.

UNIVERSAL CHANGES L-KO TITLE.

The Universal Film Mfg. Company has changed the name of its L-KO release entitled "The Millionaire's Son" to "The Great Smash." This picture was reviewed on page 102 of last week's issue. The release date has not yet been announced.

Scene at Pallas Picture Dinner at The Hermitage.

Brooklyn's Triangle a Fine House

The Transformed Crescent Now One of the Best Picture Theaters in the Country—Projection Room on Orchestra Floor.

IT COST many thousands of dollars to transform the Crescent Theater of Brooklyn to the Triangle Theater—from a house where stage shows had been given exclusively to one where pictures were to be exhibited. There was no more occasion for the expenditure of this money than had been the case with many other stage theaters. The Crescent was up-to-date. The Kemble Theaters Corporation aimed, however, to make its structure a picture theater in fact as well as in name. With this object in view the first step was to remove twenty-one seats from the center rear of the orchestra floor and there install the projection room—at a height where the lenses would be opposite the center of the twenty-foot screen, ninety-six feet away. Concrete pillars reaching down to rock foundation support the room, so that it is independent of the structure itself. The screen was inclosed in a black sunken frame. The orchestra pit was lowered, so that by no chance could stray beams of light strike the curtain. Huge portiers were stretched across the rear of the auditorium so the screen might be protected from the rays from opening doors.

A fine painting was placed across the front portion of the dome of the house. Its size may be estimated from the fact that 200 pounds of canvas were employed. The system of lighting installed is of the semi-indirect. There are 1,666 chairs. The prices are for the evening performances 50 cents for the four front rows of the orchestra, 75 cents for the next four, $1 for 192 seats, and 75 and 50 cents for those behind these. The balcony prices are 50 and 25 cents, and for the 60 wicker chairs in the loges $2 each—and by the way these are well patronized. The chairs in the gallery are 25 cents each. The balcony chairs are upholstered in leather. On the orchestra floor they are of the best type of theater seating and are 34 inches from center to center of rows.

The men's smoking room is 40 by 11 feet and is most comfortably furnished with chairs and lounges upholstered in tapestry. The walls are in the same material. There are two women's reception rooms, one on the orchestra floor and the other in the rear of the balcony. These are elaborately provided with lounges and reading and dressing tables. Each room is in charge of a maid. There is also a reception room for the entertainment of prominent guests—and the Triangle has its share of these. Here, too, is a piano as well as other appurtenances that go to make the fortunate visitor feel thoroughly at home. The social side is not overlooked at the Triangle. This is made particularly evident by the large number of organizations taking advantage of its entertainment and social factors. It is not an unusual event for a society to take over the entire house for an evening and then by selling the seats at an advanced price to its members materially increase the sum in its treasury.

W. H. Kemble is president of the company controlling the Triangle Theater, James O. Miller treasurer and H. Clark Mooney secretary and assistant treasurer. Edward Trail, formerly of the Montauk Theater, is house manager. A World man who visited the house one afternoon last week met Mr. Trail just before the opening of the show. He noted with interest the faultless attire of the manager, his frock coat and silk hat, as Mr. Trail before the coming of the matinee audience inspected arrangements for the afternoon performance. Cut flowers in deep vases were in the lobbies; the young women ushers, in their picturesque garb, were at their stations. The program was William Collier in Keystone's "Wife and Auto Trouble," Mae Marsh and Robert Harron in Fine Arts' "Hoodoo Ann," and H. B. Warner in Kay-Bee's "The Raiders." Royal Dadmun, soloist for the spring tour of the New York Philharmonic Orchestra, sang three songs—and these constituted a feature in themselves. It was all genuine entertainment, the kind of which Brooklyn citizens should be proud. That they are is evidenced by the 12,000 weekly paid admissions to a theater that has not yet been five months under its present regime.

The theater program of the Triangle is printed under the supervision of Edward O'Donnell, publicity representative of the house. The publication will rank with the best. Of its twenty pages, eleven are advertisements and the remainder devoted to the theater. The Triangle keeps in close touch with its patrons. Every week announcements are sent to the 2,500 names on its "preferred A" list. The Blue Book has been circularized, as well as 10,000 names from the telephone book. Secretary Mooney outlined another scheme the details of which will interest exhibitors. At one of the large department stores Triangle seats are on sale. Customers with accounts may select their tickets—and oftentimes it is done on the spur of the moment—and the price is charged on their monthly billl. When the theater representative calls at the store at the close of the day he takes away the unsold tickets and also a check for the sales. So popular has been the innovation that on some days the theater has been obliged to quadruple the number of tickets allotted to the store.

Durham Continues with Horsley

HIS portrayal of the heavy character in "A Law Unto Himself" having been so satisfactory, Louis Durham, the ex-baseball pitcher, has been retained by David Horsley to enact similar parts in future productions.

In "The Hidden Law," a current David Horsley release as a Mutual Masterpicture, de luxe edition, Durham plays a "heavy" along the lines of his character in "A Law Unto Himself," and in "The Conscience of John David," a Crane Wilbur starring vehicle, he enacts the part of the gambler, which, though dissimilar to his two previous impersonations, gives him ample scope for his talents.

Louis Durham.

Durham's name, while he was pitching ball for National, American and other league clubs, became well known to followers of the diamond, and his present connection with motion pictures will very likely serve to add interest among those who remember him in any production he appears.

Lewis Waller in Universal Picture

LEWIS WALLER, the famous English actor, makes his bow to Universal spectators on April 10 in the five-reel Red Feather feature, "Brigadier Gerard," Sir Conan Doyle's well known comedy-drama of the Napoleonic period which was first produced at the Imperial Theater, London, in March, 1906.

The Late Lewis Waller.

Some wonderful sets and backgrounds are introduced into the picture which tells the story of a braggart soldier adventurer in Napoleon's army, who, unlike most of his kind, is willing to back up his extravagant boasts with his sword. Napoleon engages the adventurer to recover some papers of state which he had left in the Tuilleries. Talleyrand also endeavors to recover the papers, but his emissaries are put to rout by the quick witted Brigadier. When Talleyrand himself attempts to take a hand, he is discomfited and outwitted by Napoleon's secret agent in some dramtic scenes which are all the more appealing because of the comedy element which enters into them.

In the film, which was produced abroad for the Universal, Mr. Waller makes his last appearance either in the flesh or on the screen. Upon Mr. Waller's death about a month ago a carved wood bust of the actor as Brigadier Gerard, presented to Mr. Waller by Sir A. Conan Doyle, was sold for £17 10s, to an agent of the Universal in London.

Raver Sells World Rights

Kino Publicity, Ltd., of London, Takes His Productions for Distribution—United States and Canada Excepted.

PERHAPS one of the most wide-scope purchases made by any English film company since the start of the present European war was consummated last week by J. W. Anderson of the Kino Publicity Ltd. of London with Harry R. Raver, president of the Raver Film Corporation.

The deal involved the world rights—with the exception of the United States and Canada—of the Raver production "The Other Girl" from the famous Augustus Thomas play, starring James J. Corbett and Paul Gilmore and the Ocean pictures "The Fortunate Youth," adapted from William J. Locke's well known book and featuring Wilmuth Merkyl; "Life Without Soul" taken from the book "Frankenstein" by Mrs. Mary W. Shelly; and "Driftwood," adapted from the stage success written by Owen Davis starring Vera Michelena.

Mr. Anderson recently visited the States with the purpose of buying the best on the American market and returned to England with the contract for his company on these four productions.

With the marketing conditions as they presently exist in the belligerent countries this is considered a rather large contract to enter into. However, Mr. Anderson is of the opinion that he has secured productions that will retain their value for years to come. Each one is founded on a big principle. They have famous names connected with them and prove themselves high class offerings made by craftsmen who are thoroughly familiar with the art of motion picture making. It is his belief that in the producing of these subjects they have struck themes that will have a wide wave of popularity. Each is dissimilar from the other and each has its separate peculiar appeal to the theater going people of the world.

The Kino Publicity Ltd. is recognized as one of the foremost powers in the motion picture industry in Europe. Its aim has always been toward the better class of productions and its achievements have accordingly been of the higher grade.

Mr. Anderson is a man of keen perception whose judgment in the past has proven a splendid asset to his company and it is his belief that he has returned to his country with a valuable acquisition for his organization in the pictures he has purchased from the Raver Film Corporation.

At the recent trade showing of several of these subjects they were received with considerable enthusiasm and commended by the trades people present as productions of a nature that should leave a wide wake of satisfaction behind them wherever shown. They already possess the popularity necessary for pictures in the well known names they have connected with them.

Each one was made by men well versed in the craft of motion picture building, men that have had wide experience in the direction of motion pictures for the past number of years. Each one has specialized in his particular line of picture making and knows thoroughly the things necessary to make a successful photoplay from both the market and public standpoint.

It is Mr. Anderson's intention to launch these pictures in the very best London theaters for their initial showing and it is his anticipation that they will be accorded the appreciation and attain the success that subjects of their merit deserve.

"BATTLE CRY OF PEACE" WELCOMED IN CANADA.

"The Battle Cry of Peace" is aiding recruiting in Canada. It made a tremendous impression at Toronto. The chief recruiting officer of the Province of Ontario made a speech indorsing it after viewing it in a private exhibition. The 83d Battalion, C. E. F., attended the showing of the picture en masse at the Strand Theater.

T. L. Church, the mayor of Toronto, issued a letter to the citizens of that city indorsing the picture and urging them to see it. Mayor Church said:

"This picture, although its warning is primarily directed to the United States, cannot be viewed by any true Canadian without arousing in his breast an intense and burning indignation of the wrong suffered by hapless Belgium and at the same time an intense desire to serve the cause of his own King and country. The incidents depicted in this picture are a reproduction of what actually happened in Belgium. It is only preparedness and power behind preparedness that can avert such a thing from our own loved Country."

"Gloria's Romance"—May 22

George Kleine's Billie Burke Picture To Appear on That Date—Story by Mr. and Mrs. Rupert Hughes.

MAY 22nd has been selected as the release date for the first chapter of the new motion picture novel by Mr. and Mrs. Rupert Hughes, in which the international stage favorite, Billie Burke, is to play the stellar role. The title chosen for the new screen novel is "Gloria's Romance" and the story, as already announced, is to be a society drama in twenty feature chapters. Miss Burke will appear as Gloria Stafford, a wealthy society girl, and will wear gowns especially designed for her by Henri Bendel and Lucile.

The film production is already well under way at the Kleine studios in New York City, the company having returned from Palm Beach, where many of the exteriors were taken amid the wealth and gayety of that famous resort, as well as in the celebrated Everglades located in the same vicinity.

George Kleine, the man responsible for the film production, is sparing no money to make "Gloria's Romance" the most elaborate motion picture novel ever presented and the authors of the story, Mr. and Mrs. Rupert Hughes, have been given carte blanche in arranging the incidents of their story amid surroundings befitting such a tale.

Mr. Hughes, who is known and admired by readers of Cosmopolitan Magazine, the Saturday Evening Post, the Red Book and other periodicals in which his stories have appeared, has time and again in the past shown his skill in reading the public's pulse and appealing to its likes, so that this, his latest story, has been written around a "sure fire" theme. It is a society play that involves every day incidents in the life of a society girl. Its heroine, Gloria Stafford, is of a vivacious type, youthful and hoydenish at times, but always sweet and charming. And surely there is no star better fitted to portray such a part than Miss Burke.

The new film novel will not be a play that will depend for its success upon any other feature than its literary quality, for both Mr. Kleine, the producer, and the authors are determined that, from the start, the picture must present life as it is—that the situations must be logical. Surely hundreds of thousands of persons can be interested in a good play of modern society life and their attention can be gained and held by a sensible theme such as characterizes the best productions of the speaking stage. With the stellar role in the hands of so bewitching a person as Billie Burke, with a supporting cast headed by Henry Kolker, and with a director of the caliber of Walter Edwin, exhibitors may be sure that an offering far out of the ordinary is being prepared for their patrons.

Kleine exchanges throughout the country have already been flooded with applications for early bookings on the latest screen novel, and now that both title and initial release date have been determined upon, it is sure that scores of other requests for an early showing of the film will be made.

Metro Begins Newspaper Campaign

Lee-Jones, Inc., of Chicago to Place Advertising in 500 Cities Regularly for 12 Months—$250,000 Involved.

THE nation wide advertising campaign in daily newspapers which was announced by the Metro Pictures Corporation after its annual meeting a few weeks ago will begin in the first week in April and contracts have been signed with the Lee-Jones agency of Chicago for the placing of the entire business.

It will begin simultaneously in 500 cities and will continue for a year. The appropriation approximates $250,000 for newspaper space alone.

The contracts signed by President Richard A. Rowland on behalf of Metro and by O. J. Gunnell, on behalf of the Lee-Jones provide that the agency will work under the direction of Metro's publicity department and in conjunction with the Metro exchanges throughout the United States.

The advertising will continue regularly and large amounts of space have been contracted for in a chain of newspapers reaching from coast to coast. Metro's advertising has been the subject of enthusiastic comment since last August, at which time a series of inserts in color were inaugurated in the important journals of the trade.

DOUGLAS AT LONG BEACH.

W. A. S. Douglas, director of production for Pathe, is now at the Balboa studios in Long Beach, California, supervising the production of an important release for the Pathe program.

Directors Figure in Coincidence

Maurice Tourneur in Producing "The Hand of Peril" and John Ince Making "The Struggle" Start Pictures in Same Day and Return Completed Prints in Same Hour.

MAURICE TOURNEUR, the noted producer of the Paragon Corporation, and John Ince, one of the Equitable stellar producing lights, were handed scenarios on the same day. That is, Tourneur was given the completed scenario of Arthur Stringer's "The Hand of Peril" and John Ince was given Harry Chandlee's fictional document, "The Struggle." This was on January 23. These two

Scene from "The Hand of Peril" (Equitable).

subjects were announced for release March 27, which allowed practically nine weeks for the completion of the stories.

"The Struggle" locale called for tropical atmospheric detail; "The Hand of Peril" is an underworld tale calling for the construction of many mechanical contrivances, such as are always described in Arthur Stringer's detective stories.

John Ince and his company, headed by Frank Sheridan, Arthur Ashley and Ethel Grey Terry, left for Miami, Florida, on January 26, and upon arrival there chartered the steamer "Miami," and set sail for Manaos, Brazil, an eight day sail across the Gulf of Mexico, through the Caribbean Sea and up the mighty Amazon River. At Manaos, Brazil, John Ince secured license from the Brazilian Federal Government, through Dr. Oswald Cruz, for the use of the leper colony,

Scene from "The Struggle."

"Lazarette," which lies just off of Manaos, a small island two miles out, in the center of the Amazon.

Maurice Tourneur's story called for the construction of a complete nine-room house with the surface removed so that the action could be shown in the nine rooms, simultaneously. It called for the construction of special mechanical devices, such as stereopticon X-rays, panel houses, secret passages, through which a camera might trail the action, and lastly the reconstruction complete of an abandoned pier in South Brooklyn. The Ince picture required four rooms, a saloon, a companionway, smoking and dining room of an ocean liner, which had to be constructed in the cabinet-making quarters of the Flushing studio, transported by water to Manaos and built in dry dock there.

A week was lost at Manaos securing permission from the red tape Federal Government of the Latin Republic, before consent was given to photograph the interior of the Leper hospital. Tourneur lost nearly a week sending representatives to Washington to secure permission to photograph several counterfeit plates which he had borrowed from his friend, W. J. Burns, and thus while Ince worked in tropical America, Tourneur labored incessantly in South Brooklyn. A typical West Indies typhoon kept Ince and his company indoors on the island of Sabor Rock, and the storm of February 21 necessitated Tourneur's company remaining idle three days.

Thus it will be seen that the two directors lost practically the same number of working days and on March 19 the completed negative of "The Struggle" was received at the World Film offices, and forty-five minutes later Mr. Lichtig of the Paragon brought the completed negative of "The Hand of Peril" to the Equitable offices. The difference of forty-five minutes was caused by the greater distance of the Paragon studios from the parent office. The two five-reel subjects were completed in seven weeks and five days actual working time and ten days of lost time credited to both directors through no fault of theirs.

The negatives were shipped from the studios at practically the same time and, strange to relate, each picture contains 307 individual scenes. "The Struggle" has one more title than "The Hand of Peril," while "The Hand of Peril" offsets this by having one more character introduced at the beginning.

Two Horsley Features Coming

Each Production Made on Big Scale and Played by Popular Casts.

AN ANALYTICAL survey of the David Horsley productions to be released during the month of April as Mutual Masterpictures, de luxe edition, draws the conclusion that in these offerings something exceptional in merit may be expected. This conclusion is natural, of course, in view of the fact that more than the customary amount of money spent for five reel subjects is invested in them.

The feature releases of the month from the Horsley studios are "The Leopard's Bride" and "The Conscience of John David," scheduled for distribution, respectively, April 13 and April 24.

The former production is of an Indian story by Theodosia Harris in which the author has succeeded in combining all the mediums of successful playwriting. Studio advices proclaim it the best effort to date of this writer, who has a large number of scenario successes to her credit.

An elaborate production has been given the play, which is enacted by an especially fine cast. The leading roles fall to Margaret Gibson and William Clifford, two popular artists, while the other principal parts are interpreted by such well known players as Brooklyn Keller, Nan Christy, Frederick Montague, Fred Goodwins, Edward Gordon and Paul Machette.

"The Conscience of John David" marks the reappearance of Crane Wilbur in another play of his own creation. In subject it is psychological. The treatment given the theme takes the story away from beaten paths and makes it of uncommon interest.

By reason of the locale, which for the most part of the picture is laid in the fashionable circles, pretentious mountings form an agreeable atmosphere. Mr. Wilbur has the titular role and is ably supported in the enactment of the story by Mae Gaston, Alice Rinaldo, Frederick Montague, John Oaker, Louis Durham and Francis Raymond.

With these provisions "The Leopard's Bride" and "The Conscience of John David" will undoubtedly register as successes.

MABEL TALIAFERRO IN NEW METRO PICTURE.

Miss Mabel Taliaferro has just concluded work on "Her Great Price," which the Rolfe Photoplays, Inc., made for the Metro program. Her next starring vehicle will be "The Snowbird." It is the first time that Miss Taliaferro has appeared in a story dealing with the northland, although she has played in almost everything, ranging from comedy to the Yeats Irish plays in Ireland. She is enthusiastic over "The Snowbird," aside from the novelty of working in the production.

At Leading Picture Theatres

Programs for the Week of March 27 at New York's Best Motion Picture Houses.

"Audrey" at the Strand.

PAULINE FREDERICK was the star of the Famous Players-Paramount Picture "Audrey," a screen version of the celebrated novel by Mary Johnson, adapted by Harriet Ford and E. F. Boddington, which was the main feature at the Strand theater last week. Robert Vignola directed "Audrey," in which Miss Frederick was supported by Charles Waldron, Margarete Christians, E. Fernandez, Helen Lindrith, Henry Hallam and Jack Clark.

An extremely interesting picture was a trip with Ray Knabenhue in his dirigible airship. These pictures were taken from the airship as it passed over beautiful California towns and country. Another unusual picture illustrated the manufacture of poisonous gases used by the Germans in the war. The Strand Topical Review contained newly arrived pictures from Mexico and the European battlefields. A new comedy and the Pictograph were also shown.

The following soloists appeared; Katherine Gray, soprano; Helen Scholder, cellist, accompanied by Harriet Scholder, and Bruce Weyman, baritone.

Hazel Dawn at the Broadway.

"The Saleslady," a Famous-Players Paramount picture, with Hazel Dawn in the title role, was the leading attraction at the Broadway Theater last week. A New York department store is used for one of the settings, and Miss Dawn's celebrated violin also plays an important part in the drama. The star appeared as Helen Shirley, a country girl who comes to New York, finds employment as a clerk in a department store, and finally becomes a footlight favorite.

A two-reel comedy, the Broadway Weekly, a colored scenic and a cartoon completed the program.

Triangle Program at the Knickerbocker.

Frank Keenan and Mary Boland in "The Stepping Stone" were the principal attraction on the Triangle program last week. The Kay-Bee picture is a romance of middle age and Mr. Keenan has one of those strong character parts for which he is famous. The supporting company includes Robert McKim, Joseph Dowling, J. B. Sherry and Margaret Thompson.

"By Stock Delivery," is the title of the Keystone comedy on the program. Mack Swain, May Emory, Vin Moore, Marie Kiernan, Joe Lee, Ivy Crosthwaite, Bobby Dunn and Polly Moran complete the cast.

A visual visit to Bruges, nature studies and pictorial news of the world, were also on the bill. The soloists were Marie Maurell and Alfred De Manby.

Kick From Old Newspaperman

Objects To Amateurish Manner In Which Extracts From Newspapers Are Shown in Pictures.

Rochester, N. Y., March 23, 1916.

To the Editor Moving Picture World:

Those of us who like the "Movies" are greatly indebted to the producing companies for their zeal and expenditure in presenting their photoplays with such fidelity to detail as characterizes many of these productions. Beautiful homes, exquisite interiors, gorgeous dresses and other accessories are necessary to the atmosphere of some of these plays, while the squalid home, the shipwreck, the railroad collision and other scenes are most carefully presented apparently down to the last item of detail. Expectancy is more than satisfied by the staging of the best of these photoplays, and nothing has seemed too big or too exacting to baffle the fertile efforts of the producers.

There is one detail, however, wherein the producers—one and all alike, so far as my observation has gone—are not as careful as they seem to be about other things and wherein there is still room for improvement—that is if they would have their productions as true to life as possible. I refer to the way in which items from newspapers are reproduced. I assume that the producers are not and never have been journalists, for if they had had the slightest experience in regular routine newspaper work they would pay more attention to this detail than they do. I have seen many photo-dramas where these items from newspapers have been thrown on the screen, and all of them, to my best recollection, have been crude, amateurish as to the English used, and so far from what any well-regulated newspaper would be expected to print, that it is a wonder someone has not called attention to it before now.

Now, every newspaper has a style of its own in the presenting of news. To see a page or part of a page from a paper like the New York Herald used and then to throw on the screen the assumed extract from this paper written in anything but journalistic terms, is amauterish, incongruous and sometimes laughable. If the Herald is used why not throw on the screen a news item written as it would be written in the Herald, with the same type for headlines and body matter as if it were an actual reproduction of something that had appeared in that paper? Most of the news items used, so far as I have been able to see, would be a disgrace to that most slip-shod country weekly in the country, known to inner circles as the Podunk News. And how easy it would be to have this detail looked after by someone who knows how to do it right.

This may be a knock, but it is intended as a boost. Producers should be glad of any criticism or suggestion of this kind that will help along the illusion. A Queen Anne front never yet went with a Mary Ann back, and "Movie" newspaper extracts will fail to be convincing to me until they look and read like the real thing.

GEO. S. CRITTENDEN.

Edward Jose, Producer of "The Iron Claw"

EDWARD JOSE, who is producing Pathe's serial, "The Iron Claw," has had about as varied and extensive stage experience as any person in the business. As a motion picture actor Mr. Jose became very well known through his work in such pictures as Pathe's "The Stain," "The Corsair," "The Leech of Industry," and "The Taint," and through his work as co-star with Betty Nansen in the Fox pictures, 'The Celebrated Scandal" and "Anna Karenina." Mr. Jose then became a director for the Fox Company and made "The Resurrection." He also starred in "A Fool There Was," and showed his ability as a scenario writer by writing the script of "The Resurrection" from Tolstoi's work, and also the adaptation of "The Children of the Ghetto."

Edward Jose.

Returning to the Pathe Company as a producer he made the Gold Rooster features "The Beloved Vagabond," "Simon the Jester," "The Closing Net," and "Nedra." He then formed the Feature Film Corporation of which he is director in chief. The value of his name is recognized by the board of directors of that corporation to the extent that steps are now being taken to change the name of the company to the Edward Jose Feature Film Corporation.

Mr. Jose has taken out citizenship papers and will live in the United States for the rest of his life. At present he is making New York his home. With a large fund of interesting reminiscences at his command gathered in all parts of the world he is one of the most interesting of men to talk to, and as actor and producer his achievements justly entitle him to consideration as one of the ablest in the business.

Margaret Landis

MARGARET LANDIS, whose screen career covers but a little over a year, is making rapid strides to the front, and will be featured in the coming Knickerbocker Star Feature, "The Spell of the Knife," released on the General Film Program, April 21. Miss Landis will be seen in a heavier part than usual, and comes well up to the demands of the drama. Miss Landis is a Tennessee girl, and unlike many of the screen stars, has never been on the stage. The entrance of Miss Landis to the studio was due to a singular turn of fate. Being much interested in dancing but not expecting to make it her profession, her work came under the observation of Mr. H. M. Horkheimer, who, needing a fancy dancer for certain scenes in a feature production then on hand, secured Miss Landis. Her work was a gratifying surprise to all concerned, she was immediately retained, and thus began a meteroic career which has resulted in making her a screen star and a real favorite. Miss Landis will be remembered as being featured in the Knickerbocker Star Features, "Mismates" and "The Home-Breakers."

Margaret Landis.

Timely Bluebird Photoplays

"The Great Problem," Starring Violet Mersereau, Deals With Prison Reform—"The Yaqui," a Mexican Story.

BLUEBIRD Photoplays register another bulls-eye in timeliness of their subjects with the introduction of Violet Mersereau in "The Great Problem," released April 17. The question of prison reform, that is agitating public interest these days, is treated from a new angle in "The Great Problem." While Tom Brown of Auburn Penitentiary believes that a healthy environment after crime has been committed is the proper way to start the unfortunate on a new course of life, "The Great Problem" is based on the theory that it is environment previous to and during criminal development that causes nearly all crime.

General Manager M. H. Hoffman, of Bluebird, seems to have awaited the most opportune time for releasing this subject. The trial of Warden-on-Vacation Osborne will fill the newspapers with an abundance of material on the subject of penology just about the time "The Great Problem" will get into circulation, giving exhibitors a considerable advantage in capitalizing public interest.

The release of "The Yaqui" just when the Mexican situation came to precipitate culmination in the campaign against Francisco Villa was another piece of good fortune both for Bluebird and for exhibitors. As "The Yaqui" was photographed on Mexican soil, within a couple of hundred miles of the raided town of Columbus, New Mexico, there is authenticity in its topography and in the battle scenes which employed real Mexican soldiers in the photoplay.

"The Great Problem" was written by Rex Ingram with Violet Mersereau in mind for the leading role. Mr. Ingram also directed the production and it contains some of the most realistic and faithful reproduction of slums ever pictured for the screen. Miss Mersereau makes her first appearance as a Bluebird star under most favorable auspices, for there is opportunity in "The Great Problem" for abundant display of her talents both as a comedienne and an emotional actress in the widely varying scenes as the story unfolds.

PEARL WHITE SENDS CHECK TO ACTORS' FUND.

Pearl White, one of the best known stars of the film world, has been added to the roll of honor of the individual contributors toward the half million dollars to be raised through the Motion Picture Campaign for the Actors' Fund before May 15 as a permanent endowment for the Actors Home on Staten Island. Her check was for $100.

GEM THEATER, DURANGO, COLO.

The photograph below shows the Gem theater of Durango, Colo., playing George Kleine's "Spartacus" in spite of a wall of snow surrounding the town, fifty feet high. It is one of the deepest falls recorded in Colorado, completely

Gem Theater, Durango.

shutting off connection with the outside world. H. H. Buckwalter, the George Kleine representative in Denver, has an arrangement in Durango and other towns which in case of land slides, snow blockades, etc., the various Kleine customers exchange film. This has greatly simplified the change of program question,

Edgar Lewis

EDGAR LEWIS, one of America's best known photoplay directors, who joined the Lubin Company of Philadelphia a few months ago to produce special features for the Vitagraph-Lubin-Selig-Essanay program, has had a remarkable career and greatly deserves the success he has achieved as he has overcome many difficulties which would have staggered a less persevering man. Shanghaied to England when but a small boy, he worked at every conceivable job from doing chores with a circus to waiting on tables, and in fact did anything and everything always with one end in view, and that being to become connected with some kind hearted theatrical man who would give him a chance on the stage. His ambitions were finally realized and he rose until he became recognized as one of the most clever stage directors in the profession.

Edgar Lewis.

Starting his picture career with the Solax Company, Mr. Lewis made his first picture and he admits it was bad, very bad. But Madame Blache, head of the company, gave him encouragement by remarking that "he showed occasional illuminating moments," so he persevered and since then his rise has been nothing short of phenomenal. He was with the Reliance Company for about one year and a half and left only when Mr. Griffith went to the coast. Since that time Mr. Lewis has made nothing but multiple reel features and within the past twelve months has made in quick succession "The Littlest Rebel," "Northern Lights," "Captain Swift," "The Thief," "Samson," "A Gilded Fool," "The Plunderer," "The Nigger or New Governor," "The Bondman," "The Great Divide," and "Souls in Bondage." Each of these plays has been pronounced artistic and financial successes. Many were made for the Fox Film Corporation and starring William Farnum. At the present time Mr. Lewis is under the Lubin banner with a long time contract and what the future will bring forth can only be judged by noting his past efforts.

CHARLES A. TAYLOR WITH METRO.

Charles A. Taylor, a gifted and prolific playwright, who has written more than fifty successful plays, including "Yosemite" and "Held for Ransom," has joined the Metro scenario staff, and will devote his talents exclusively writing for that company. Besides his numerous personal successes on the speaking stage, Mr. Taylor is responsible for the success of a host of other plays. With his fertile imagination and remarkable ingenuity he has been able to suggest and direct startling big scenes for other dramatists, making sensational hits out of plays that otherwise would have been failures. Many prominent playwrights admit that their early success was due to Mr. Taylor.

Among the first works of Mr. Taylor on the screen for the Metro Company are "A Corner in Cotton," in which Marguerite Snow is starred, and "What Will People Say?" with Mme. Petrova in the stellar role. He has also served in an advisory capacity in the making of other Metro plays.

CLARA WHIPPLE A STAR.

Clara Whipple, who made her debut with the Equitable Motion Pictures Corporation in "A Daughter of the Sea" and who was later seen in Roy L. McCardell's "The Question," has been elevated from a featured player to stardom. If ever hard work and an absolute faithfulness to the "job in hand" earned reward, the efforts of pretty Clara Whipple with the Equitable Company has done that very thing, for on April 3 she will be seen as co-star with John Mason.

Selznick Branches Out

Organizes Distributing Company to Handle Clara Kimball Young Features—Will Abandon Present Contract System.

THE organization this week of the Lewis J. Selznick Productions, Incorporated, dispels any lingering doubt as to the manner in which the features to be produced by the Clara Kimball Young Film Corporation are to be distributed. The announcement is of even greater interest to the motion picture industry in that it embodies the first intimation of the ambitious plans formulated by Mr. Selznick to build a great system of exchanges and enlarge his field of activities.

Lewis J. Selznick Productions, Inc., is the result of its founder's recent trip to Cleveland, Ohio. It is the beginning of a chain of exchanges that will embrace every big city in the country and through which all pictures produced by Miss Young after July 15th will be handled. By the time the first of the Clara Kimball Young Film Corporation pictures is ready for release in October, the Selznick exchanges will be in active operation and will have exclusive control of these universally demanded features.

In addition to the pictures of Miss Young, the Selznick Productions will include the annual output of a number of the most successful film stars. Each of these will be distributed as a separate proposition. The exhibitor will be able to book the C. K. Y. features by themselves or the pictures of any of the other stars they may choose.

This is a direct departure from the customary contract system of booking and in explaining it Mr. Selznick had this to say.

"I have been accused of being the founder of the present contract system. I don't claim this honor, but I plead guilty to having developed the system to its present form. And now I frankly admit that I see where the contract system is all wrong, that it works against the interest of the exhibitor, and I am determined to adopt revolutionary methods of reform in conducting the Selznick's Productions.

"As the contract system works today, the exhibitor must buy gold, silver, brass and tin at the same price. The producer lumps all these metals together and to get the gold the exhibitor must buy the tin as well. In other words, under the present system the exhibitor in order to get features like the Clara Kimball Young pictures must also book a lot of pictorial junk that does not draw a dollar to his box office. That this is unfair to the exhibitor anyone can see at a glance.

"My new system will be this. The Selznick exchanges will handle the Clara Kimball Young pictures as a group. They will be sold at a price commensurate with their box office value. The Selznick exchanges will also control the annual series of pictures of other stars. Each of these can be obtained by the exhibitor as a separate and distinct proposition and at various prices, arranged according to the actual value of the pictures.

"I realize that in taking this step I am going directly contrary to the system I developed during the past two years, but I also realize that I was on the wrong track before. The new plan, revolutionary as it may be, will work to the advantage of the exhibitor and I know that unless I can make an exhibitor a success I shall be a failure."

SAN ANTONIO CONTRIBUTES TO ACTORS' FUND.

With the entire force represented in the contribution, the studio of the Vitagraph Players at San Antonio, Texas, has sent a check for $109 to Samuel Goldfish, chairman of the executive committee in New York for the Motion Picture Campaign for the Actors' Fund.

The contributors include: Theodore Marston, Charles Richman, Joseph Kilgour, Ben. N. Hirsh, Edwin Lee, Arthur Rankin Davenport, W. A. Ross, Charles Wellesly, Fred H. James, Edward M. Kane, Dorothy Kelly, Ned Finley, Arline Pretty, A. Lloyd Loeb, L. F. Lonsdale, Walter McComb, Jr., E. R. Jersey, H. D. Thomason, William Dunn, Wm, Johnson, R. J. Partschmum.

PATON'S WOODEN WEDDING.

The Universal ball, in its bringing out of Big U Eastern stars, had little on the recently celebrated wooden wedding anniversary of Stuart Paton, director of Florence Lawrence. Between scenes in the production of "Elusive Isabel," the first of the Lawrence "return" features, Mr. Paton managed to arrange for a celebration befitting the dignity of an old married couple of five years' standing. Every Eastern Universal star not working out of town was on hand at the Paton residence on Morningside Drive, New York, on the red-letter night.

Raymond B. West

RAYMOND B. WEST, Thomas Ince's star director, right-hand man and photographic wizard, is credited out in Santa Monica canyon with the major part of the production of "He Who Returned," the big twelve-reel N. Y. M. P. feature which is expected to create a greater sensation upon its release in the near future than did "The Birth of a Nation."

Although only just turned thirty years old, West is Ince's most valued director. He writes many of his own scenarios, designs his own sets, figures out his own effects, directs with his agile feet while he turns the crank of the old moving picture camera with which he has filmed a million feet of picture plays and then turns in, in a pinch, develops his film, dries and prints it, cuts it to suit himself and writes in his own titles. West is known out on the coast as a "jack of all trades" in so far as moving pictures are concerned.

Raymond B. West.

West started with the New York Motion Picture Corporation in 1907 as a prop man. He had not been long on the job when he was transferred to the scenic department. When it was learned that he was a crack still photographer West was put to work behind a view camera. He then began to tinker with a movie camera, obtained promotion to the job of assistant movie cameraman and not long afterward became a full fledged cameraman. Soon afterward he was made assistant director and then director with his own company. About this time Tom Ince began to sit up and take notice of West, for the youngest director in his employ was a young man of ideas and initiative.

"He Who Returned" is West's masterpiece, but his fame as a producer does not depend solely upon the big feature. West directed George Beban in "The Sign of the Rose," "Rumplestiltskin," the specacular romance, Bessie Barriscale in "The Cup of Life," and "The Mating," all the spectacular effects in "The Wrath of the Gods," in addition to the following N. Y. M. P. feature productions: "The Child of War," "From the Shadows," "The Sea Dog," "A Barrier Royal," "The Circle of Fate," "The Right to Die," "Banzai," "In the Cow Country," "The Heart of a Crook," "The Defaulter," "A True Believer," "The Golden Goose," "The Rightful Heir," "The Squire's Son," "The Wearing of the Green," "Widow Maloney's Faith," "The Flotsam," "The Banshee," "The Ghost," "Mario," "A Highland Romance," "The Heart of Kathleen,' "The City," "Mother Hulda," "The Filly," "The Girl That Might Have Been,' "The Mystery of the Wooden Leg," "A Romance of the Sawdust Ring," and numerous one-reelers too numerous to mention.

"He Who Returns," his latest picture, took six months to make. The massive multiple reeler required 121,000 feet of raw stock which was exposed and cut to 12,000 feet in its final form. One set cost $35,000 and required thirty carloads of lumber and $4,000 worth of glass besides tons and tons of cement in its construction. The picture is designed to demonstrate the utter futility of war and its spectacular effects are said to excel "Cabiria," and "The Birth of a Nation."

NIGH TO STAR WITH MARGUERITE SNOW.

William Nigh, Metro's versatile director, announces that his next production will be a five part feature called "Cassidy." Mr. Nigh will not only direct this production, but will be starred in it, besides being the author of the story. Marguerite Snow, the charming and gifted artist, will be co-starred with Mr. Nigh in "Cassidy."

H. H McCollum

WITH the exception of Harry Watson himself, probably no figure in George Kleine's "The Mishaps of Musty Suffer" has attracted more attention than H. H. McCollum. In the Kleine studios he is generally regarded as one of the best all-around character men in the business. Successful character men are usually first-class make-up artists, and this is not the least of McCollum's endowments. To his credit in "The Mishaps of Musty Suffer" he already has fifteen different roles ranging from a silk-hatted "Ham" actor to the Wild Man in an amusement arcade. His versatility and inventive genius have been largely used by Producer Myll in providing ideas for the various episodes of the series.

H. H. McCollum.

McCollum is remembered for two splendid years with Charles Frohman in two of the most prosperous Frohman productions of the past decade, "Fires of Fate" and "The Speckled Band," in both of which McCollum acquitted himself with high honors. Then followed two years more under the David Belasco management in "The Drums of Oude." This was followed by another lengthy period with "The Man Inside." McCollum, shortly before his engagement by George Kleine, had spent a year with Henry B. Harris in the New York production of "The Arab."

Captain Robert McGraw

WITH an empty sleeve, a tribute to the marksmanship of a sniper in France, Captain Robert McGraw, of the King's Own, arrived in New York a few weeks ago. Captain McGraw was turned down when he applied to be again assigned to service in the army. "They want only whole ones over there now," is his terse way of putting it. The captain, finding business opportunities much restricted in England, came to the United States in the hope of making an alliance with a motion picture concern, believing his knowledge of stage and picture work as well as his military training, and especially the latter, should prove a combination that will give value to his services.

Captain Robert McGraw.

The captain served through the South African war, being wounded and invalided home. It was an expanding bullet that knocked him down. After the operation and while on his way to England it was discovered another operation was necessary. The exploring surgeon informed him, after he had extracted the casing of the bullet which had escaped the probe of the original surgeon, that while a part of his appendix had been removed by the entering bullet he had taken the opportunity of removing the remainder.

At the outbreak of hostilities in 1914 the captain rejoined his regiment and on November 30 crossed the Channel. After a wait of seven days in Havre the regiment was sent to the front. On December 12, after having been in the Armentieres trenches scarcely twenty-four hours, the captain started for the firing line without taking the precaution of passing through the communicating trenches. Out in the open he was an easy mark for a sniper behind a hayrick. It was another expanding bullet this time, too, and it caught him just above the left elbow. Gangrene, in the germs of which the soil of Northern France is so prolific, developed. The captain was a year in the hospital and seven times was operated on.

Captain McGraw was for four years on the legitimate stage and also had had experience in picture work. He has a striking personality and physique—and is a good man to "meet up with."

Mabel Normand in Wider Field

AS frequently rumored within the last few months, Mabel Normand, the "Keystone Girl," is to have a wider field of motion picture activity. This is the announcement from the offices of the Triangle Film Corporation, with which she has recently signed a new contract. She is to be a star in comedy drama. A director all her own will select plays for her, and it is said that the first will follow the lines of "Peggy," in which Billie Burke made her film debut under the direction of Thomas H. Ince.

Mabel Normand.

Whether Miss Normand will make her first picture in this brand new field in the East or on the Coast has not yet been determined. She is now in New York resting after strenuous Keystone activities.

Outside of Miss Normand's personal ambition to make the change to the larger sphere three reasons are given by the Triangle in its announcement of the new move. It is held that her dramatic ability has burst the bounds of Keystone comedy; that she is too good a comedienne to be allowed to get away from that field entirely; and that she undoubtedly has a large personal following of film lovers who will be eager to see her in productions that afford more scope for her talents.

It is true of Miss Normand that, despite her funmaking penchant and her willingness to risk her life if necessary to get the desired effects, there has always been a distinct appeal to her work apart from the laugh or the thrill. There has always been drama in her comedy, and it seems not unreasonable to assume that there will always be comedy in her drama. After four years at Keystone she is looking forward with unbounded enthusiasm to her new work.

AUSTRALASIAN FILMS, LTD., IN NEW OFFICES.

Millard Johnson, manager of the New York office of the Australasian Films, Ltd., announces the removal of his office from 15 West 26th street, to 729 Seventh avenue. Mr. Johnson is the American purchasing agent for the Australian Company, and is considered one of the best judges of motion pictures in America.

AGNES EGAN COBB BACK FROM WESTERN TRIP.

With a record of six big cities in ten days Agnes Egan Cobb, representative of the Claridge Film Corporation, has returned from a whirlwind trip to the principal western cities in the interest of Claridge pictures. Miss Cobb reports business good and that she had "a perfectly lovely time."

BURTON KING STARTS NEW METRO PICTURE.

Burton King, who has just finished the five-part Metro picture "Souls Aflame," started on Monday, March 27, on another five-part feature with Edmund Breese in the leading role. Harry Revier has joined the Popular Plays and Players Company and is working on a five-part production.

Spokes from the Hub

By Marion Howard.

A FILM worth while is "Kennedy Square." It is clean, superbly acted throughout, thoughtfully staged; picturing the sunny South in every detail. I have not seen a better adaption this season, or better team work. Then, too, it starts right in mentioning the late author, F. Hopkinson Smith, and his work as constructor, notably the foundation for the Liberty Statue at the entrance to New York Harbor, and which made an effective slide. Among other "stills" shown was the old home of Edgar Allen Poe. But the play itself struck a high note, and was enjoyed by the most representative audience seen at a film theater in the Hub. The new Fenway is a winner, the program delightfully varied, with short stories, unusually good music (orchestral and organ), and an atmosphere of refinement most conspicuous. To go back to this play of plays: Has there been a finer interpretation of a lovable old Southern gentleman than Charles Kent is giving? He seems made for the part, and Antonio Moreno fills the eye as a manly chap, with a compelling personality. Little Muriel Ostriche was dainty as Kate. Near me sat Mrs. Arthur Godfrey, better known to theatergoers as Gertrude Hitz, who, until her marriage last year, was the youngest leading woman on the American stage when supporting William Hodge. She is an ardent fan, and makes up jolly parties for the Fenway theater, so accessible to Back Bay people. Mrs. Godfrey is doing good missionary work for the silent drama.

* * *

Photoplaygoers are indebted to Stanley Sumner for giving reissues, especially those directed by David Griffith. The other day we saw for the first time "The Lady and the Mouse." It was wholesome, and, like good plays, the ever-changing public likes "repeats" of this sort; furthermore, all of us were not attending the picture houses to any extent when these were first presented, so they are new in a way. That day we saw "Vultures of Society," and it is some film, directed by that finished actor, E. H. Calvert, who has quite a part in it. Lillian Drew we liked, and the portrayal of conditions all around us was not overdone. Ernest Maupin, despite his queer whiskers, did good work. The settings were unusually rich, and great attention was paid to detail. While the play disclosed various forms of immorality and crime, there was not a scene that jarred, so well was the varnish laid. It is most pretentious and ought to draw. There was a delicious short subject on the program, "Virtue Triumphant," a Selig gem, with Fritzie Brunette and also Jack Pickford in his best part seen here, for the young man is quite a hero and has much to do.

* * *

The Exeter on Sundays calls out a large class of patrons, including the middle-aged and elderly, because Mrs. Ayer is sure to give them what they like best—clean, amusing, educational, and always with a good five-reeler like "The Little Mademoiselle," a World film, with dainty Vivian Martin and that clever actor, Arthur Ashley. In the play he had offended his father by not sticking to Greek verbs and the like at college, preferring mechanics. As the story goes on, we find one benefit resulting from college studies, for when the little heroine is lost and finds refuge in a village she is further helpless, not knowing English. Enter the college man who came to her rescue when she says "Parle vous Francaise?" Their many adventures before both are restored to civilization and respective families are many and worth recalling. On the same program was "The Man in the Sombrero," evidently an old release, but well worth repeating. Harold Lockwood and May Allison are some pair, and the play was novel, picturing Lockwood in parts he best enjoys. We look to see him in still better plays. I do not like reptiles, but did manage to gaze upon some films showing lizards which were colored and not so repulsive. Following this came "A Clever Collie's Comeback," put on by the Falstaff Company, and quite remarkable, showing the possibilities in training intelligent animals like those shown in this picture. There was applause in plenty.

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No wonder "Poor Little Peppina" is playing to overflow houses everywhere, for it is an unusual piece of work and gives Mary Pickford opportunities for showing her versatility. The Italian atmosphere is compelling and there are so many delightful side bits to enjoy. Our old friend, Edwin Mordant, again makes good, and I like to see Jack Pickford playing with his sister. When he took the scissors to clip her curls, a murmur of disapproval was heard, one young girl with hair dressed a la Mary saying, "Ain't that fierce, for it will take an awful long time to grow them curls. Guess I know—I was two years raising mine." I explained that she saw only one cut off, and more than likely that was false or one which could be spared for the sake of the play. Kate Jordan, the author, and Sidney Olcutt, the director, deserve more than passing praise for their joint work. Mary Pickford eating spaghetti, Italian fashion, was a sight, but it was not necessary for the man behind the screen to introduce gurgling sounds or any other during a performance of the silent drama. It is cheap claptrap and should be roundly condemned by the Paramount and public generally.

* * *

Miss Anita Stewart is the latest Vitagraph star to join the Film Club here, and is a very welcome addition. The Hub is looking forward to a reissue of "The Christian," with Earle Williams as the star, and the club will turn out in large numbers, he being a member. At the last meeting, a bureau was established for scenario writers of plays for children, there being a demand for suitable stories for special matinees. Another matter for action was an appeal to theater managers to make an effort to control sundry nuisances like audible conversation, reading of titles, beating time to the music, humming the airs, etc. Accompanying the plea was a suggestion as to the wording of a slide to cover these nuisances, putting the request on the shoulders of patrons. As seats are not numbered as at the speaking play, why not move along as in church? I am continually annoyed by six or more persons rising in front to let someone pass, thereby cutting off the view of the screen when it would be more courteous and less troublesome to move along a peg.

* * *

The Hub had a visitor the other day in Marguerite Snow, who made a personal appearance at two theaters running the Metro's "A Corner in Cotton." In addition to making a hit with the house, she met new friends and received social attention. Miss Snow is a member of the Film Club.

* * *

"Springtime" is the fool name given a long subject for Sundays. It has no bearing on the play itself, and the outdoor scenes were more like midsummer than spring. Florence Nash, the Aggie of "The Unwritten Law," was the star, but she failed to register and her forced smile indicated screen fright. Then, too, she has a bad habit of toeing in, which is fatal these days of short skirts. The spectacle of a young girl, supposedly moral, chasing a man whom she had known less than an hour, down a long road through woods, and on to the sea provoked only laughter with the audience, which finally became hysterical and would not take any situation seriously (which was the purpose of the dramatist). There were needless repetitions of letters shown, and the introduction of a lot of volunteers of a nondescript sort detracted greatly and made a burlesque of what might have been good work. I felt sorry for W. J. Tooker, that experienced actor who was superb in "The Fool's Revenge," and was glad he could not hear the derision caused by the play in spots. It was well staged and acted, but far-fetched and too long by three reels. We were regaled at the close with a slide stating that it had been passed by the Pennsylvania Board of Censors. Well, we wish they would confine such films to their own boundaries. Life Photo Films was responsible for this infliction.

* * *

Well, after all I have said to friends, fans, women's clubs and elsewhere about Marguerite Clark's films being absolutely clean and safe to take young folks to see, they have given her a play with the sex problem introduced and which does not fit at all, though young Courtleigh did the best he could with it, and his regeneration went well, leading to the happy ending. "Out of the Drifts" is splendidly staged, and the "snow stuff" is great, looking for all the world like Canadian wilds. There are some scenes which might as well be left out, but, happily, Miss Clark does not figure in them.

* * *

"New York" was excellent and ought to please all of us who love "dear old Broadway." Pathe has given us a stunning series of views, and Florence Reed has done nothing better in her film career. There were several thrillers, like the fall of a woman (intoxicated) down a long flight of stairs, resulting in her death; a murder, and other melodramatic scenes. The story, however, was good, the characterizing brilliant, especially the work of John Miltern as Oliver King. Ouida Bergere deserves all praise for the scenario, which discloses an intimate knowledge of high life in various phases in New York. That evening we saw "Gold Dust," an Essanay with John Cossar and Nell Craig. It had much in little as a short subject, and was a mighty interesting story.

Also on the program was a Kalem offering, "When Hubby Forgot," featuring Ethel Teare, somewhat of a newcomer here, in a little comedy, a satire on the forgetfulness of some "hubbies," and this was well done. We had the Drews in "Diplomatic Henry," and it was a big laugh, wholesome and a genuine comedy. To show the character of the program on one day we had Lubin's "The Dragoman," a splendid short story, with Arabian atmosphere, shifting to America. Then for other Vitagraph treats we had an episode of "The Strange Case of Mary Page" and Frank Daniels in "Mr. Jack Wins a Double-Cross," a neat little comedy, in which Kate Price is featured as a cook.

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"God's Great Picture Book" is what a Cambridge clergyman calls the photoplays, which he advocates, even from his pulpit. I will tell you more about him next time after an interview. Isn't that a fine thing to call the films?

* * *

"Barbara Frietchie" ought to be a good seller everywhere, not only for the story worked out from the poem with which every child is or ought to be familiar, but for the acting and staging. So much has been said and so well that it remains for me to add, "Them's my sentiments, tew." Mary Miles Minter stands unique. Lucky Metro.

* * *

Fannie Ward has a winner in "For the Defense," put on at the Park by the Laskys. Strikes me this is her best work, though as a play it cannot compare with "The Cheat," one of her first efforts, and by the same author. The plot unfolds well and it shows Miss Ward's versatility rather better than ever. "Jack" Dean, Miss Ward's new husband, is the hero.

* * *

"To Have and to Hold" has atmosphere enough to carry it along with its settings of long ago and picturesque costuming. Again we see an ingenue in a leading part, who does not fill the bill at all. Mae Murray is dainty enough for "goody-goody" parts, but lacks experience sufficient to bring out the strong character of Lady Jocelyn Leigh as told of in the Mary Johnstone novel. Wallace Reid had the best part in the play, and stood out prominently, but why select an undersized young girl to play opposite? The Lasky Company is surely not "shy" on women who look the part, for I have seen many such in its pictures. Poor Wallace must find it tame after playing with "Jerry" Farrar in "Carmen" and Cleo Ridgeley in "The Golden Chance," etc.

* * *

"The Lure of Heart's Desire" is most pretentious in the settings—that is, there is a variety which called for strenuous work on the part of all concerned. Edmund Breese, whose name and face are known to all playgoers, certainly had stunts, but there was needless repetition, and it needs pruning. Adirondack scenery was used, but the dog sleds suggested Alaska sure, and did not the dogs register? The contrasting scenes, including a cabaret and gambling hell, were splendidly staged, but Evelyn Brent did the best work of all as the Indian girl.

VIOLA DANA JOINS METRO.

Viola Dana, one of the most winsome and accomplished young actresses in motion pictures, has signed a long time contract with the Metro Pictures Corporation, to be starred exclusively in Metro wonderplays. She has already begun work on her first production, which is as yet unnamed. Miss Dana has taken the studio floor space where Ethel Barrymore just completed "The Kiss of Hate," an early release on the Metro program. Miss Barrymore will be given other quarters for her next picture when she returns from a brief touring engagement on the road.

Until recently Miss Dana was the principal star of the Edison Film Company. Before she went into motion pictures she won an enviable place upon the speaking stage, her most notable starring role being in "The Poor Little Rich Girl," produced by David Belasco. This play had a successful run on Broadway and was presented in every city of any prominence in the United States and Canada.

After receiving an attractive offer from the Edison Company, Miss Dana decided to make one feature production as a personal experiment. This was "Molly, the Drummer Boy." It proved such a tremendous success wherever shown that she was induced to sign a contract for other features. Miss Dana was then starred in many notable features, among them "The Blind Fiddler," "The Slavey Student," "The Stone Heart," "The Stoning" and the role of Thelma in "The Portrait in the Attic," and "The Innocence of Ruth."

BRITISH NOTES

THE provision of the Chancellor of the Exchequer to include in the impending financial budget an additional impost upon the moving picture industry is a foregone conclusion. Definite statements now made show that the new tax will be solely a theater tax and will only affect the retailing section of the industry, the exhibitors. Henceforth, in common with theaters and music halls, a tax of one penny per head will be collected for every patron who pays for a seat at a moving picture show to the value of one shilling or under. Upon admissions above one shilling in value an impost of twopence will be charged. Although these amounts have been announced as the basis of the tax, it is not unlikely, as in the case of the film tax, that they may be revised. The majority of picture theaters in England possess no shilling seats and there is a strong opinion in the trade that ninepence will ultimately be fixed as the limit for the penny impost. The method of collecting the tax has not yet been announced; the many diverse courses open to the Government for its administration makes conjecture difficult. The existing amusement tax in France demands from the showman a charge of ten per cent. upon each paid admission. This impost is added by the showman to the usual price for tickets, so that the patron bears the burden, although the proprietor is responsible for its collection. There is considerable talk here of the tax being collected by means of adhesive stamps which the exhibitor would have to purchase in quantities from the post office and surcharge by this means each ticket issued to the necessary amount. A better scheme has been submitted by a Scottish manager which places no responsibilities upon the patron. This is for the installation in every theater of an automatic ticket-issuing machine which numbers and records every ticket issued. This would furnish the Government officials with an accurate monthly or quarterly return of takings as required and the tax could be paid by the exhibitor in very much the same manner that income tax is paid: by the production of the periodical returns, duly certified, at the office of the collector. It is too early to speak of any ultimate effect of the tax, probable or possible. One thing certain is that the Government cannot collect the exhibitors' money twice and much that is gained by the admission tax will find a set-off the first quarter day income tax assessments are due.

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After a two days' hearing at Manchester Assizes, the case in which the National Film Agency sued the Chief Constable of Preston for libel and for damages for improperly prohibiting the exhibition of the film "Five Nights" was defeated.

* * *

The first American news film to open a special office in London is the Selig-Tribune News Reel. It is housed in Henrietta street, W. C., near Covent Garden market, in the offices of Curtis Brown, literary agents, and representatives of the Chicago Tribune. Suitable topical negatives and war negatives will be purchased at this end for shipment to the head office in Windyville. J. B. SUTCLIFFE.

BAGGOT COMPANY GOES SOUTH.

Henry Otto, director, King Baggot and a huge Universal company have left for Savannah, Ga., to take exterior scenes in "Half a Rogue," the Harold MacGrath story. Besides Baggot and Otto, of Universal note in the company are Clara Beyers, Ben Molter, Howard Crampton and Edna Hunter. Clara Beyers will play Katherine Galboner; Miss Hunter, Patty Bennington; and Mr. Baggot, Richard Warrington. Director Otto wrote the photoplay adaptation himself.

FRANK BORZAGE A DIRECTOR.

Frank Borzage will replace Thomas Chatterton as director of Mustang two-reel dramas produced by the American Film Company, Inc., at Santa Barbara.

Mr. Borzage's success in a large variety of roles has established his ability as an actor and director. He will play leads in his "Mustang" films opposite Vivian Rich, supported by Alfred Vosburgh and George Periolat.

Reviews of Current Productions

Exclusively by Our Own Staff

"The Woman's Law"

Gold Rooster Play of Excellent Quality Again Features Florence Reed—Produced by Arrow Film Corporation.

Reviewed by Margaret I. MacDonald.

MARAVENE THOMPSON'S novel has filmed well. The story is an unusual one, of which a very careful and artistic adaptation was made by Harvey Thew of the Motion Picture News, and Albert S. Le Vino. It has been delicately handled with its human side uppermost, its best situations have been played upon discreetly, and above all the psychology of the play has been well developed. In making the production the director, Lawrence B. McGill, has paid special attention to the setting of the picture, which is not only elaborate, but tasteful and pleasing.

Scene from "The Woman's Law" (Pathe).

The star of the production, Florence Reed, does what is expected of her. The role of Gail Orcutt, wife of the man who murders his friend in a quarrel over another woman, in her hands becomes a character of forceful outline, and Duncan McRae, playing a double role opposite her, does exceptional work. It is unusual that a more correct example of double exposure work, technically speaking, appears on the screen than in this connection.

The story treats of how a wife whose husband has already lost her love through careless and we may say riotous living, succeeds in shielding him from the law, when, after the murder of his friend, he rushes home to hide behind the woman's skirts. Placing him in hiding, she goes to consult her friend, the district attorney, and on her way back, after discovering that the district attorney, although her friend, must do his duty, she comes across a man in the park who is the exact double of her husband. She takes the man, who, by-the-way, is mentally deranged, home with her, passes him off as her husband to the authorities, who pronounce him insane and commit him to an asylum for the insane. Complications of course arise when the man recovers his mental equilibrium, but with all memory of the past blotted out. Gail, finding herself obliged to bring him home, gradually learns to love the man who firmly believes himself to be her husband. At the same time Orcutt, who has been in hiding nearby, hounds her for money and is shot one night in an attempt to depart from the house unseen, leaving the situation free and clear for a happy ending of the story.

A clever little boy actor figures in the production as the child of the Orcutts, and for the sake of whose future Gail Orcutt decides to rescue his father from being branded as a murderer.

"Hubby Puts One Over" is the title of a one-reel Joker comedy which Allen Curtis is staging at the Universal City studios. The story was written by Allen Curtis and will be produced with the regular Joker cast of Gale Henry, William Franey, Milburn Moranti and Lillian Peacock.

Biographs Ready for Release

"Paths That Crossed," a Three-Reel Production—"The Man Who Called After Dark," a Drama in Two Parts.

Reviewed by Lynde Denig.

IN "Paths That Crossed" Director J. Farrell Macdonald has made an acceptable picture, in which the plot is carefully developed to realize the best possibilities of a story introducing characters that have long been popular with writers of photoplays. The faithful wife, devoted to her daughter, is contrasted with the philandering husband, who becomes infatuated with an actress, deserts his family and soon tires of the extravagant woman, who for a time appeared so charming. This much of the story, filling about one reel, affords little opportunity for originality, but with the lapse of some fifteen years and the introduction of the second generation—the daughter of the pair who have separated and the son of an intimate friend—the plot becomes a bit more intricate.

Director Macdonald's choice of locations is to be commended, as is his handling of scenes on the stage of a theater and in a cabaret restaurant where two of the characters are brought together in an unconventional meeting. An involved situation is satisfactorily righted in the concluding reel, perhaps the most interesting of the three in point of rapid action and dramatic conflict. Charles Mailes as the husband, Adelaide Wood as the wife, Claire McDowell as her intimate friend, Vola Smith as the daughter, Jose Ruben as her admirer and Hazel Henderson as the actress responsible for the family rupture, comprise an entirely efficient cast.

"The Man Who Called After Dark" is a two-reel drama with a good plot that might have been presented in more convincing fashion. As it stands the picture seems a little too cut-and-dried, a little too conveniently arranged to carry the illusion of reality. After an ordinary opening, in which a young spendthrift is cast upon his own resources, we come to the real idea of the story, an idea that cleverly handled would serve for an entertaining photoplay of even more than two reels. The youth, badly in need of funds, goes to the city editor of a paper in a town much exercised over a murder mystery, and suggests that interest may be kept alive if his reporters are given clues to the identity of the murderer. The plan being accepted, the boy plants the clues, all pointing to himself as the culprit, and at the trial the expected support of the editor is not forthcoming. Then the secret is revealed. The editor killed the man.

Scene from "The Man Who Called After Dark" (Biograph).

If Director Walter Coyle failed to impart the spark of life to this production, he at least introduced a suggestive idea. The cast is competent, with Jack Drumeir, Ivan Christy, Jack Mulhall, Vera Sisson and Gretchen Hartman in leading roles.

Mona Darkfeather in "None So Blind."

Captain Wilbert Melville, of the Lubin Studios in California, has written and produced a powerful three-act drama "None So Blind" in which Princess Mona Darkfeather makes her debut.

"The Bondman"

Hall Caine's Famous Story in a Fox Picture with William Farnum, Makes an Interesting Five-Reel Offering.

Reviewed by Hanford C. Judson.

THE story told by this picture from Hall Caine's "The Bondman" has a compelling quality that will make the offering popular with all kinds of spectators. It is a picture of heroism, devotion and self-sacrifice and it will stir and please. Edgar Lewis put the picture on for the Fox company and William Farnum takes the leading character in it, a double role of father and son. He is ably supported and there are no noticeable weak spots. The photography as projected in the Academy of Music in New York is, while adequately serviceable, not of the best. The central figures are clear; but the backgrounds in many of the scenes have a feathery lack of sharpness that now and then keeps one reminded of photography rather than of action.

There is a Saga like swing to it. Set in Iceland, with a few scenes on the Isle of Man, its hero (or both heroes; for in the second generation the son is like the father) is on the "Gritter the Outlaw" pattern, as though one of those tremendous men of the past had been born again into modern life. The date is about 1840.

An Iceland vagrant of marvelous strength attracts the daughter of the Danish governor of Iceland. She runs away with him and is cast off by her father. Her husband and her mother-in-law are not easy to live with. She is deserted and brings up a son. The vagrant comes to the Isle of Man and there is led into another marriage and has another son. Each of these in time learns his father's story and the picture interestingly handles the different actions in the situation of these two men with different characters and brought up differently. The love story is high grade and freshly interesting. Both men love the same woman and it is her influence that softens the hard nature of the older son, the Iceland man, though she marries the younger, the Isle of Man son. The growing humanity shown by these three as hard times and great troubles come upon them, till the great climax of the story, sets the closing of the picture on a high plain. It is certainly worth while seeing.

World Film Productions

"The Hand of Peril" Is Ingenious Melodrama—Some Stirring Scenes in "The Struggle."

Reviewed by Lynde Denig.

"The Hand of Peril."

THE Paragon Company's production of "The Hand of Peril" is a pleasant surprise. It is a story utilizing familiar material—government agents and counterfeiters—in an unfamiliar way, for which we may thank the author. Arthur Stringer and Director Maurice Tourneur, who, in turn, are indebted to House Peters and Ralph Delmore for vivid interpretations of the two most essential characters.

First attention goes to Director Tourneur for his revival of

Scene from "The Hand of Peril" (World-Paragon).

a method of staging used in early French pictures, but new to American productions and conspicuously serviceable in presenting a story of this description. At a crucial point in the action, where all of the characters are brought under the same roof, the director, to all appearances, removes the front wall of the house and allows the audience to follow the happenings in the hallways and rooms just as they occur. While one man enters the front door something else is transpiring on the two upper floors, altogether a strange effect, which contributes materially to an understanding of events during a critical fifteen minutes in the careers of the government agent and the counterfeiters.

Beyond this artistic device, "The Hand of Peril" offers a more than customarily tense melodramatic story, culminating in a brutally realistic fight between Mr. Peters as Kestner, the detective, and Ralph Delmore, as chief of the counterfeiters. Here, as in other parts of the picture, Director Tourneur was careful to provide something a bit out of the ordinary in settings. The two men meet in the ominous surroundings of a dingy, deserted wharf, just the location for the settlement of an uncompromising conflict, ending in the triumph of Kestner. Effective lighting contributes to the impressiveness of these scenes.

A slight love interest is carried in the development of an attachment between the detective and the counterfeiter's daughter, who abandons the profession she has mastered so completely. June Elvidge gives a satisfactory performance, as does Doris Sawyer in the character of an extremely hard young woman.

"The Struggle."

Certain points of this Equitable production, directed by John Ince, from a scenario by Harry Chandlee, are notably well handled, and in its entirety the picture is above the average.

Scene from "The Struggle" (World-Equitable).

It will be considerably more above the average if subsequent prints reveal sharper photography than that indicated in the sample copy shown reviewers; for the locations in a tropical country, at the seashore where the surf pounds over great rocks and in the cloisters of an old monastery, are picturesque to an unusual degree. Backgrounds of such natural attractiveness deserve the best of printing and toning to bring out their full value.

Scenes that are conspicuous because of their excellence, concern the torpedoing of a liner. Director Ince surpassed himself in presenting a sinking vessel, the overturning of lifeboats filled with passengers, the gradual flooding of the ship and the rescue of a woman when the water is knee-deep in her stateroom. Whether staged in a studio, or photographed at sea, there is no break in the illusion during this part of the production.

Having landed two of his principal characters on a desert island and a third in a monastery, the director utilizes a quantity of inviting locations as the plot advances along acceptable, if rather conventional, lines. Frank Sheridan plays Major Carew, an unselfish middle-aged army surgeon, who stands uncomplainingly by while the girl he loves gives herself to Dames, a junior officer of caddish propensities. All three are on the way to Manila when the ship is sunk and Carew saves Marjorie, whose husband drifts to shore and is rescued by kindly monks. Dames has lost his memory, also his evil nature, and leads a saintly life until Carew restores him to his former environment. The young officer suffers a sudden relapse to ill temper, finds that he has contracted leprosy and kills himself, thus opening the way for the marriage of Carew and the not unwilling widow.

Smoothly constructed and played with feeling by Mr. Sheridan, Arthur Ashley and Ethel Gray Terry, "The Struggle" becomes a thoroughly acceptable picture.

"John Needham's Double"

Tyrone Power Plays Dual Role in Excellent Production Made by the Smalleys for Bluebird Program.

Reviewed by Lynde Denig.

WITH "John Needham's Double" the Smalleys make another valuable contribution to the Bluebird program. Those who have followed the recent work of these very successful producers will recall "Hop, the Devil's Brew" and "The Flirt," both excellent pictures, but in no way superior to the latest offering, an adaptation of John Hatton's play, in which Tyrone Power gives a superb performance in the dual role of John Needham and Joseph Norbury.

Technically the production is practically flawless. Consider

the manner of unfolding the story and it is difficult to conceive any change that would better the smooth advancement of the plot; settings are in perfect taste for a photoplay requiring an English atmosphere; the photography, introducing many difficult double exposures, could not be improved, and the acting, notably of Mr. Power, who is on the screen most of the time, might well be studied by skeptics who deny the possibilities for adroit characterization in a motion picture performance. Added to all these virtues is the still more important one—a logical story that grips the attention.

It is no new experience to watch an actor playing two characters in the same production; but it is quite out of the ordinary to find a player giving such distinctly dissimilar impersonations as the John Needham and the Joseph Norbury of Mr. Power. As Needham he is a dissolute, ungovernable

Scene from "John Needham's Double" (Bluebird).

man, slowly being dragged down because of an inability to check his passions, and in portraying the weaknesses as well as the power of the character, the actor is unfailingly expressive. From his first appearance on the screen as John Norbury, living in an English village with his wife and daughter, Mr. Power makes the spectator feel a difference in the quality of the man, and in subsequent scenes, when the two meet, he is equally successful in emphasizing the contrasting natures. The picture is a triumph for the leading player, as it is for the Smalleys.

Good fortune remained with the producers in the selection of other members of the cast, including the youth appearing as the heir to the estate misappropriated by Needham. It happens that the actor playing Creighton when he reaches maturity, strongly resembles the boy seen in the opening scenes. Marie Walcamp makes a wholly attractive English girl as the daughter of Norbury. Olga Printzlau wrote the scenario.

"The Havoc"

A Domestic Photodrama by Essanay, Adapted from H. S. Sheldon's Play of That Title, With Gladys Hanson, Lewis S. Stone and Bryant Washburn in the Principal Roles.

Reviewed by James S. McQuade.

IN "The Havoc," a V-L-S-E subject by Essanay, founded on H. S. Sheldon's play of that name, we have a story based wholly on the "eternal triangle"—the wife, the husband and the other man. But don't shrug your shoulders in disappointment; for I can assure you—if my own impressions are worth anything—that your interest will gradually grow until it reaches the point of tenseness, and that without the aid of scenes that offend nice moral sensibilities.

It is really a triumph for a well-knit story and capable direction that this visualization of the infelicity of wedded life does not become prosy and tedious at the expense of interest. I was afraid in the opening scenes, where the characters and their environment were introduced, that prosiness would rule. This seemed only natural, because of the lack of action; but, just as soon as the "other man" began to show himself in his true colors, the mind at once became alert and prosiness fled. One becomes engrossed in the conflict between right and wrong, and this is soon intensified by the desire to see the wrongdoers punished, which is done in a most unusual way, in the end.

The "other man," who is a friend of the husband and a boarder in his home, is forced to marry the erring wife, after she has secured a divorce from her husband, with the understanding that the former husband shall be a boarder in their home and be considered a friend. The succeeding years reveal to the wife her mistake and her loss; for the man whom she preferred grew to suspect the husband whom he had wronged, and in a fine scene the latter denounces them both in the following words:

"You sneer at the laws of God and man, and above the havoc you create, flaunt the banner of your licentious creed, falsely termed philosophy! You expected her who sinned for you to sin against you, because you could conceive of no truth and no faith! You have wrought your own hell upon earth, and must live out your own damnation!"

This climax takes place at the end of the fourth reel, and at first I was impressed that it would have been best to let the story end there; but the fifth reel reveals the crowning punishment meted out the "other man," and this begets such satisfaction that one becomes resigned to the infraction of rules by the plot.

Gladys Hanson, an actress well known to the dramatic stage for talented work in heavy woman leads in Shakespearean drama with E. H. Sothern's company and in the support of Minnie Maddern Fiske, takes the part of the wife. To say that she takes it well would be too indefinite. In her hands the character has been thoroughly analyzed, and the composite created by her art introduced a woman, pleasing, earnest and thoughtful, but not deeply reflective. Had she possessed this quality and less of selfishness, she would have easily seen that her husband, busy with his overtime work during evenings, had no intention of slighting her, and still much less had permitted his love to grow cold. The same weakness exposed her to the wiles of the tempter and led to her downfall. His false philosophy, gleaned from the book "The Fall of Nora," could have been readily punctured by her woman's wit had she only, in mind's eye, put herself in her husband's place. Then selfishness would have been succeeded by altruism and her love would have been re-awakened, and the taking of the fatal step and the consequences would have been avoided.

Even when the die has been cast, the wife is such a novice in dissimilation that the veriest fool could have read her guilt both in face and action, on the night when her husband came home unexpectedly. Her natural honesty compelled it, although that honesty had been overcome by sophistry. But the more than veriest fool husband could see nothing until he espied a hat and an overcoat on a chair! And the tell-tale confusion of the wife as well as the blindness of the husband are both virtues in this instance, that of the husband being the result of a great confiding love that placed his wife above suspicion. Lewis S. Stone in his portrayal of the husband has brought out this point very strongly, just as Miss Hanson has artfully shown the other point in favor of the wife.

Mr. Stone's conception of the husband is a fine one. The husband is as cool in a crisis as he is at the desk in his office. He is a complete master of himself, and is just as determined as he is cool. The strong contrast between the husband and the "other man," the latter most capably impersonated by Bryant Washburn, is well brought out in the discovery scene, which is tremendously impressive. In this scene the "other man" says to the husband:

"See, how calmly you accept the situation! If you loved her

Scene from "The Havoc" (Essanay).

as I do, you would kill me—perhaps both of us." To which the husband replies:

"I shall do as you say you would in my place, Mr. Philosopher, unless you can suggest something—less conventional!"

And then the husband makes his terms.

The release was made March 20, through V-L-S-E, Inc.

"A Sister to Cain"

Three-Reel Lubin Melodrama of Stage Life, Written by Julian Louis Lamothe and Directed by Edward Sloman.

Reviewed by Edward Weitzel.

THE type of women that Julian Louis Lamothe depicts in "A Daughter of Cain," is found on the stage—and in other walks of life. Her doings are of small moment to the world at large, except that her sordid and distorted moral code often works harm to others and is a constant menace to the social fabric. No one familiar with the women who earn their daily bread on the stage, in the cabaret or at the artist's

studio, will deny that a goodly number of them share Benedict's creed. "The world is mine oyster!" But opening oysters is hard work, so they look about for one of the stronger sex to perform the operation, and to open a bottle of champagne at the same time.

Two lady grafters of this species are the principal characters in Mr. Lamothe's screen drama. They are dancers in the same company, and wise, after their kind. A young millionaire has very attractive qualities for them both. Yvonne—so one of the ladies is named—makes no effort to hide the fact, not even from Tom Marston, a newspaper reporter, who has fallen in love with the dancer. Iona, the other follower of Pavlowa, is more adroit at the shell game, and gives the gentleman of means the impression that she is the personification of all the virtues. As a consequence, he offers to marry her and take her to Europe on a wedding tour. But Yvonne prevents the consummation of the romance. Meeting Iona at a resort known as the Japanese Palace, Yvonne stabs her rival with a hat pin. This act puts her in the power of Hashiwa, the proprietor, and the almond-eyed gentleman agrees to get the supposed dead woman out of the way at the usual rates approved of by Sardou and his brother, dramatists of the French amative school. The millionaire is led to believe that Iona has thrown him over, and he sails for Europe alone. Reckoning day comes for Yvonne; but, the despised reporter, like all good men of his craft, is something of a detective. He obtains a clew as to the condition of affairs, and brings the police on the scene at the proper dramatic moment. Yvonne is saved, and Iona, a prisoner of the Japs, is set free. Her sense of gratitude, however, is swallowed up by her resentment against Yvonne for interfering with her wedding journey. The millionaire returns in time to hear Iona make some uncomplimentary remarks about himself and reveal her selfish interest in his ability to write checks. As a consequence, neither Daughter of the Dance becomes a prospective sojourner in Reno, the Blessed of the divorcee, and celebrated in song and satire.

Scene from "A Sister to Cain" (Lubin).

Although decidedly inferior to Julian Louis Lamothe's former contributions to the film drama, "A Sister to Cain" has been carefully and elaborately produced under the direction of Edward Sloman, and effectively acted by Helen Wolcott, Evelyn Page, Adelaide Bronti, George Routh, Benjamin Hopkins, Jay Morley, Allan Forrest and W. J. Spencer.

"The Two-Edged Sword"

Thoroughly Human Vitagraph Drama is Marked by Strong Characterizations—Edith Storey Starred.

Reviewed by Lynde Denig.

THAT indefinable quality that gives lifelikeness to a photoplay is found here in a marked degree, and because of it "The Two-Edged Sword" becomes an exceptionally appealing production. The acting of Edith Storey, Evart Overton and Josephine Earle has more than a little to do with the memorable impression left by these five reels, and the players are fortunate in having something worth while to work with in the scenario furnished by L. Case Russell and E. V. Brewster. It is a rare occurrence, indeed, to find a picture in which the story seems to be the logical, almost inevitable outcome of the characters, yet such is the result attained in this very carefully developed production.

Director George D. Baker avoided the appearance of haste in the advancement of his plot. He took the four chief characters—a novelist, his pleasure-loving wife, a perfectly unsophisticated farmer lad and the youth's devoted sister—and having given the audience an opportunity to understand the natures and aims of these actors in the little drama, permitted the story to grow. When Dorothy, the novelist's wife accompanies a friend on a summer vacation at a farm house, there is no effort to conceal the woman's intention. She is bored, she craves flattery and she concludes that the days may be enlivened by a harmless flirtation with Jed.

The strength of the picture during the first two reels does not lie in the situation, rather in the sincere manner of its presentation. Instead of a hasty, unconvincing conquest we see how the pretty woman, using countlesss feminine wiles, gradually arouses the love of the reluctant young farmer and then when the mischief has been wrought, when his awakened nature finds vent in a passionate kiss, we see how the trifler recoils from the genuine emotion which she inspired. A third character drawn with perfect detail is that of Jed's sister, who realizes what is happening and tries without avail to save her brother. After his suicide she devotes her life to avenging the wrong.

Miss Storey does not really become the leading figure in the picture until after Jed's death. In time she is employed as the novelist's secretary, her one purpose being to win the man's love that his wife may suffer. But in arousing emotion in Allen she also kindles her own feelings, hence the title, "The Two-Edged Sword." Long recognized for her ability in giving

Scene from "The Two-Edged Sword" (Vitagraph).

vivid screen impersonations, Miss Storey has a character worthy of her steel in Mary Brooks. With the players previously mentioned and Robert Gaillard, she is ably assisted in the interpretation of a superior photoplay. Much of the action was photographed on a farm that will appeal to every lover of the country.

Triangle Program

"The Stepping Stone," Five-Reel Kay-Bee, and "By Stork Delivery," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

"THE STEPPING STONE," by Gardner Sullivan, "presenting Frank Keenan and Mary Boland," also presents Robert McKim in a remarkably fine impersonation. A man was needed to play the role of a despicable weakling, and Mr. McKim did it so well that he almost won sympathy for a character intended to repel sympathetic interest. The weakling has a wife of beautiful character, upon whom he puts the burden of effort that raises him from nothingness, only to discard her when he feels that she can be of no further service to him. He is assisted in making a fortune by a "Lion of Wall Street," a middle-aged man who has fallen in love with the splendid woman, and who schemes to make the weakling temporarily rich that he may betray his true character. The Wall Street Lion role is entrusted to Frank Keenan, and that of the wife to Mary Boland.

Mr. Gardner does most all of the work. The play is one of almost pure psychology from beginning to end, and there is more than one strong theme hidden beneath its workings. Most effective of these lies beneath a powerful contrast of the good a simple and sweet-hearted woman may do and the utter selfishness of men scheming to use or abuse her as it may suit their varying moods. All the fine sentiment is hers, and it gradually softens the indurated heart of the big financier. The story is particularly happy in showing the growth of a tiny flower of sentiment in an almost barren soul, and it is generally well constructed, but it lacks a nice finishing touch at the end, some dainty bit of artistry to complete an otherwise satisfactory production.

"By Stork Delivery" actually has the framework of a story, unusual thing for a farce, but, as usual, story interest of minor importance. A tailor receives a letter from a "rich uncle"—why can't that be some other relative for a change? promising a gift of five thousand dollars if the tailor's expected child is a boy and will be named for his uncle. All goes well—it is a boy—until the tailor's little daughter, envious of all the attention received by the newcomer, hides him in the dog kennel about the time the rich uncle arrives. Then follows more than one complication, but the one of live interest concerns an unnamed character, the tailor's dog. A rush is made for the kennel when the little girl confesses, but the dog has set off after a stray cur who has stolen his bone, and drags the kennel, supposed to contain the baby, down a railroad track. A marvelous pursuit follows that furnishes the fun of the piece.

A Genuine "Find"

William Lovell Finley from Oregon Comes to New York With Wonderful Screen Studies in Animal Life—Humor Is the Predominating Element With Added Notes of Beauty and Pathos.

By W. Stephen Bush.

A THOUSAND laughs and ten thousand smiles in about a dozen reels is something to boast about. It's a conservative estimate made by a grouchy old critic condemned for many years to see all kinds of films. Just what these lovable pictures might do to the ordinary audience is quite beyond my calculation. Before I tell you anything more about these films give me a second or two and read about the man who made them. A modest, unassuming man he is, happy out in the open and happiest when he is turning the camera on some particularly charming and rare bit of animal lore. William Lovell Finley is his name and he hails from Oregon. You will hear the name oftener after this, for I am pitiably mistaken if these films of his fail to make him famous.

The Early Bird.

Screen Studies of Animal Life.

I call his splendid reels "Screen Studies of Animal Life" and I don't know whether he will thank me for the title. I feel the title is not comprehensive enough. It does not convey the dominant idea and the distinguishing feature of these reels, for it does not suggest the immense entertainment value of them, nor does it give any hint of the precious humor in which his work abounds. These reels are instructive, of course. They are interesting, they are entertaining, but above all things they make people laugh. Whoever can sit through the scenes showing the appearance and the antics of two lumbering, good natured cubs of the brown bear may be regarded with suspicion, but if he "never cracks a smile" when these self-same blundering cubs try to play with a trio of the "cutest" cougar kittens, then I would advise getting in touch with the detective bureau. Now there are other scenes, too, and plenty of them, that are apt to upset the dignity of a saint, but the bears and cubs are the supreme test. If your spectator doesn't laugh at them all I can say is, "Go, mark him well."

Humorous Close-Ups of Bird Life.

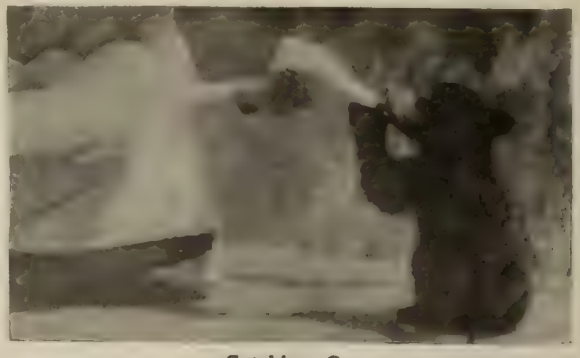
Somehow I cannot write a formal review of these pictures. A few impressions I must set down, but as for the rest—go see them yourself and you'll feel about as helpless as I feel at this moment. Imagine a mother thrush in search of a suitable nest. Two charming children appear and provide an elegant birds' bungalow. Mother Thrush, not a bit shy, takes possession. The children try to trick the bird by building a lot of other bungalows right around the home she has selected. Do they deceive her? Well, this is what happens. Mother Thrush sees the new houses and scarcely notices them. She goes to her own home, but then she flies out again and haunted by a comical curiosity she flies into every one of the new houses, carefully inspects them and returns home for all the world like a little mother who has been out flat-hunting. Talk about the eternal feminine. All the bird pictures are wonderful, but the films giving us most intimate and thrilling glimpses of the water fowl and the humor, the pathos and tragedy of the life in the water, in the marshes, in the air and on the rocks are fascinating beyond my power to describe.

Wedding Dance and Cake Walk on the Water.

There is a strange and marvelous "wedding dance" by two mating terns, there is a cake walk upon the water, there are diving feats that will charm millions and millions of people. Interspersed with these pictures are scenes of overwhelming beauty, such as the views of the bird colonies on the rocks. You have scarcely recovered from these when you laugh again this time at the funny and I must add perfectly disreputable antics of a baby pelican who bothers his mother to feed him. Mother does not want to be troubled and the baby pelican carries on in a way that ought to earn him a severe spanking. He throws himself on the ground feigning starvation, he spreads his downy wings in a fit of temper until poor mother has to take up the function of feeding very much against her will.

Wonderful Range and Variety.

To give an idea of the range and variety of the pictures I will tell you that Mr. Finley first takes you to the nest of the humming bird—and presto change—you are climbing with one of his men into the eerie of an eagle. If there is any thing sweeter and more delicate than the mother of the little humming birds feeding her young I for one have never seen it. It is like a scene from Queen Mab's cabinet of dreams, it is like a structure made of gossamer and painted with tints from the rainbow. The close-up of the full grown American eagle, showing the bird in the pose, as we find him in coins and in heraldry is impressive and inspiring. The young eagle, resenting the human touch and protesting against the invasion



Catching On.

of his lofty home, disappears all too quickly. Then there are the tragedies of bird life, none more pathetic than the fate of the little murre, which has fallen among the gulls. The gulls have discovered that the murre is tired and weak and one bird, more persistent than the rest, seizes the murre and claims it as its prey. The author of the films has succeeded in penetrating the privacy of the birds familiar to the children. He seems able to gain their unqualified confidence. The two charming children of the author show how far this confidence of the wild birds has extended to them and it certainly is a delightful and rare spectacle to see these shy creatures of the forest perch with an air of intimate friendship on the hands and on the head of little Miss Finley. Whether they belong to the family of the Grosbeak or the Snowbird or the Chickadee or the Nuthatch or the Song Sparrow or the Purple Finch or Blue Bird or the plain Robin, they are on the same terms of intimacy with the children.

I cannot leave the bird life shown in the pictures without at least a brief mention of a strange and extremely laughable creature: the sea-parrot. Of this creature, which looks so odd and strong, there are three or four delightful close-ups. There are the "Waders of the Marsh," all of them shown in their native habitat and all of them caught in the privacy of nest and field.

Fascinating Tales of Stream and Forest.

Bird life is the chief but by no means the only theme of these films. The finny kingdom and the most interesting four-footed animals are not forgotten. The fawns of the black-tailed deer "playing possum" while the mother is away provoke many a smile. When the mother returns the fawn comes to life and gets quite frisky. The elks and antelopes are as charming as

Bottle-Fed Cougar Kittens.

they are shy. The American antelope is dying out, hence these pictures have an added value. One of the big hits in this reel is the disinclination of a baby elk to pose for his motion picture and the means that were used to persude him into a pose which must forever be a delight to a painter of animals. The transportation of the elks from the Jackson Hole country, Wyoming, to one of the forest preserves of northeastern Oregon is another striking scene.

Not the least wonderful thing is the picture showing "The

Life History of the Salmon." Almighty nature has allowed the author a long look into the secrets of her eternal laboratory. The salmon at certain seasons swims and often leaps to the upper reaches of the Columbia River to spawn. From the first moments of its journey it begins to lose flesh until at spawning time it is weak, exhausted and ready to die. To prevent the river from being filled with dead and dying fish, the state now takes the fish when they are "ripe," removes the spawn from the females and then destroys them. The spawn thus obtained is fertilized by the eggs, which are stripped from the male and the whole process of evolution from spawn to fingerling is shown in a series of most entertaining pictures. There are many scenes showing the young fish and some superb full-grown specimens swimming under the surface of the water. The whole process of hatching and feeding is portrayed with great skill and in a most interesting manner.

There are reels dealing with "The Rambles of a Naturalist" just as fascinating as the rest, there is another real showing with ever-recurring touches of humor the adventures of expert anglers who go after trout and salmon and there are so many other fine and funny things that it would fill pages to tell about them in anything like detail.

I have space but for one thing more: These pictures and the man who made them are a genuine "find." Mr. Finley came here from Oregon unknown and unhearalded. His work is his best introduction. No more valuable contributions have been made to the best screen literature than these films. I am glad to be able to add that Mr. Finley proposes to devote his best efforts to a further prosecution of his precious labors.

"The Heart of Paula"

Lenore Ulrich Gives Colorful Performance as a Spanish Girl in Pallas Pictures Production.

Reviewed by Lynde Denig.

AS A Spanish maiden, alluringly attractive and thoroughly versed in the art of flirtation, Lenore Ulrich is admirable. Her warm beauty and emotional fervor are perfectly suited to the character of Paula Figueroa, the heroine of this Pallas Pictures drama, laid in a Mexican town supposed to be controlled by revolutionists. It is scarcely necessary to comment on the timeliness of such a story. The Mexican scenes are authentic, we are given occasional glimpses of typical Mexican characters, and the plot, if not always convincing, offers a likable combination of romance and adventure. Best of all, however, is the appearance of Miss Ulrich. At times she becomes quite irresistibly charming.

Scene from "The Heart of Paula" (Pallas).

Two endings were provided for the romance of the American mining engineer and the ardent Spanish girl—the first a logical, tragic culmination of their love; the second a happy, though less reasonable compromise. According to the tragic climax—the one, we imagine, originally conceived by the author—Paula promises to give herself to the revolutionary leader in payment for the life of the young American. When he is safely across the border, the girl goes to the Mexican quarters, reposes on a couch bathed in moonlight and plunges a dagger into her heart. The revolutionist finds her lifeless body.

Opinion among those attending a special showing of the picture seemed to favor the artistic and dramatic qualities of the tragic climax; but a counting of the votes, to some degree influenced by the well-known preference for unblighted love affairs, resulted in a tie and the ultimate selection of the second ending, which brings a fortuitous rescue of the endangered heroine. The American rides across the border, as in the first version, gathers half a dozen cowboys and returns just in time to wrest the girl from the arms of her unwelcome suitor; all of which is happily in accord with photoplay precedent.

Sharply photographed throughout, the picture profits greatly by the notably fine lighting in scenes following Paula's entrance into the home of the Mexican. Forrest Stanley gives Miss Ulrich the best of support in delightfully-played love passages, one of them introducing an unexpected bit of natural comedy. Velma Lefler, whose blond loveliness makes an effective contrast for the exotic charm of Miss Ulrich, is a valuable member of the cast. As Stephen Pachmann, Jack Livingstone presents a character occupying a somewhat ambiguous place in the story.

"The Sowers"

A Lasky Feature Consisting of Five Reels in Which Blanche Sweet, Theodore Roberts and Thomas Meighan Are Featured.

Reviewed by W. Stephen Bush.

THIS film play tells of various episodes in the eternal conflict between the Russian secret police and the League of Revolutionists. The dramatic motive in the play is jealousy. A Russian Prince is in love with a woman whom he is eager to marry and who wants to marry him. Unfortunately

Scene from "The Sowers" (Lasky).

the Tsar has other plans for the Prince, not knowing, of course, of the Prince's allegiance to the revolutionary cause. The woman whom the Tsar has selected for the wife of the Prince has a liaison with a Count who is in the employ of the secret police. On the one hand is selfishness, jealousy and full adherence to and support of the Russian autocracy; on the other hand is pure affection, the worship of ideals and a passionate devotion to the cause of humanity. Out of the conflict of these motives rises a plot which at times develops tense situations.

It is scarcely necessary to speak in praise of Theodore Roberts and Thomas Meighan. They perform their parts conscientiously. Blanche Sweet has a part which is quite suitable to her. She is strong in the pathetic scenes and tender in the scene where she offers to sacrifice her love to the cause of freedom.

The Russian atmosphere is quite convincing. The scenes in the ante-chamber of the Chief of the Russian secret police give one a glimpse half terrifying and half instructive of the elaborate and unscrupulous system which holds Russia in chains. The methods of the agents of the Tsar's secret police are likewise portrayed with great skill. There are the usual splendid lighting effects which have in the minds of the public become one of the distinctive merits of every Lasky production.

"The Bruiser"

Five-Part Mutual Masterpicture De Luxe Gives a Forceful Presentation of the Labor Problem.

Reviewed by Margaret I. MacDonald.

THIS will be found to be one of the most attractive of the Mutual Masterpictures De Luxe. In it William Russell has found a fine opportunity to show what he's made of in a dramatic way, and Charlotte Burton is seen to advantage in a role not usually allotted to her. Miss Burton in the character of the sister of a factory hand and sweetheart of the champion fighter of the mill gang is exceedingly winsome.

The play upon which the picture is based treats of how a brother and sister, children of a millionaire mill owner, finding themselves alone with the manufactory and its stigma of workaday life, try to dispose of the property, and are thwarted in the outset by a threatened strike of the mill hands. The haughty daughter of the mill owner, whose greatest care in

life is to provide herself plenty of entertainment, endeavors to get the big leader of the factory gang into her net by teaching him evenings, and pretending to be greatly interested in him personally. The game fails to work as she intended, however, and the opposition leader, who is tricked into accepting a bogus contract on behalf of the men, promising an increase in wages, finds himself in a pretty plight, and is soundly trounced for his pains.

The production contains a number of good scenes in the prize ring wherein Russell proves himself quite equal to the occasion, and "because it's in the play" knocks out his opponent with perfect ease. The production could be used to advantage

Scene from "The Bruiser" (American).

before any audience, and would be especially forceful as propaganda on the labor side.

"The Millionaire's Son"

Knickerbocker Star Feature with Myrtle Reeves and Richard Johnson Based on Question of Capital and Labor.

Reviewed by Margaret I. MacDonald.

THE story of the production in question deals with a peculiar exchange of infants, the one the son of a millionaire factory owner, and the other the son of one of the factory hands who was discharged for drinking. The man afterward left home and in another part of the country committed a crime for which he was sentenced to a term in prison. In the meantime his wife answers an advertisement for a nurse

Scene from "The Millionaire's Son" (Knickerbocker).

in the family of the millionaire, and it is in this connection that the exchange of babies is accidentally made during a fire. At a later date when both children are grown to manhood a strike is declared in the factory and the two young men fight a deadly fight in which the real son of the millionaire is seriously injured. At this point of the story the former factory hand returns and the secret of the birth of the young men is divulged.

The story as told in the film is a bit confused, and the production, while it is wholesome in every way, has no strictly professional earmarks.

Two One-Reel Kalems

"Almost a Heroine," a Sis Hopkins Comedy, and "The Record Run," a New "Hazard of Helen."

Reviewed by Edward Weitzel.

"Almost a Heroine."

IN THIS one-reel comedy Sis is still in the employ of the Newlyweds and the family circle has been increased by the addition of one small infant. Miss Hopkins' faithful admirer, the elastic and rebounding Ignatz, presents her with

Scene from "Almost a Heroine" (Kalem).

a token of his affection, in the shape of a plump and greedy young porker, upon which Sis bestows the name of "Baby." One day she wraps the young squealer in a blanket and takes him for an airing in a baby carriage. A wicked kidnapper mistakes little piggy for a real infant and straightway purloins him. Sis hurries back home and breaks the news to the Newlyweds that "Baby" has been stolen. By a strange coincidence, the son and heir of the house of Newlywed has been taken on a visit to his grandparents, without his father and mother being informed of the fact, and they imagine that Sis is referring to their precious offspring. Trouble of a comic nature begins right there and is kept up until both little pets are restored to their rightful and wildly excited owners. Frank Howard Clark is the author of this "Hilarity First" comedy, a motto adapted by the producer, the star and the rest of the cast. From this point of view, the picture is a success, and Miss Melville and her support, which includes Henry Murdock, Arthur Albertson, Mary Kennedy, Richard

Scene from "The Record Run" (Kalem).

Purdon, Olive West and Robert Ellis, work vigorously and skilfully all through the reel.

"The Record Run."

The cut which accompanies this article is indisputable evidence that the hazard taken by Helen Gibson in "The Record Run" is a real thriller. The method by which the lady operator overtakes and boards a runaway engine would daunt anyone but a moving picture actress of uncommon skill and daring. There are other exciting moments in the drama, and the story

involves a struggle of both brains and brawn. True Boardman and Percy Pembrooke assist Miss Gibson in the acting of the photoplay. The production was made by James Davis.

Famous Players Shows Two Subjects

Hazel Dawn in "The Saleslady" and Pauline Frederick in "Audrey" Provide Good Entertainment.

Reviewed by George Blaisdell.

"The Saleslady."

THE Famous Players released on March 23 "The Saleslady," a five-part subject featuring Hazel Dawn. It is an original screen story by Willard Mack. The tale is of a country girl, an orphan, who comes to New York to make her living. She meets rebuffs, such as might be expected under the circumstances; and so, too, she finds friends, first among

Scene from "The Sales Lady" (Famous Player).

the humbler division of humanity and later among the well to do.

"The Saleslady" is a simple story, of the happenings of everyday life. It is one that will have wide appeal to the interest on that account alone. Miss Dawn's experiences in the dry goods store, her successful debut as a chorus girl when it became necessary to provide funds for the care of her injured husband, and her flirtation with her father-in-law are all skilfully drawn.

Irving Cummings has the role of Bruce, the young spendthrift who suddenly changes his habits of living and marries a girl from behind the counter. Clarence Handysides is the father of the young man who, too, is fond of the bright lights—a gay old boy who arrogates to himself the right to do the things for the commission of which he upbraids his son, on the self-justifying plea that he has the wherewithal and his son has not. His seeking out of the charming chorus girl, his pestering her with attentions, and the clever manner in which she plays him until the dramatic moment when, accorded the privilege of escorting Helen to her home, he is confronted by his disowned son constitute one of the best phases of the story.

Scene from "Audrey" (Famous Players).

Frederick Thomson directed the picture and has done well. One of the striking series of scenes is of the department store. It is the real thing.

"Audrey."

"Audrey" is the release of the Famous Players for March 27. In this five-part subject Pauline Frederick has the leading role. The story will make good entertainment, from the pictorial side as well as from the dramatic. The script is adapted by Harriet Ford and E. F. Boddington from the novel by Mary Johnston. Robert Vignola, the producer, has traveled to the far South for his settings, and they are indeed picturesque. The period is Colonial—and one wonders where Mr. Vignola unearthed or ungarreted all the beavers of ancient vintage.

Miss Frederick has the name role. Audrey is an orphan—in her childhood her parents had been slain by Indians—who is given by her rescuer, a man of means, over to others for keeping on account of his leaving for England. The child becomes a drudge. In after years the guardian returns, becoming in turn the protector of his ward and her husband. It is a pretty romance. Miss Frederick by her skill in emotional portrayal contributes to the illusion of the drama.

Charles Waldron is Lord Hayward, the guardian of Audrey. Mr. Waldron gives a splendid interpretation of the dignified Englishman. Henry Hallam and Helen Lindroth are the schoolmaster and wife who fail to care for Audrey as her guardian intended. Jack Clark is a dashing Southern swell, the brother of Evelyn—portrayed by Marguerite Christians—who loses out in her conquest for Hayward; she postpones her acceptance of his suit and Hayward changes his mind in favor of his ward. Rita Connolly, the child Audrey, will make a hit with any audience.

"Audrey" is a good picture. It is drama artistically presented and well played.

Willard-Moran Contest Pictures

Four Reels of Good Quality Are Made by the Champion Sports Exhibition Company.

Reviewed by Lynde Denig.

SAVE among those opposed to prize fighting in any form there can be no objection to these four reels of film, giving a graphic idea of the ten-round bout between Champion Jess Willard and Challenger Frank Moran at Madison Square Garden on March 25th. If it comes to a question of brutality, one might select numerous melodramas of current issue containing more harrowing physical encounters than that offered by the professional pugilists. Followers of boxing will find the picture to be a good substitute for a seat in the Garden, whereas those who believe that a ring battle must of necessity be a terrible thing, may be a bit disappointed.

The arrangement of lights at Madison Square favored the photographer when he focused on the action in the ring. During most of the ten rounds the pugilists are sharply outlined against the surrounding blackness and it is possible to follow each movement of the men as the fight progresses. The camera was placed at just the right distance from the ring to give the scene proper dimensions on the screen, and the more important parts of the fight were emphasized by using a telephoto lens. Audiences will be impressed by the overpowering size of Willard and by the gameness of Moran, who, from the first round on, with the exception of a moment in the seventh, was waging a losing battle.

Preceding the fight are close-ups of the principals, of their backers, of everyone, in fact, who figured prominently at the Garden. Not the least interesting part of the picture shows Willard and Moran in training preparatory to the match. The effort to photograph the notables at the ringside, David Belasco and George M. Cohan among them, was less successful, for the lighting precluded anything more satisfactory than occasionally glimpses of faces and white shirt fronts. About one hundred feet of this poor photography might well be eliminated, without sacrificing the flashes of John L. Sullivan, James J. Corbett, Bob Fitzimonns and Kid McCoy, as each, in turn, is introduced by Announcer Joe Humphries. The picture was made by the Champion Sports Exhibition Company, Longacre Building, N. Y.

"At Piney Ridge" (Selig's May V-L-S-E).

Announcement is made of release under date of May 1, through the V-L-S-E, of the Selig feature, "At Piney Ridge," founded on the plot of the stage production of the same title.

Fritzi Brunette will play the star role in the film adaptation, with Al W. Filson in the principal male part. The cast includes such well-known artists as Leo Pierson, Edward J. Piel, Frank Clark, Vivian Reed, James Bradbury, William Scott and Lillian Hayward.

This drama of the Blue Ridge mountains is recorded as David K. Higgin's greatest triumph in the "legitimate" field, and the film production, for which Robert Daly is responsible, is modeled along similar lines, with the additional charm of scenic splendor and minuteness of detail only to be attained on the screen.

A double love story of intense human interest, one ending in tragedy, the other in happiness, is set forth in convincing fashion. The title role is said to furnish Miss Brunette with the best opportunity of displaying her emotional talent accorded her since her debut in filmland.

Ivan Films in New York Offices.

To better accommodate the ever increasing demands of its business, the Ivan Film Productions, Inc., has removed its offices to new quarters, especially constructed and designed for its needs to the second floor of the Leavitt Building, 126 to 130 West 46th street, New York City.

Horsley Release Date Changed.

Due to a re-arrangement of schedule for the release of Mutual Masterpictures, de luxe edition, the five-part David Horsley production, "The Leopard's Bride," will be released April 13, instead of April 15, as originally announced. Margaret Gibson and William Clifford are the featured players in the production.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

THE NEW JANITOR (Lubin), March 20.—This one-reel farce should bring joy to the hearts of all apartment house dwellers; it shows that a janitor's lot is not always a happy one. Otto's troubles are many during the action of George Spink's picture, and D. L. Don plays the janitor with his usual broad comedy method. Patsey De Forest hides her comeliness beneath a grotesque make-up and helps on the fun. Fred Douglas and Florence Williams are in the cast.

SELIG-TRIBUNE NO. 23, 1916 (Selig), March 20.—Columbus before and after the Villa raid; the Atlantic Fleet at gun practice in Guantanamo Bay; Cavalry Regiment getting ready at Fort Sheridan; trial trip of destroyer "Porter," and Chicago National Guards preparing to learn Spanish, are among the most interesting items. Other events include Aviation Field, San Diego, Cal.; bare foot dancers in Central Park; $500,000 fire, Buffalo, N. Y.; "Baby Week," Chicago; the White Sox enroute.

A SQUARED ACCOUNT (Vitagraph), March 20.—There is no question concerning the power of this one-reel drama. Repentant outlaws who do the heroic thing at the last moment are common in pictures, but G. E. Jenks has handled his theme with so much skill and it is so well played by Otto Lederer, George Kunkell, Jack Mower and Anne Schaefer, that it rises superior to its conventionality. William Wolbert directed the reel.

FOR SWEET CHARITY (Kalem), March 21.—A review of this "Ham and Bud" one-reel comedy was printed in the issue of March 18, page 1851. The two heroes attend a fair and manage to enjoy themselves after their usual fashion, especially when Bud finds a pocketbook on the floor and buys kisses from a pretty girl at a dollar a kiss. An amusing comedy.

AT BACHELOR'S ROOST (Kalem), March 22.—Ethel Teare, Gus Leonard, Jack MacDermott and Charles Mulgro comprise the cast in this one-reel comedy by Howard Irving Young. The author has supplied a neatly worked out plot, and under the direction of William Beaudine the reel has been made to unwind a worth while comedy. Ethel Teare is all smiles, as usual, and belies her name at every opportunity.

SELIG-TRIBUNE NO. 24, 1916 (Selig), March 23.—Surf bathing at Jupiter, Fla.; run of smelts at Kelso, Wash.; troops drilling, Montreal, Can.; shipping radium ore, Denver, Colo.; Seminole Indian sun dance, West Palm Beach, Fla.; troops drilling, Ottawa, Can.; tablet to Alexander Graham Bell, Boston, Mass.; elephant cleaning off snow, Central Park, New York; war scenes, Demir Hissar, Serbia; troops leaving for the front, Toronto, Can.; getting ready for the march, Galveston, Tex.; U. S. Troops crossing the boundary line, Columbus, N. M.

BUNGLES LANDS A JOB (Vim), March 23.—And the job that Bungles lands almost lands Bungles in jail. Finding that no one will employ him while in his proper person, he disguises himself as a tall and willowy member of the opposite sex, but trouble keeps right on his trail. Although incumbered with skirts, he makes a record as a bicycle rider, and performs other amusing and reckless feats. The reel is right in line with the other Vim comedies.

WHEN THINGS GO WRONG (Kalem), March 24.—The material in this one-reel "Sis Hopkins" comedy fulfills its mission, and Rose Melville shows that she is rapidly learning to make the most of every bit of business that comes her way. A review of this picture was printed in the issue of April 1, page 97.

THE DETECTIVE'S PERIL (No. 72 of the "Hazards of Helen" Railroad Series) (Kalem), March 25.—Taking chances and desperate ones is the main feature of this one-reel drama. There are a number of thrills in the picture and the mere men in the cast are made to feel that without the timely aid of the dauntless Helen their chances of capturing desperate characters or escaping with their lives are slim indeed. But it's a mean soul that will not respond to a good bit of melodrama!

CANIMATED NEWS PICTORIAL NO. 7 (Essanay), March 22.—Wallace A. Carlson's animated cartoons on current topics of the day and a Dreamy Dud adventure in Slumberland take up the first five hundred feet of this reel, the remainder being occupied by interesting scenes in New Mexico. Mr. Carlson's burlesque drawings are as amusing as ever.

BEHIND THE FOOTLIGHTS (Vim), March 24.—Burlesques on life behind the footlights are no novelty, but are often amusing. The one now in question is one of the best so far produced. Its humor is continuous, being spurred on by Pokes and Jabs. The finish is a scream.

LOVE ONE ANOTHER (Lubin), March 25.—The Elder Dumas claimed to be able to make a drama out of four scenes, four boards, two actors and a passion; in "Love One Another" Mark Swan has relied almost entirely on a motto. The result hardly justifies the experiment. Billie Reeves, Mimie Humphrey, Francis Joyner, Alice Mann, Mary Roland and Chas. Griffith work faithfully and fruitlessly in their respective roles.

TRILBY'S LOVE DISASTER (Selig), March 25.—Except for a bad habit of Trilby's of indulging in too much conversation and thus stopping the action, this one-reel comedy from the scenario mill of Tom Mix is of the right brand. There are laughs a-plenty in the picture, the incident of the runaway being very funny. Joe Ryan, Victoria Forde, Betty Keller and Ethylyn Chrisman form a competent cast. The runaway horse is a star performer.

General Film Company Specials.

MISMATES (Knickerbocker Star Feature), March 17.—The story of how a young chap makes an imprudent marriage and is saved from committing a serious crime by the woman who really loves him, this three-reel drama was written by Bess Meredith and directed by Bertram Bracken. The picture has an excellent plot and shows sincerity of purpose in every situation. It is played in the same spirit by Daniel Gilfether, Fred Whitman, Marguerite Landis, Madeline Pardee, Myrtle Reeves, Ruth Lackaye, Charles Dudley and Richard Johnson.

THE STRANGE CASE OF MARY PAGE, NO. 9 ("The Accusing Eye") (Essanay), March 20.—Two new witnesses are introduced in this installment of the Essanay serial—an actor named Meredith, and the police surgeon who examined Pollock after the murder. The surgeon testifies that the retina of the dead man's eye held an image of Mary Page. The judge refuses to admit the testimony. The actor's evidence relates to the first meeting between Mary and Pollock, and shows that she had every reason to fear the man.

NUMBER 13, WESTBOUND (Selig), March 20.—To begin with, Elliott Flower's three-reel drama of life on the rail is something different from the rest. The story is full of clever touches, and Mr. Flower has the gift of character drawing. The "thrill" is the natural outcome of the plot, and Kathlyn Williams exhibits surprising nerve in carrying out her part of the situation. Guy Oliver, Fred Hearn and Lillian Hayward have important roles. The picture has been skilfully directed by Frank Beal.

A SISTER TO CAINE (Lubin), March 23.—A review of this picture is printed on another page of this issue.

SEPARATING FROM SARAH (Essanay), March 21.—There is a deal of homely human nature in this two-reel photoplay, and the producer has treated it sincerely, except in one or two minor incidents. Florence Oberle, Harry Dunkinson and Charles J. Stine carry the burden of the acting. All three are excellent. Miss Oberle being especially commendable. The atmosphere of farm life is skilfully maintained, and many touches of natural comedy are found in the picture.

THE WITCH OF THE MOUNTAINS (Knickerbocker Star Feature), March 24.—A curious mixture of good dramatic material and wildly improbable incidents enter into this three-reel drama. The picture is overstocked with story, and is not always well played. Marguerite Nichols makes everything possible out of the character of Trixie, and Gordon Sackville and Corenne Grant act with intelligence and skill. The rest of the cast is not up to standard.

THE CRASH (Lubin), March 21.—All of the elements that go to make a successful photoplay are to be found in this two-reel drama, written and directed by Wilbert Melville. The story is ingenious and holds the interest from start to finish; the scenes are diversified and well produced; and the climax is reached through ever-quickening action. L. C. Shumway, George Routh, Melvin Mayo, Robert Gray, J. H. Colby, Dorothy Barrett and Helen Eddy form a nicely balanced cast.

Bluebird Photoplay.

TANGLED HEARTS (Bluebird), April 2.—A domestic drama with an unusual and somewhat complex plot, which profits greatly by the engaging appearance and intelligent acting of Louis Lovely, Agnes Vernon and Marjorie Ellison. The picture was well staged and carefully produced by Joseph De Grasse. A review appeared in the issue of April 1.

JOHN NEEDHAM'S DOUBLE (Bluebird), April 10.—Directed by the Smalleys, with Tyrone Power giving an excellent performance in a dual role, this is an unusually impressive and artistic picture. The production is pratcically flawless and the acting is uniformly efficient. A review appears elsewhere in this issue.

Fox Film Corporation.

THE BONDMAN (March 19).—A five-reel offering with William Farnum in the heroic role of Hall Caine's famous novel. It is an offering of merit both as entertainment and instruction. This is a picture that will be its own advertisement. A longer review will be found elsewhere in this issue.

Mutual Film Corporation.

TROUBLED WATERS (Vogue), March 19.—A slapstick comedy that will be found fairly amusing. Some very funny swimming scenes occur

during the course of the play. Of course, as with the majority of slapstick comedies, it is not without its vulgar spots.

MUTUAL WEEKLY NO. 64 (Mutual), March 23.—This number shows the U. S. S. "Prometheus" sailing with exposition relics to France and Italy, elephants hitched to snow plows clearing paths in Central Park, women students of the University of California doing outdoor gymnastic work, a prize model of the ship "Appam" on view, built by interned German sailors, and scenes showing the effects of Villa's bandit raids at Columbus, N. M.

ON THE RAMPAGE (Cub), March 24.—This farce comedy will be found to be an enjoyable one. It is elaborately set, and the fun is for the most part unobjectionable. George Ovey as Jerry impersonates a baron who is due at the home of a certain wealthy American for the purpose of becoming affianced to his daughter. The chase which takes place through the beautiful home with police, the baron proper and the guests at the reception in pursuit, is very funny.

SEE AMERICA FIRST, NO. 28 (Gaumont), March 26.—Palm Beach, Fla., is the subject of this number of the series. It is an unusually beautiful and interesting number, including golfing, motor boating, etc., about this attractive resort. A feature of this film is a thorough lesson in the manufacture of lace. On the same reel with "Signs of Spring," a comic cartoon.

SIGNS OF SPRING (Gaumont), March 26.—This is an interesting and timely cartoon by Harry Palmer. Spring is seen to appear and call forth the flowers, the birds, and even the tramps from their hiding places. Also Pa looks at his garden and sees abnormal vegetable developments of an imaginary nature. At the same time Ma looking into the garden sees nothing but spring millinery.

DEVILISH BUSINESS (Vogue), March 26.—This comic number, by Thos. Delmar, pictures the devil and his imps in hades. The scenes are cleverly pictured, though they may shock orthodox religious people somewhat. The story itself is harmless enough, being a sort of burlesque on "Faust." An entertaining novelty.

THE SNOW SHOVELER'S SWEETHEART (Falstaff), March 30.—Frances Keyes, Harry Bates and Jay C. Yorke are the players in this amusing comedy. The snow shoveler was once a photographer whose luck turned because of his peculiar manner of making people look either short and broad, or tall and slim, amusingly abnormal. So a snow shoveler he becomes, and gains the consent of his sweetheart's father to their marriage by an act of bravery while shovelling snow in front of the old man's home.

JERRY AND THE SMUGGLERS (Cub), March 31.—A clean and intensely amusing comedy in which Jerry, becoming accidentally the possessor of a package belonging to a detective, dons the disguise it contains, and takes a position as cook in the family to which a note found therewith directs him. What happened when Jerry took up his abode in this house will be found very entertaining.

BUMBLE'S JOB (Beauty), April 2.—Orral Humphrey plays the male lead in this picture which may be considered a very good comedy. Bumble is a poor school teacher with a large family. He is discharged for allowing a child that is supposed to have measles to come into the school. In search of a job he obtains one as teacher in a young lady's boarding school. Some funny scenes occur in the swimming pool, gymnasium, etc. Most audiences would like this film.

Mutual Film Corporation Specials.

THE BRUISER (Mutual Masterpicture de luxe American) (No. 84), March 23.—This five-part production made at the studios of the American Film Co. is one of the best of the series. It will be found to be well produced, and a stirring labor play in which a number of bouts in the prize ring are fought. William Russell plays the role of the big leader of the factory men, and the champion of the ring in a splendid manner, while Charlotte Burton playing opposite him in the simple role of the sister of a factory hand, and Lizette Thorn as the daughter of the factory owner with nothing to do but look to her own pleasure, are equally attractive. An excellent number.

THE HIDDEN LAW (Centaur), March 25.—A five-reel subject, featuring Wm. Clifford, Margaret Gibson, John Oaker and others. The scenes are laid in the West, the chief character being an author and playwright who has been robbed by an eastern manager. He adopts a small girl after her parents' death and raises her. Later he gets returns on his literary work. The story itself is quite pleasing in certain respects, but it is considerably drawn out and has no particular strength of presentation. It would have been much stronger in two or three reels.

THE LOVE LIAR (Centaur), March 27.—A five-reel number, featuring Crane Wilbur, Mae Gaston, Lucy Payton, Nan Christy and others. Mr. Wilbur gives quite an interesting study of the artistic temperament. He plays the part of an impressionable young violinist who falls madly in love with every pretty woman he meets. The last one, a cabaret dancer, throws him over, and he shoots himself. The love of Diana, whom he married and divorced, remains with him through all his affairs and lends a sympathetic touch to the story. The photography seemed a little hazy in certain scenes. The offering is quite strong as a whole; the suicide scene is very melodramatic.

FEAR (Thanhouser), March 29.—A three-reel number, by Lloyd Lonergan, featuring M. M. Mitchell, Bob Walker and Peggy Burke. This is somewhat grewsome, particularly in the latter scenes, yet splendidly handled. It shows how a young grocer's wife runs off with his assistant; also a fortune in money. The wife then proves untrue to the assistant and casts him off. The assistant, still possessing the money, becomes haunted by fear and keeps recalling an old gypsy's prophecy that he would die at the hands of the man he robbed. The casket feature will bring shivers to some observers, but the moral of the piece gives it appeal. The conception has a touch of Poe in it.

THE RANGER OF LONESOME GULCH (Mustang), March 31.—A nicely produced story of a young western girl whose first novel becomes a great success. Her call to the east to attend to details concerning its publication gives an opportunity for the entry of the villain, who is finally put to rout by the sturdy ranger, and is forced to board the train for the east again at the point of the revolver. Anna Little, Tom Chatterton and Jack Richardson play the principal roles. An unusually attractive three-part number with considerable comedy mixed in.

THE HAUNTED MANOR (Mutual Masterpicture de luxe Gaumont) (No. 89), April 3.—Made at the Gaumont studios and featuring Iva Shepard this five-part production suffers not as much from the quality of the story, which by the way has considerable merit, as from lack of care in its development. The story treats of how an American adventuress gets into the clutches of an Indian Rajah, and is pursued by him to America where she has gone to marry a man whom she has learned to love. Her husband falls in love with another girl, and in order that he be free to marry the girl she hides in a secret apartment in a haunted manor where they go to live. When her husband and the girl are arrested as murder suspects she decides to show herself. The story as told is somewhat jumbled, the main thread having been burdened with minor incidents. Gertrude Robinson does good work in the film.

OH! OH! OH! HENERY! (Thanhouser).—April 4.—An intensely amusing two-part comedy showing how the faithful wife is deceived, and how the jealous wife undergoes needless hours of misery through the conjurings of her imagination. This number will be much enjoyed by old and young.

Pathe Exchange, Inc.

PATHE NEWS NO. 22, 1916, March 11.—Interesting items of this issue are the herds of caribou driven from the mountaintops by the snow storms into the Mammoth Hot Springs Valley in Yellowstone Park, Wyoming, a contest at the Ascot Speedway, Los Angeles for the 100-mile sweepstakes, children entered in the Baby Contest at Chicago, and the U. S. Troops crossing the border into Mexico in pursuit of Villa, also some views in Columbus, N. M., showing havoc done by the Villa bandits.

Pathe Exchange, Inc., Specials.

THE RED CIRCLE, NO. 14 (Balboa), March 18.—The last of this series is entitled "Judgment Day." In it June is brought up for trial for the theft of the papers from Farwell's office. The spirit of "Circle" Jim appears to her with a suggestion that she try to overcome the influence of the Red Circle by will power. This she succeeds in doing, and at the close of the episode becomes the wife of Lamar.

THE WOMAN'S LAW (Gold Rooster Play), March 21.—An unusually attractive five-part production featuring Florence Reed, supported by Duncan McRae. The picture is an adaptation of the novel of the same name by Maravene Thompson and was adapted to the screen by Harvey Thew of the Motion Picture News and Albert S. LeVino. The story is out of the ordinary in design, and has been skilfully handled by Lawrence B. McGill of the Arrow Film Corporation. It treats of how a woman, for the sake of her child, rescues her husband from being branded as a murderer by substituting his double, a man of unsound mind whom she has found by accident in the park. Her husband escapes and hides, and the other man is found insane by the authorities and placed in an asylum for the insane.

Signal Film Corporation.

THE GIRL AND THE GAME, NO. 14 (Signal), March 27.—"Helen's Race with Time" is an excellent number of the series. The thrill in this number consists of a series of incidents in which Helen, in a successful attempt to avoid a collision between a passenger train and a freight, rides by auto to a certain bridge where she swings in most daring fashion from the bridge's edge by her hands, drops on the top of the train, uncouples one of the cars, and is later picked up with a sprained ankle from the roadside where she has leaped.

Triangle Film Corp.

GYPSY JOE (Keystone), March 19.—A mildly amusing story, featuring Joe Jackson. It is bound to excite some laughter, but it lacks the ingenuity and dash of the regular Sennet farce.

THE HABIT OF HAPPINESS (Fine Arts), April 2.—A fairly good story written to exploit the lively Douglas Fairbanks. A bright idea and handled fairly well, but lacking in story illusion.

THE WAIFS (Kay-Bee), April 2.—A story of the upward struggle of two failures, one of poor environment, the other a victim of the drink habit, to an improved condition and artistic conclusion.

Universal Film Mfg. Company Specials.

CAUGHT ON A SKYSCRAPER (L-KO), April 2.—This two-reel number begins with park flirtations and some breezy mixups in an apartment house. The woman sleepwalker invades a man's room at night and goes to an empty bed. Her husband later discovers her there. This is accomplished without any great offense. The sleep walker, impersonated by May Emory, does some really sensational stunts later, traversing the edge of a high roof and crossing between two tall buildings. This is a very diversified number and makes a good offering of the low comedy type.

TWO MEN OF SANDY BAR (Red Feather Photoplay), April 3.—A five-reel production, adapted carefully by Olga Printzlaw from a

story by Bret Harte. Hobart Bosworth plays the part of John Oakhurst, Chas. H. Hickman appears as Col. Starbottle and others parts fall to Frank MacQuarrie, Gretchen Lederer and Jean Taylor. This is from one of the best known stories by the famous Western writer and it carries a fine lot of the atmosphere to be expected. It is a very complicated story, in all of its windings, but follows clearly enough from scene to scene. What it lacks in dramatic interest is almost entirely due to the necessity for covering so much ground. It has some excellent character work and is superior to the average Western production in nearly every way, except perhaps in dramatic strength.

THE QUEEN OF THE PROPHETS (Universal—Special Feature). April 3.—No. 17 of the "Graft" series. In this number Robert Harding, impersonated by Richard Stanton, is mayor of the city. The political gangsters, led by Boss Mead and Stanford Stone, attempt to kill him, but Dorothy and another friend come to his aid. The installment is not so sensational as some previous ones, but carries the interest well. The fall of the platform at the close makes a good feature.

FOR THE LOVE OF MIKE AND ROSIE (L-KO), April 5.—A three-reel prize fight offering, done in burlesque comedy fashion. H. Pathe Lehrmann, Louise Orth and Dan Russell shoulder the chief responsibilities and succeed in getting much laughter. The trouble comes up when a Jewish family invite in an Irishman to help eject an unwelcome guest. The Irishman clears the premises, but then refuses to leave himself, having fallen in love with the daughter of the house. His chief rival returns and they finally meet in the prize ring. This will please fight fans mightily. A good offering of the low comedy type.

THE EYES OF FEAR (Laemmle), April 6.—A two-reel drama, by Hugh Johnson, featuring Elsie Jane Wilson, Rupert Julian, Yona Landowski and others. The scenes occur at Panama and carry the tropic atmosphere successfully. There is also a good tension in the murder scenes and those immediately following. The plot is not so obvious as often happens and is accordingly above the average in interest. A well-constructed and appealing number.

Universal Film Mfg. Co.

HOW TIMES DO CHANGE (Nestor), April 3.—A comedy number, by Aaron E. Bishop, featuring Eddie Lyons, Lee Moran, Ethel Lynn and Billie Rhodes. The two men get their watches mixed up, with the accompanying pictures, which leads to amusing complications. This makes a pleasing light subject.

A LITTLE FRAUD (Victor), April 5.—Mary Fuller appears in this as the niece of an old miser. After his death she dresses as a boy and comes back to search the premises for her uncle's money. She is captured by the new owner, who later discovers her deception. The plot is slight. This is fairly strong.

A LEAP YEAR TANGLE (Nestor), April 7.—A college comedy, featuring Eddie Lyons, Lee Moran, Betty Compson and others. The settings, cast and photography are good, but there is little if any plot. This does not average up with this company's usual offerings.

THE SILENT VOICE (Rex), April 7.—This number, by J. G. Alexander, features Ben Wilson, Irene Hunt, Charles Ogle and Edna Pendleton. The neglected wife of the young doctor comes home from the ball with another. She is discovered dining in a cafe with her escort by the husband. The plot is familiar but pleasingly handled in this instance. The close is a happy one.

HIS HIGHNESS, THE JANITOR (Joker), April 8.—A laughable low comedy number, written by Gale Henry. The author and Wm. Franey play leading parts. The janitor poses as a nobleman, on invitation, but his plebian nature gives itself away in an amusing fashion. A good number of the kind.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 23 (Vitagraph), March 21.—War scenes, Salonika; collecting army mules, Yarmouth Junction, Maine; Fashions; logging with tractor in Maine; sinking the burning steamship Herman Winters, Portland, Maine; services over dead soldiers, Columbus, N. M.; General Bertani; U. S. troops crossing the border; camp scenes at Columbus; Krazy Kat and Ignatz Mouse cartoon, "Demi-Tasse."

THE TWO-EDGED SWORD (Vitagraph), March 27.—A distinctly appealing picture, starring Edith Storey, supported by Evart Overton, Josephine Earle and Robert Gaillard. The human qualities in this drama, written by L. Case Russell and E. V. Brewster, were emphasized by sincere acting. A review appears elsewhere in this issue.

World Film Corporation.

THE STRUGGLE (Equitable), March 27.—Scenes showing the sinking of an ocean liner are finely handled by Director John Ince in this five-part picture, made from a scenario by Harry Chandlee. It is altogether an interesting photoplay, reviewed on another page of this issue.

THE HAND OF PERIL (Paragon), March 27.—Director Maurice Tourneur increased the value of a melodramatic story by unusual settings. Especially able performances are given by House Peters and Ralph Delmore. A review appears elsewhere in this issue.

Miscellaneous.

AUSTRIA AT WAR (Raver), March.—Two reels of official war pictures showing the activities of all branches of the Austrian army. While there is little actual warfare in this offering, an audience interested in the European conflict will find the scenes instructive.

DRIFTWOOD (Raver), March.—A strong adaptation of Owen Davis's drama, produced under the direction of Marshal Farnum with Vera Michelena heading the cast, supported by Harry Spingler and Charles Graham. A review may be found in the issue of April 1.

THE FORTUNATE YOUTH (Raver), March.—The whimsical spirit of William J. Locke is not evident in this version of his story, made by the Ocean Film Corporation; but the picture has some good points in the plot and the manner of its presentation.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 24, 1916 (Vitagraph), March 24.—War scenes, Saloniki, Greece; wreck of German airship; snow storm in London; 40 horse team hauling 60-ton cable, San Francisco; Congressman Thomas E. Schall; Giants at Marlin, Texas; Boy Scouts, Washington, have Field Day; fashions; burning old sleeping cars, Richmond, Cal.; U. S. Troops leaving Columbus, N. M.; on the desert trail; cartoon, Krazy to the Rescue.

MORE TERRITORY GONE ON E. AND R. JUNGLE COMEDIES.

F. H. Emmich, located on Golden Gate avenue, San Francisco, California, has purchased the exclusive rights for the product of the E. and R. Jungle Film Company on the west coast. This sale, coming close on the heels of the E. and R. contract with the Celebrated Players Exchange, Chicago, Ill., seems to prove beyond a doubt the drawing power of these one-reel comedies, featuring Napoleon and Sally, the chimpanzees.

Mrs. G. Vere Tyler

ANOTHER of the well-known authors who has lately yielded to the call of the screen is Mrs. G. Vere Tyler, psychological fictionist and essayist. The Universal Film Manufacturing Company is now making a feature film, with Mary Fuller in the lead, of her novelette "The Huntress," and the Bosworth Company has just purchased the picture rights to her novelette "The Wax Model" which attracted wide attention when it was published in The Smart Set a few months ago.

Mrs. G. Vere Tyler.

Mrs. Tyler's latest novel is "The Daughter of a Rebel," of which she is now making a scenario. Other stories by her are, "The Progenitress"; "Dregs in the Cup"; "The Diary of an Unconscious Eve," etc.

With her entrance into the picture field Mrs. Tyler has come forth with some rather original views, greatly at variance with the utterances and opinions of directors. She claims that the time has come for authors to make scenarios of their ideas not, as has been hitherto deemed advisable, synopses only. She says:

"Just what the effect of the screen picture will have upon the fictionist has certainly not yet been determined. It is a new mode of writing for him, one that he has yet to perfect himself in. I believe the writer can profit by forming pictures with the pen for the eye as well as for the brain, and that the time has come for him to make his own scenarios.

"There is no inspiration in merely writing a synopsis of a graphic theme. To have the idea presented at its best, one should live it out in detail and arrange his pictures, as well as he can, for the director. What I mean is, he should show his picture in full and not a fragment of it to be filled in by someone else.

"The screen must be made to offer the writer a more elastic medium of expression than the printed page for great imaginative ideas, and a recognition of this on the part of those at the head of these great enterprises, would certainly, in my estimation, advance their own screen anticipation of surpassing all past methods of presenting ideas. In other words, the directors should come to the conclusion it is best to encourage rather than discourage authors, to make their own scenarios."

Manufacturers' Advance Notes

"THE RACE" (Lasky).

Victor Moore, the clever Lasky comedian, supported by Anita King, the Paramount Girl, in the Jesse L. Lasky Feature Play Company's production of "The Race," a thrilling comedy drama founded upon Miss King's recent transcontinental automobile trip, which she made absolutely alone, will be released April 6.

Scene from "The Race" (Lasky).

"The Race," a Paramount Picture, has to do with the adventures of Jimmie Grayson, the frivolous son of a wealthy automobile manufacturer.

In addition to Anita King are Victor Moore, surrounded by a cast of unusual excellence, including such prominent actors as Robert Bradbury, William Dale, Horace B. Carpenter, Mrs. Louis McCord, Jane Wolf and other members of the Lasky all-star organization.

"THE SLEUTHS" (Vim).

"The Sleuths" is a laughable burlesque comedy in the "Pokes and Jabbs" series, to be released by Vim Company on General Film Program April 14. The comedy is of the slapstick order,

Scene from "The Sleuths" (Vim).

but characteristic of the Vims, it contains a story. The plot centers about the disappearance of a huge diamond from the forehead of an Arab god. The Sheik prepares for a battle, and assisted by some Arab friends, he reaches a Mystic in the city of "Pokes and Jabbs." The crystal globe of the Mystic aids the vengesome Sheik, and he recovers the gem. The Sleuths, notified of the loss of the gem by the thieves, from whom the Sheik has secured it, go in pursuit of the Arabs, finding them altogether too soon for the comfort of the Sleuths.

The comedy is a burlesque on East Indian and Egyptian dramas; the opening scenes are gorgeous in their settings; easily deceiving anyone into believing that heavy drama was being presented. With the appearance of Pokes and Jabbs, the fun begins and grows to the end. Burns and Stull, as Pokes and Jabbs, are presenting some of the biggest comedies on the screen today, their characteristic being new ideas and fresh situations of fun. Vim comedies are growing in popularity and are always true to their principle of stories interwoven with the slapstick action.

"THE SPELL OF THE KNIFE" (Knickerbocker).

The Knickerbocker Star Feature release for April 21 will be a strong, psychological three-act drama, founded on the principle of inheritance. The drama will have a strong, popular appeal, and moves forward with stirring and growing appeal. A young woman inherits a longing to kill, the sight of a knife under all circumstances acts as a lure to urge her to crime. During all the spell she fights valiantly with the strength of character which she possesses. Her battles against her inner craving furnishes some powerful dramatic situations and holds with a firm grip to the last flash. Margaret Landis, a popular screen star, is featured, while she is supported in the lead by Richard Johnson. Madeline Pardee, the heavy lead, supported

Scene from "The Spell of the Knife" (Knickerbocker).

by Charles Dudly, have a rare chance in this drama for the exercise of their unsually heavy types of action. "The Spell of the Knife" will be a strong feature in the General Film Service for April 21, and is in three acts.

NANCE O'NEIL IN "THE TOILERS."

Nance O'Neil, the eminent emotional star heading a company of Lubin photoplayers under the direction of Edgar Lewis, left Philadelphia in a special train Sunday for Franklin, Pa. The journey is in search of atmosphere and flavor for the photoplay story "The Toilers" by Daniel Carson Goodman which is being made into a multiple-reel feature for the Lubin Company by Edgar Lewis. The theme of "The Toilers" is described by the author as an admixture of love, oil and money.

The interior scenes for the opening chapter called for unusually elaborate settings and have already been taken at the Philadelphia studios. The story subsequently shifts to the Pennsylvania regions and it is there that Edgar Lewis has transported Nance O'Neil and her supporting company of photoplayers to get the benefit of exterior settings more realistic than could be accomplished by the genius of stage carpentering.

"THE CONSCIENCE OF JOHN DAVID" (Horsley).

Crane Wilbur, who has been starring so successfully in David Horsley productions during the past six months, will have as his next vehicle a psychological drama written by himself entitled "The Conscience of John David." The picturization has been made in five parts and is scheduled for release as a Mutual Masterpicture on April 24.

For this appearance Mr. Wilbur has selected an unusual and an exceptionally interesting subject. The theme is that man's

Scene from "The Conscience of John David" (Horsley).

better self always rises to its proper sphere, no matter his preceding state, through the influence of conscience. The treatment given it makes an absorbing and convincing story, in which tense dramatic situations are happily blended with the lighter moments of charm. The principal character is John David.

The character of John David is portrayed by Mr. Wilbur in his most impressive manner. His supporting acting cast, including Alice Rinaldo, Frederick Montague, John Oaker, Mae Gaston, Louis Durham and Francis Raymond, also lends fine effort, so that from the standpoint of acting, as in its other phases, the picture is all that can be desired.

A most sumptuous production, embracing the use of a number of elaborate scenes, together with ideal outdoor locations, lends proper atmosphere to the play.

"THE HAUNTED MANOR" READY FOR SCREEN.

"The Haunted Manor" will be the first Mutual Masterpicture, de Luxe Edition, to reach the screen from the Gaumont studios in April. With Miss Iva Shepard as its star, it will be first seen April 3. This photodrama of East Indian and American life has been directed by Edwin Middleton at Jacksonville and St. Augustine, Fla. Being a five-reel feature, there is sufficient

Scene from "The Haunted Manor" (Mutual).

time to establish the atmosphere of the orient in the earlier reels of the photodrama and then to develop fully the part of the story which transpires in the United States.

Miss Shepard has an enviable record for roles that border upon that of the "vampire." In "The Haunted Manor," the author, O. A. Nelson, has given a new twist to the character of the woman who has after a fashion preyed upon society.

The Gaumont company has drawn upon the full strength of its several stock companies now wintering at Jacksonville, Fla., for the principals supporting Miss Shepard. Prominent roles were assigned Earl O. Schenck, Henry W. Pemberton, Mathilde Baring, Olive Trevor, William H. Hopkins, Robert Clugston, James Levering, Mary G. Davis, John Mackin and Harry Chira. The scenic investiture is true to life, great care having been exercised in the building of the street of the East Indian village where some of the most important scenes take place.

EXCHANGE LIKES "SOCIAL PIRATES."

Following the initial showing of "The Social Pirates" on St. Patrick's day in New Orleans, Manager Morrow, of the General Film Exchange in that city, felt so enthusiastic that he had to sit down and write a telegram to the Kalem Company. The message read: "First two instalments 'Social Pirates' received screen inspection. Proves this series unquestionably a winner. Undoubtedly best two-reel pictures ever witnessed by me. Placing order today for one more print each episode. Rush complete list advertising aids available. Your company deserves great credit for this series. Could not be better.

"H. G. MORROW."

"THE FOLLY OF SIN" (Great Northern).

On about April 2 the Great Northern Film Company, 110 West 40th street, New York, will release its next production, entitled "The Folly of Sin." This is a five-part production, masterfully staged and magnificently enacted by Miss Joan Paterson, the charming and fascinating screen artiste, and Messrs. Charles Wieth and George Tolway.

Dr. Ratton and Dr. Felix, two young physicians, are studiously working to produce a serum for the cure of cancer. Dr. Felix secretly envies Dr. Hatton's personality and social conquests, while the latter is jealous of the other's more ad-

Scene from "The Folly of Sin" (Great Northern).

vanced work. Hatton conceives a plan to divert his colleague's mind from his work by getting him interested in society and Margaret, a charming orphan. He carries out the plan of his mephistophelian master, resulting in the latter's complete triumph, and his own downfall.

TO MAKE "THE WOMAN WHO DARED."

"The Woman Who Dared" is to be the second of the California Motion Picture Corporation's "Better-than-Program" features. The story is by C. N. and A. M. Williamson and Miss Beatriz Michelena is the star. In Miss Michelena's support there will appear a number of the able actors who scored so decisively with her in "The Unwritten Law." The feature is just now being completed at the company's studios in San Rafael, Cal., and it is expected, will be ready for the market some time early in May. Like "The Unwritten Law" it will be distributed on the States Rights basis.

CELEBRATED PLAYERS SIGN FOR E. AND R. JUNGLE COMEDIES.

The Celebrated Players Exchange, Wabash avenue, Chicago, have signed contracts with the E. and R. Jungle Film Company, whereby the purchaser receives the sole rights to market the E. and R. output in the states of Illinois and Indiana. The E. and R. produces one reel comedies featuring the chimpanzees, Napoleon and Sally, and the salesmen of the Celebrated Players believe they have obtained a quick selling article in those pictures.

"THEN I'LL COME BACK TO YOU" (World).

"Then I'll Come Back to You," the World-Frohman film, just completed under the direction of George Irving, has its atmospheric alma mater at Pensacola, North Carolina, one of the really ante-bellum towns of the South. Pensacola, where the entire film was staged, lies thirty-four miles from a junction point on what is known as "The Clinchfield Route," which road, thirty miles in length, is owned by one man, a Dr. Aldridge, and the use of this entire railroad was granted to the Frohman

Scene from "Then I'll Come Back to You" (World Film).

Company. A half built bridge a number of lumber and logging camps, mining enterprises, located in the hills around Pensacola, the shacks and residences of the natives were given over to the film folks with a free hand by Dr. Aldridge, who owns solely every industrial enterprise in the city. The town boasts thirty-four houses and each house became the temporary home of one of the Equitable players. Alice Brady, the star of the piece, occupied a room in a log house. The room was a simple lumber foreman's living room, fixed up for the distinguished visitor.

The strongest man in the city, measuring over six feet five inches in height was prevailed upon to play the role of a bully and consented to fight a fistic battle with Jack Sherrill, who played one of the roles opposite Miss Brady. The battle between Sherrill and the giant proved to be one of the most spectacular ever filmed and adds interest to a wonderful fifth reel.

The entire railroad, the mills, mines, bridges and other natural atmospheric incidents were used by Director Irving, with the result that a perfectly produced tale with numerous incidents of more than passing interest resulted.

As the picture was nearing completion, the townspeople of Pensacola peitioned Mr. Irving to allow them to see the picture when it was completed. In return for the numerous courtesies of the people and Dr. Aldridge, the picture will be shown at Pensacola next week at a private performance in the Baptist Church there.

A complete gas projection equipment will be taken to Pensacola by Fred Steel of the Equitable. There are no film shows at Pensacola—only one drug store, a company store, one church, a drygoods store, and no saloons. Soda water is sold there on Monday and Friday of each week. The postmaster, "eighty years old and never been on a durned railroad train," to quote him, says more mail was received at the post office for the actors during the three weeks they were there than in the history of the place.

"Then I'll Come Back to You," based on Larry Evans' story of the same name, will be the regular release on the World-Equitable program April 3. It is in five acts, four hundred scenes, and required two hundred players in all, including thirty principals.

EDWARD SLEMAN TO DIRECT AMERICANS.

Edward Sleman, who recently left the Lubin Company to go to Santa Barbara to produce for the American Company (Mutual), was born in London, England, and was educated there. His talent is not entirely uninherited, for his mother's name was Belasco and she was a cousin of David Belasco.

He made his first appearance on the stage at his mother's persuasion, in London, playing at the Pavilion in the Mile End Road. After several seasons playing stock in and around London, he came to America and played in the dramatic version of Parsifal taking the part of the King. He was featured in "The Wolf," for two seasons and acted the part of the dope fiend in Clyde Fitch's "The City" and took a prominent part in "The Mummy and the Humming Bird." "The Fortune Hunter" and other plays.

He was well known in stock companies in Hartford, Hamilton, Ontario, and Gloversville and other towns and went over the "big time" with Hylda Hollis in a vaudeville sketch. After a season with Eva Tanguay's road show he came west and joined the Universal Company as a director. Mr. Sleman is to direct Franklin Ritchie and Winnifred Greenwood in features.

SECRET SERVICE WORK IN MUTUAL SUBJECT.

One phase of our government that always stirs our imagination is the Secret Service. So little is known about its mysterious workings it never fails to arouse our curiosity to the highest pitch. The dangers encountered by the Secret Service agents furnish thrill after thrill. In the stirring American Mutual three-part drama, "The Code of Honor," the methods employed by Secret Service agents in protecting the national diplomatic secrets are faithfully depicted. The story treats of two officers of the ordnance department, who are perfecting plans on a new type of submarine. These plans are sought by the spies of a foreign nation.

Alfred Vosburgh as Captain Frank Marvin makes an excellent hero. He is dignified and stately in the early scenes, while during the time he is under suspicion he plays his role with a repression worthy of commendation. Frank Brozage is splendid as the weak officer who succumbs to the wiles of Zena, delightfully played by pretty Vivian Rich. Estella Allan makes a charming Ruth. The cast and settings are exceptional for a three-part photodrama.

CHANGE OF DATES FOR GAUMONT FEATURES.

Announcement was recently made that "The Quality of Faith" would be released by Gaumont April 17 as a Mutual Masterpicture, de luxe edition. Since then, however, such progress has been made with "Feathertop," the Marguerite Courtot production, that it has been decided to yield to the demand of exhibitors that this little star be seen on the screen in April. Hence, "The Quality of Faith" has been assigned to May first, and "Feathertop" will take its place.

"THE SPIDER'S WEB" (Essanay).

This is an unusually dramatic story of a youth's battle to break the chains of the drink and later of the drug habit. It is the story of the intrigue of an ambitious doctor who stoops at nothing, not even to the ruining of a life, to gain his ambitions. The play is taken from the novelette written by Clarence L. Cullen. The situations are intense throughout and grips the attention with its interest and action. The play has an unusually strong cast, including Bryant Washburn, Elizabeth Burbridge, John Junior and John Lorenz. Mr. Washburn is an adept at playing the part of a slave to drugs and vividly brings out the horrors of the youth subject to the habit. Mr. Washburn takes the part of the son of a wealthy man who is the hero of his chums at college. Being of an intense nature, the habit gets a hold on him. He throws it off, however, after leaving school and is making a steady progress in business, so much so that his father's assistant, the doctor, fears for his own position and decides to put him out of the way. Knowing the young man's character he lures him into taking a

Scene from "The Spider's Web" (Essanay).

drink again and then innoculates him with the drug. After doing this several times the drug gets a hold on the victim and he sinks rapidly until he is disowned by his father. Then comes to his aid his former chum, his sister and his sweetheart. They persuade him to go to the woods where, after defeating other treacherous attempts of his rival to prevent his recovery, he is restored to health. He finally sees through the treachery of his supposed friend, realizes his own weakness and so places a guard on himself that safeguards him from another downfall.

"ALONG THE BORDER" (Selig).

"Along the Border" is a Selig western drama written and produced by Tom Mix, and released in General Film Service on April 8. This story is particularly timely because of the recent depredations of Mexican bandits on the border line.

Grace, daughter of Jim Williams, a ranch owner, and Tom Martin, a Texas ranger, love one another. Buck Miller is the disappointed rival in love. Buck swears to be revenged and plans with Delgado, a Mexican outlaw, to capture Grace and

Scene from "Along the Border" (Selig).

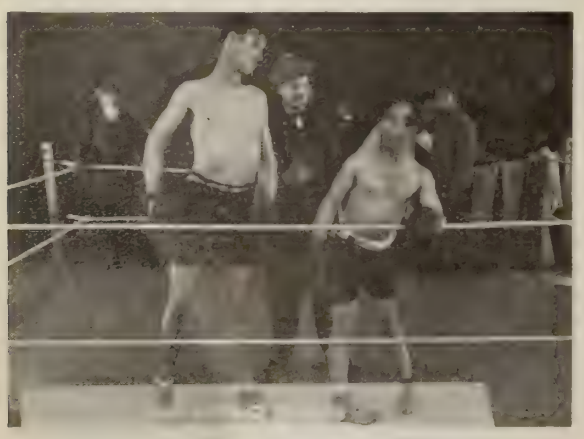
her father and hold them for ransom. How Grace makes a sensational escape, how she informs Tom and his pals of the outlaw's action, and how Tom and the boys rescue Grace's father after the capture of Delgado and his outlaw band aid in the unfolding of a most sensational drama.

Tom Mix is given an opportunity to perform many of his sensational and death defying feats. Interesting scenes in New Mexico near the international border line are shown.

"THE WINNING PUNCH" (Cub).

The prize ring is the subject pictured for merry-making purposes in "The Winning Punch," the Cub Comedy scheduled for release April 7 on the Mutual program. It offers plenty of opportunity for comedy, all of which Director Milton Fahrney has realized by giving his story some clever twists in burlesque, leading to many surprising situations.

The principal figure is Jerry, a busy little fellow always inclined toward getting into trouble. He has a series of adventures one afternoon but fortunately escapes without dire results. In passing the town hall a posted advertisement informs him that a fighter is to appear that night and that all comers are welcomed. A big prize is offered to anyone who can subdue "The Terrible Swede" as the fighter is billed.



Scene from "The Winning Punch" (Cub).

Picturing himself the winner over "The Terrible Swede" and thereby meriting the reward, Jerry decides to make a try for the purse.

The fight staged by George Ovey as Jerry and George George as "The Terrible Swede" is said to be one of the funniest scenes ever made for the screen. The fun is not confined to this particular instance, however, but runs throughout the entire one thousand feet.

A big cast of comedians support Ovey including, besides Geo. George, such players as Jefferson Osborne, Louis FitzRoy, Arthur Mund, Arthur Jackson, Gordon McGregor and Hazel Cole.

CURRENT E. AND R. COMEDY RELEASES.

The three current releases of the E. and R. Jungle Film Company, "Haunted," "Stung," and "Two Chimps and a Chump," set a high water mark in the production of animal comedy. Napoleon and Sally, the chimpanzee comedains, appear to unusually good advantage in each of the trio of pictures. The various exchanges handling the E. and R. product have acknowledged their belief that these comedies will prove even more popular than the previous productions of the same company.

"THE REAPERS" (Equitable).

When the Triumph Film Corporation engaged John Mason for appearance in "The Reapers," Ciara Whipple was selected to play the principal role opposite him. Two reasons compelled this selection. Mr. Mason is a tremendous and virile actor and as the parts of Albert and Rhita Jordan in the story called for an equal amount of emotion acting and again, the policy of the Equitable company to blend stage and screen favorites. The story told by "The Reapers" requires a stronger and more forceful style of emotional work than either Mr. Mason or Miss Whipple have experienced within the recent past. For four reels the two stars maintain a height of emotion and expression that required, not only acting ability, but a great store of physical strength. As Rhita Jordan, Clara Whipple deserts Albert Jordan (John Mason) after he is struck by an automobile and becomes a paralytic. She flees with a former admirer. Her despicable act irates her abandoned hus-

Scene from "The Reaper" (Equitable).

band. His mental anguish makes his physical frailty more emphatic. Then comes mind healing. The superiority of mentality over matter. Albert Jordan, by a supreme effort, aided by the love of his child and hearing her cry of distress when the kitchen stove explodes, is cured. He secures his former excellent position and soon becomes a factor. Later he encounters his former wife. She is an inmate of a disreputable dance hall. He gives her one glimpse of the now grown and beautiful daughter—then places her in a nunnery. The story closes with a popular appeal, after a series of gigantic dramatic climaxes and powerful situations.

Joan Morgan, a remarkable English child actress, supports the two stars admirably. "The Reapers" will be released on the Equitable program April 3.

"THE YELLOW MENACE" (Serial Film).

Edwin Stevens, Florence Malone, Marguerite Gale and twenty others have left for Jacksonville, Fla., to begin a production of a sixteen episode serial picture, entitled "The Yellow Menace," under the direction of Aubrey Kennedy. The picture will be sponsored by the Serial Film Company, of which William Steiner is general manager. A newspaper serial story will be made of this picture by Lewis Tracy, the well-known English novelist, who wrote "The Wings of the Morning," "Captain of the Kansas" and other popular novels.

MERIT FILM MOVES.

To meet its increasing business and to better serve the motion picture exhibitors of the State of New York and Northern New Jersey, The Merit Film Corporation has removed from its present offices at 110 West 40th street, to the Leavitt Building, 126 to 130 West 46th street, New York City.

"A SOCIAL DECEPTION" (Selig).

"A Social Deception" is a Selig multiple reel feature produced by T. N. Heffron from the story written by Grace M. Cooke, and released through General Film Service on Monday, March 27. There are featured in this production such stars as Harry Mestayer, Eugene Besserer, James Bradbury, Al W. Filson and Vivian Reed. It is a society drama with a most absorbing plot, and contains beautiful photography. There is an unusual

Scene from "A Social Deception" (Selig).

surprise perpetrated in the closing scenes, which will be pleasant to photoplay fans.

How Violet Rensselear believes herself to be a thief through the plot of Carter, who later is discovered to be a man of great wealth, and how he wins the love of Violet, contributes to a most excellent story.

MUTUAL WEEKLY NO. 65 RICH IN WAR NEWS.

The present pursuit of Villa on Mexican territory is of consuming interest to all Americans. The Mutual Weekly had a cameraman at Columbus, N. M., a few hours after the Villa raid. He pictured the results of that barbaric foray in Mutual Weekly No. 64. Before the censorship was established he also secured valuable scenes of the American army on the move. These are now shown in Mutual Weekly No. 65. The most important of the series on this reel were taken at Columbus. They show the funeral for U. S. troopers killed in the raid, the troops entering Mexico, and the preparations of the Second Battalion, U. S. Army Engineers, before crossing the border. Among the interesting army men pictured in this number are Col. Herbert J. Slocum, 13th U. S. Cavalry; General John J. Pershing, leading the pursuit at the head of the Seventh and Tenth U. S. Cavalry; Colonel C. W. Taylor, commander of Fort Bliss, and Lieutenant-Colonel E. V. Smith, Sixth U. S. Infantry.

Fort Sam Houston furnishes views of the Third Cavalry leaving for the front. At San Antonio, Tex., the aeroplane squadron is seen breaking camp to join General Pershing. Monterey, Cal., sends pictures of the First Cavalry leaving for service in Mexico. At Hartford, Conn., is seen the new U. S. Dirigible DN-1, inflated for the first time.

Among the other pictures on this reel is one of Mr. Leon Gaumont, head of the Societe des Etablissements Gaumont, taken upon his arrival from Paris in New York on a visit to his American properties and to meet President John R. Freuler of the Mutual Film Corporation.

"ALICE IN WONDERLAND" (Union).

The six-reel feature of "Alice in Wonderland" is a picture no one should miss. It features Viola Savoy as Alice and Herbert Rice as the rabbit. Alice falls asleep with her head on her sister's lap on the bank of the river and from there to the end the interest never lags, in fact, from the moment Alice disappears down the hole beneath the hedge after the White Rabbit, and floats gently down the well, two hours of infinite delight await those who look at the screen upon which "Alice in Wonderland" is projected. To the last detail, "Alice in Wonderland" has been done with the utmost fidelity to the charming whimsical text of Lewis Carroll, and the delightful drawings of Sir John Tenniel.

"THE NE'ER-DO-WELL" BREAKING RECORDS ON THE COAST.

Sol Lesser, who is handling "The Ne'er-Do-Well" through his own fiilm exchanges on the Pacific Coast, advises that the reports he is receiving from his branch managers surpass anything he anticipated. "I felt confident of big results," said Lesser, "knowing that 'The Ne'er-Do-Well' was one of the biggest productions in recent years, and I thought 'The Spoilers' which I handled in this territory would hold the record for some time to come, but the volume and length of the bookings and the return engagements on 'The Ne'er-Do-Well' have eclipsed this record."

NOTES OF THE TRADE

RICHARD C. TRAVERS, one of Essanay leading men, has started on a twenty-week vaudeville tour. He will visit the twenty largest cities in the United States, giving an original monologue and a talk on the picture. His act will include the showing of 400 feet of animated cartoons drawn by Wallace A. Carlson, pertinent to his work at Essanay and in the photoplay field. Mr. Travers will make flying trips to and from Chicago to the various cities in which he is to appear. He is still being cast in Essanay plays and expects to put in two or three days a week on photoplay work at the Essanay studio. When his tour is completed he will resume his regular duties with Essanay.

* * *

Director Jay Hunt will be at work for at least another week on the society drama, "Wheels of Power," written specially for the featuring of Adele Farrington with C. N. Hammond playing opposite. The story was written by Gertrude Nelson Andrews, and Hunt prepared the scenario himself. The photoplay, which has a strong cast in support of the principals, including H. F. Crane, Mina Jeffries and Mrs. Jay Hunt, will be released in five parts.

* * *

Robert Warwick and Frances Nelson have returned to the New York studio of World Film after three trips to the Adirondacks in search of sufficient snow to stage Alaskan scenes. Their next joint appearance will be in World Film's five-part feature, "Human Driftwood," which comes over the program early in April.

* * *

Director Allen Curtis, producer of Joker comedies at Universal City, has completed "Hubby Puts One Over," and is now at work on "A Jitney Driver's Romance," featuring Gale Henry and William Franey. This is a one-reel comedy, and in the cast with the principals are Lillian Peacock, C. Conklin and Milburn Moranti.

* * *

Doris Kenyon, the newest star of the Paragon-World Film Company, will be seen soon in "The Feast of Life," which was produced in Cuba, under the direction of Chautard, the noted French genius. Clara Kimball Young has the leading role in the picture.

* * *

Director Francis Ford and Grace Cunard are busily engaged in filming the third episode of the serial by Miss Cunard entitled "Peg o' the Ring," having completed all but a few scenes of the second installment of Miss Cunard's work. Ford plays the lead with Miss Cunard opposite, and with a large number of the stock actors and actresses of Universal City appearing in the different episodes. The story was the actress-author's own idea and work of production is progressing rapidly.

* * *

The spirit of Hawthorne's story "Feathertop" has been caught and made the foundations for a motion picture drama by Paul M. Bryan, and will be seen soon as a Mutual Masterpicture, De Luxe Edition. Marguerite Courtot, the Gaumont (Mutual) star is seen in the leading role. Henry J. Vernot is directing the picture.

* * *

Bruce McRae, the Broadway leading man, makes his film debut in a picturization of Richard Le Gallienne's "The Chain Invisible," which will be released April 10th. The picture was filmed at Cienfeugas, Cuba. Gerda Holmes plays the principal role opposite Mr. McRae.

* * *

Director Jacques Jaccard is at work on a two-reel underworld drama from a story by W. B. Pearson, and from which Jaccard wrote the scenario. The subject is the famous Italian secret society known the world over as the Camorra, and the film will be released under the title of "Purple Shadows." G. Raymond Nye plays the lead with Roberta Wilson opposite. Hector V. Sarno has an important part.

* * *

Carl M. LeViness, who has had a number of years of directing experience with producing companies on the Pacific Coast, has been given the directorship of one of the "Flying A" Mutual companies at the American studios in Santa Barbara.

Director LeViness will produce three-reel "Flying A" pictures. He already has started work on his first subject "Four Months," a drama by Carl Coolidge, in which the principal roles will be played by Vivian Rich, Alfred Vosburgh and George Periolat.

W. J. Bowman, formerly a producer with the Horsley studios in Los Angeles, is soon to start the production of a five-reel comedy drama featuring Carter De Haven in the title role of "The King of Broadway."

* * *

Cleo Madison is working on a photoplay entitled "Virginia" from the story of Ida M. Evans, scenario by Harvey Gates, in which Miss Madison takes the leading part. In this production Miss Madison is supported by Edward Hearn and William Mong.

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The cast for "The Crisis," the Selig production, contains two former Selig Directors and two former Selig assistant directors. They are Thomas Santschi and Marshall Neilan with Cecil Holland and Leo Pierson as assistants.

* * *

Frank Powell, producer of "The Chain Invisible" for the Equitable Film Corp. and now directing Miss Gail Kane in "The Other Sister" for the same company, announces his resignation to take effect upon the completion of this picture. Mr. Powell has several excellent propositions at hand and will announce his new connection in the very near future.

* * *

The World and Equitable Motion Pictures Corporations announce this week their permanent stars as allied with the two programs:

Gail Kane, Robert Warwick, Alice Brady, Carlyle Blackwell, Muriel Ostriche, Arthur Ashley, Ethel Clayton, Frances Nelson, Clara Kimball Young (until July 15th), Holbrook Blinn, Doris Kenyon, Gerda Holmes, June Elvidge, Chester Barnett, Johnny Hines, Mollie King, Clara Whipple, Edwin August, Jane Grey, Kitty Gordon, Bruce McRae, Frank Sheridan, Edna Wallace Hopper, Charles J. Ross, Henry Kolker, Charles Cherry, House Peters, Adele Blood, Edwin Stevens and George Beban, for one or more pictures.

* * *

Under the direction of Lloyd Carleton the production of "The Way of the World," in which Hobart Bosworth is being starred, is rapidly nearing completion. In this five-reel production Dorothy Davenport plays opposite Bosworth, while in the supporting cast are Adele Farrington, Gretchen Lederer, Emory Johnston, Jack Curtis, C. Norman Hammond and Herbert Barrington. The story was written by Clyde Fitch, and has been adapted for the screen by F. McGrew Willis for the Universal players.

* * *

Frank Dayton, veteran actor and one of the first members of the Essanay stock company, is back at the studio after an illness of some weeks.

* * *

Myrtle Gonzalez and Fred Church are being featured in "The Gambling Instinct," a story written and being produced by Director Lynn Reynolds. This story involving episodes of plunging on the stock market comes to a happy ending, with a love theme interwoven into its dramatic action. Val Paul and Alfred Allen are in the cast.

* * *

A number of scenes, staged at the Brazilian Lazarette or Leper Colony at Manaos, Brazil, by John Ince, will be shown when "The Struggle" is seen. Permission for the use of the Leper Colony was secured by Mr. Ince after two weeks of parleying with Senor Oswald Cruz, Segunda (meaning junior), of the Federal Sanitary Board of Brazil.

* * *

"When a Wife Worries," a one-reel comedy, is being filmed by Hal Clotworthy at Universal City. Vic Potel, the well-known "Slim" of comedy fame, is being featured with Jane Bernoudy opposite. In the cast are Doris Fellows, Eddie Boland and Harry Mann. Clotworthy wrote the comedy.

* * *

Gail Kane, who recently completed "Her God," is now working with Frank Powell, the noted director, in a visualization of "The Other Sister," a powerful dramatic document dealing with conditions in that sphere of life so little known among the elite. Miss Kane suffered so much from her eleven weeks on the Arizona desert that her next picture was postponed for a month.

* * *

Joseph De Grasse is rapidly approaching the end of his latest five-reel production of Italian life entitled "The Full Cup." The story was written by Ida May Park and in its production Louise Lovely, Harry Ham, Jay Belasco, Lon Chaney and Hayward Mack appear in the leading roles.

* * *

Thomas Santschi, Bessie Eyton and Eugenie Besserer have devoted a great deal of time and thought to their costumes for "The Crisis." Fashion plates and patterns for the period were consulted and particular attention was paid to the important question of neckwear. A large number of different styles in stocks were selected by Mr. Santschi.

V. R. Carrick, general manager of the Interstate Films Company of Philadelphia, has placed an order with the Minusa Cine Products Company of St. Louis for a Minusa Gold Fibre screen, to be placed in his projection room.

PICTURE THEATERS PROJECTED

CLARKSVILLE, ARIZ.—The Dunlap theater, formerly operated by the Laster Brothers, is now being conducted by J. A. Jamison.

BATESVILLE, ARIZ.—W. L. Landers has leased the Princess theater.

SAN FRANCISCO, CAL.—A commodious moving picture house of fireproof construction will be erected on Mason street, near Market, by the Mason Street Theater Co. It will have seating capacity for 1,200 persons, and cost approximately $65,000.

BRUSH, COLO.—The Emerson theater is the name of a new moving picture house opened by Harold N. Desky. It has seating capacity of 400.

GROTON, CONN.—The A. O. U. W. hall has been leased by James F. McLean, who will conduct it as a first-class moving picture house.

WASHINGTON, D. C.—The Federal Amusement Co., 1315 Park road, N. W., plans to erect a one-story moving picture theater, 150 by 84 feet, with wing 50 by 32 feet, to cost $100,000.

ATLANTA, GA.—W. T. Murray and George Phelas have let the contract to Charles W. Bernhardt, 195½ Marietta street, to erect a moving picture theater; 35 by 137 feet; seating capacity, 1,000, with balcony; composition and tin roof; heating from low pressure cast-iron boiler, fan blast radiation; city lighting; cost, $20,500.

WASHINGTON, GA.—Willis Irvin is preparing plans for an opera house; seating capacity, 800; hot air heat; electric lights, etc.

DANVILLE, ILL.—The Lyric theater, which has been remodeled, reopened on March 16. A balcony has been erected; interior redecorated; stage floor and dressing-rooms rebuilt; canopy constructed over sidewalk; carpets laid; electric sign on front added. Both moving pictures and vaudeville are given; two shows a day, 2.30 and 8.15 p. m. The house is operated by the Columbia Amusement Company. D. W. Maurice is manager.

ANDERSON, IND.—The Meridian Amusement Company has purchased the Starland theater. The consideration was reported to be $25,000.

NEW ORLEANS, LA.—New opera chairs have been installed in the Mars theater, making the seating capacity now an even 1,000. The house is operated by the owner, G. B. Mars.

ATHOL, MASS.—A building has been leased by James A. Brady, who will convert it into a moving picture theater.

CAMBRIDGE, MASS.—Olympia Theater, Inc., is reported to have plans under consideration for the erection of a two-story theater building, to cost about $100,000.

DETROIT, MICH.—Christian W. Brandt is preparing plans for a moving picture theater to be erected at the corner of Mack and Holcomb avenues, with seating capacity of 1,000.

KALAMAZOO, MICH.—The Fuller theater has been leased by F. A. Pelley.

PONTIAC, MICH.—Frank Farrington has the contract to erect a commodious moving picture theater of fireproof construction at 1537 Gratiot avenue, for Harry Goldstein and others. The new structure will have seating capacity of 1,700.

SPRINGFIELD, MO.—H. S. Jewell is making extensive improvements to his moving picture theater.

NEW YORK, N. Y.—Archt. Frederick W. Moore, 312 West 42d street, is preparing plans for a two-story moving picture theater, 50 by 100 feet, to cost $30,000. Maurice S. Amado is the lessee.

NEW YORK, N. Y.—Progress Amusement Company is reported as considering plans for the erection of an $18,000 moving picture theater.

ALLIANCE, O.—John Palfi, 648 South Webb street, plans to convert a store building into a one-story modern moving picture theatre, having a frontage of 25 feet and a depth of 58 feet.

CLINTON, OKLA.—Archts. Bailey & Bailey, 616 Colcord Bldg., Oklahoma City, are preparing plans for a one-story theatre building, 50 by 130 feet, to cost $20,000.

ALTOONA, PA.—Patriotic Order Sons of America, 311 Tenth street, will expend about $20,000 in making improvements to their moving picture theater and lodge building. The structure is two stories and covers an area 45 by 70 feet.

CHARLESTON, S. C.—Southern Exhibition Company will expend about $50,000 to remodel the Academy of Music.

DALLAS, TEXAS.—Leon S. Gohlman, of Houston, has leased the building at 150 Elm street and will remodel for a moving picture theater.

"Git Busy" Stock slides up to May 1st only $1.25 per dozen in dozen lots. Get Catalog or send in your order. We've got what you want.
NIAGARA SLIDE COMPANY Lockport, N. Y.

Trade News of the Week

Gathered by Our Own Correspondents

For Fund in Pittsburgh

Screen Club Actors' Fund Committee Has Plans for a Lively Campaign to Accomplish Its Part of the Great Work—Big Sunday Entertainment—Percentage Contributed on Fund Day—A Theater Ticket Day.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, Pa.—The Screen Club's Actors' Fund Committee, of which A. W. Cross is chairman and Capt. A. H. McClelland is secretary, is rapidly perfecting its plans for the campaign. The strenuous efforts of the committee, coupled with the hearty co-operation of the trade in this city and surrounding territory, indicates that the Pittsburgh Screen Club is determined to carry off the laurels in the race for the largest contribution.

The following are some of the methods that promise a big return, and the Pittsburgh dailies, as well as all local newspapers in the surrounding towns, are lending their support in furthering them:

First—A Sunday entertainment, at which a silver collection will be taken, proceeds to be given to the fund. The pictures to be supplied by the exchanges for this purpose, free of charge.

Second—A percentage of business on a certain day to be popularized by advertising slides, newspapers, etc.

Third—A certain Saturday to be selected for the sale of theater tickets on the streets, similar to "Tag Day," the proceeds to go to the fund.

Two Reopenings in Canonsburg.

Canonsburg, Pa.—Two modern photoplay theaters are to be reopened in the near future at Canonsburg, Pa. The Lyric is being extensively remodeled by its new owner, E. F. McGann. With a new heating system installed, in addition to other improvements, the Lyric will be one of the most attractive houses in its section. It was closed last December. The Lyric was built about three years ago and met with only indifferent success, owing mainly to its location away from the center of the town. The building up of that district recently makes conditions more favorable, and with able management the house is now regarded as a fine proposition.

The Princess theater, at Canonsburg, has been purchased by R. W. Thompson and will be opened for business about April 10. It is an up-to-date house and has a seating capacity of 600. Redecorating of the exterior and interior of the theater is now under way.

Canonsburg has two theaters now running, the Alhambra and the Star, and when the two others reopen a lively race for business is expected.

Erie Operators Demand Higher Wages.

Erie, Pa.—A strike of the union motion picture machine operators at Erie, Pa., has assumed serious proportions and threatens to cause a shutdown of at least some of the theaters. A demand for increased wages has been submitted to the managers by the twenty operators who are out. They threaten to demand a sympathy walk-out on the part of the union musicians if their demands are not met within a limited time. At this writing none of the houses has as yet been compelled to close because of the strike.

Films at Duquesne Garden.

Pittsburgh, Pa.—The Duquesne Garden, Pittsburgh, which is a mommoth ice-skating rink in the winter, is to be converted into a Palm Garden and moving picture theater for use during the summer months. The large structure is being refloored and seats and moving picture equipment are to be installed at once. As an additional feature, soda fountains and refreshment stands will also be installed. The Garden is expected to be a popular spot during the coming summer, as this form of offering moving picture entertainment is unique here.

Keystone Theater Changes Hands.

Pittsburgh, Pa.—The Keystone theater, 528 East Ohio street, Northside, Pittsburgh, recently changed hands, being purchased by H. C. Bowers, an old-time show man, from S. H. Gass. Although a rather small house, seating 300, the Keystone is modern and attractive. Feature pictures are shown daily, and 10 cents admission is charged Wednesday and Saturday.

Small Town Success with "Peace" Film.

Masontown, Pa.—The growing success of big features in small towns is brought out forcefully in the case of the Rex theater, conducted by Theodore Mikalowsky, at Masontown, Pa. This place has a population of 950 and the Rex has but 350 seats, yet feature films are shown at good prices and satisfactory profits. The Rex recently ran "The Battle Cry of Peace" at prices ranging from 25 to 75 cents.

A New Theater.

Burgettstown, Pa.—Proposals are being received by George E. Thomassey for the erection of a two-story brick moving picture theater at Burgettstown, Pa. The building is to measure 25 by 90 feet and is to be constructed along up-to-date lines. Plans are being prepared by Architect J. H. Phillips, of Pittsburgh, Pa.

T. S. Bradley Heads Local Pathe.

Pittsburgh, Pa.—The management of the Pittsburgh Pathe exchange, 715 Liberty avenue, Pittsburgh, Pa., has been taken by Thomas S. Bradley, succeeding B. F. Lyon, who resigned recently. Mr. Bradley was formerly road man for the Pathe Exchange, working out of the Kansas City, Mo., office. His thorough experience in the film business assures him the fullest measure of success in his new connection.

Feature Film & Calcium Light to Move.

Pittsburgh, Pa.—The Feature Film & Calcium Light Co., now located at 125 Fourth avenue, Pittsburgh, Pa., will move in the near future to larger quarters at 938-940 Penn avenue. Manager D. C. France reports that the rapid growth of the concern during the past year and the recent expansion of the film end of the business have made greater space necessary.

J. A. Hammell Comes to Pittsburgh.

Pittsburgh, Pa.—J. A. Hammell, formerly connected with the Fourth avenue branch of the General Film Co., in New York, has been appointed manager of the Pittsburgh offices of the company. He succeeds N. I. Ehrlich, who resigned recently to accept a position with the Triangle Film Corporation.

WASHINGTON NEWS LETTER.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

William Notes to Travel for United.

William Notes, who was formerly associated with his father, Marcus Notes, in the management of the Empress theater, on Ninth street, Northwest, has accepted a position with Sidney B. Lust, of the United Film Service, as traveling representative, and will cover the states of Virginia, North Carolina and Maryland. Although this is his first attempt as a salesman, it is said that he has thus far met with no little success.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

New Danville, Va., Company.

The Columbia Amusement Company, of Danville, Va., has been granted a Virginia charter. George M. Mann is president and John W. Mann is secretary of the company. The maximum capital stock of this new concern is named at $5,000 with a minimum capital stock of $1,000, par value being $50 per share. It is said to be the intention of this company to engage in the motion picture business operating the Empire theater in Danville. This house has a seating capacity of about 300. Paramount service will be used. The president of the new company is the local manager for Paramount. The Empire was closed for some time prior to its being taken over by the Columbia Amusement Company.

Children's Shows in Bristol, Va.-Tenn.

Mrs. King, manager of the Olympic theater, in Bristol, Va.-Tenn., is operating a Saturday matinee for the children of that place. Single and multiple reel subjects, suitable for juveniles, are shown and the admission price is five cents. The regular program is put on after six o'clock. This house and two others are operated by the Central Amusement Company of which L. Morse is the general manager. Mrs. King watches the program selected for both houses and when a picture is suitable for her Saturday matinees, she keeps it in mind and books it for an open date. The Olympic has a seating capacity of about 250.

Boston Suspends Rules

Fire Prevention Commissioner John A. O'Keefe Has Practically Agreed to Hold New Film Storage and Transportation Rules in Abeyance for a While—Gives Exchanges Time to Meet the New Requirements.

By William Flynn, Boston Correspondent of Moving Picture World.

BOSTON, Mass.—Fire Prevention Commissioner John A. O'Keefe has practically agreed to a suspension of the new rules and regulations governing the keeping, storage, handling and transportation of inflammable moving picture films in the Metropolitan District and the stipulated changes in examination rooms until the local exchange men and exhibitors have had an opportunity to cope with the new situation. This attitude of the commissioner is the result of a conference he had with the Boston exchange managers on the day before the new rules were due to go into effect.

The conference was arranged by Mr. Fred B. Murphy, president of the United Film Service, and among those present were the following: Mr. J. C. Butner, Mutual; Mr. J. A. Eslow, Universal; Mr. Lawrence J. Hacking, General Film; Mr. Harry F. Campbell, Fox Film Corporation; Mr. George Balsdon, V-L-S-E; Mr. R. D. Marson, Kleine-Edison; Mr. J. Helley, Union Film Supply; Mr. Herman Rifkin, Eastern Features; Mr. Harry Asher, Famous Players; Mr. Louis B. Mayer, American Feature Film, and Mr. W. H. Bradley of the Triangle.

PICTURES AND PICTURE ART.

Prof. Munsterberg of Harvard, Gustave Frohman and Others Discuss a Live Question.

Boston, Mass.—A conflict of opinion as to sphere, status and calling of the motion picture developed at a conference on the two questions, "What are the movies?" and "What can women do to make them better?" held on Tuesday, March 22, in the lecture hall of the Boston Public Library by the Literature and Educational Departments of the State Federation of Women.

The speakers at the conference included Prof. Hugo Munsterberg, of Harvard University; Gustave Frohman and Mrs. Alice R. Carroll. A paper submitted by Mr. Frank Palmer Speare, of the Boston Y. M. C. A., who was unable to appear, was read by Mrs. Mary Schenck Woolman.

Prof. Munsterberg on Motion Pictures.

Prof. Munsterberg declared that the motion picture is an independent art in itself and is not affiliated with the theater. Mr. Frohman took issue with the professor and argued that the motion picture and the theater bore a very close relationship.

"The whole future of the photoplay," declared Prof. Munsterberg, "depends upon its separation from the drama. The prevailing theory of the motion picture is all wrong, because it is based on the mistaken idea that the purpose of art is imitation. On the contrary, the more imitation of nature, the further removed from art. Compare the marble statue with the wax. The marble does not pretend to imitate and the wax figure is so lifelike that we go up and speak to it, thinking for a moment that it is a real person. The true purpose of art is to overcome reality, and all the means of art only helps to detach from reality.

"The photoplay has all the means of an independent art and has absolutely nothing to do with the drama. It stands nearer to music than to drama. The moving pictures pass before your eyes just as the tones of music pass our ear."

Gustave Frohman on Classified Theater.

Mr. Frohman after taking exception to several remarks made by Prof. Munsterberg talked on "Women's Responsibility For Good Movies." Mr. Frohman went into the history of the motion picture, carrying it down through its various stages of advancement to the present day. The speaker, however, caused some consternation when he remarked that there was not a moving picture house in Boston that was absolutely clean.

"How can you expect to get audiences for your good shows unless you classify your theaters?" he said. "The whole thing has got to be readjusted, and it can't be readjusted in a minute. We have got to have at least one house where the public may know it won't find anything repulsive.

"It was the women who purified the varieties, which were low. It was women who purified in large measure the burlesque. It is the women who will purify the movies."

New England Behind in Educational Pictures.

Mrs. Carroll stated that the only way to bring about better picture shows is not only to demand them, but to patronize them when they are exhibited.

"New England is so far behind all the rest of the country in the use of educational pictures," she said, "that I don't believe it will ever catch up.

"About 20 to 25 per cent. of American families are living on yearly incomes of $600 or less, and about 70 per cent. on incomes of $3,000 or less per annum. From that great middle class come the motion picture patrons. They are getting their ideas of life from the movies. Whether they are getting the right or false idea depends on the shows they go to see. Most managers are interested in any movement that will help raise the standard of pictures, but they won't volunteer to educate.

"Most of the vile pictures we see are suggested by scenes described in books in our public libraries—in the classics. When you complain of this class of pictures you give the producers a hammer. These things are what our children may read, but they look worse in pictures than they do in print. Children won't go to antiseptic shows, and if you won't let them go to the shows they choose they are prompted to go when we don't know it."

Special Exhibition of "Ne'ver-Do-Well."

Practically every exhibitor in New England is expected to attend a special exhibition of the big ten-reel Selig release the "Ne'er-Do-Well," which is to be held in the Park theater, Boston, on the morning of Friday, March 31. The exhibition is being staged by Mr. George E. Balsdon, who has charge of the New England affairs of the "Big Four." Mr. Balsdon has sent out invitations to the exhibitors and the press and has already been swamped with inquiries from exhibitors regarding release dates and other matters concerning the new photoplay classic. A special musical program has been secured to fit the theme and indications are that the exhibition will be one of the most impressive of its kind ever staged in Boston.

S. R. O. Sign Bill Dies.

The "standing room only" bill, which provided that in cases where no seats were available before or during a theatrical or moving picture performance or exhibition for which tickets are being sold, a sign inscribed "standing room only" must be displayed, has passed into the discard with the other anti-moving picture bills that were befoe the Massachusetts legislature this year. The original bill prohibited the selling of tickets to moving picture and other theaters after all seats had been taken. The bill was later amended in the House of Representatives by the insertion of the sign provision. The measure, as amended, was fought through the House, but was killed on a rising vote in the Senate with a bare quorum of that body voting.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

NEW NEWARK EXCHANGE.

Empire Feature Organized to Book Big Productions.

By Jacob J. Kalter, 501 Century Building, Newark Correspondent.

NEWARK, N. J.—The newest film exchange in the city is the Empire Feature Service, organized here last week. The offices are in suite 52, Strand theater building, 118 Market street. The men behind the concern are John Blum, Frank D. Hunt and Ray Cooper.

John Blum is an oldtime film man, one of the first exhibitors in the city. From the ranks of the exhibitors Mr. Blum rose to the position of manager of the old Royal Film Exchange. His last connection prior to assuming charge of the Empire was with the Greater New York Film Rental Company, at 184 Market street. Following the dissolution of that concern and its absorption by the General Film, Mr. Blum decided to form the new exchange.

Frank D. Hunt, the second member of the Empire, was the manager of the Independent Film Exchange. He is at present acting in the capacity of office manager.

Ray Cooper is the owner of the New Jersey & New York Film Delivery Company. The new company will book only high-class productions. Negotiations are pending for the exclusive state rights on some big productions.

Newark Simplex Agency.

Newark, N. J.—The New Jersey Motion Picture Supply Company was formed in this city last week for the purpose of maintaining an exclusive agency for the sale of Simplex projectors in New Jersey. The offices of the company are in the Strand theater building, suite 50. The officers of the firm are Leonard B. Wolven, president; Vincent A. Schauler, secretary-treasurer; J. R. Walsh, general manager. They are all operators in local playhouses. Wolven and Walsh are at the Proctor's Palace and Schauler is chief operator at the Strand theater. The prospects for the new agency are indeed bright, as the men are all active workers.

Corcoran in American.

Newark, N. J.—Edward J. Corcoran has taken over the American theater, 93 Market street. Mr. Corcoran was formerly connected with the Proctor interests, having been associated in the running of the Park Place theater, in this city. He is an experienced manager and showed his progressive tendencies by immediately making many renovations and improvements.

Jacobson Joins Flock.

Newark, N. J.—J. H. Jacobson has just joined the local Blue Bird office as road man. Henry Siegel, manager of the Newark branch of Blue Bird, reports tremendous success with the new features.

Universal Seeks Quarters.

Newark, N. J.—Lee Gainsborg, manager of the local branch of the Universal Film, at 286 Market street, reports that he is on the lookout for new quarters. The business of the local branch has grown so rapidly that more commodious and more beautiful headquarters are almost an absolute necessity.

City Theater, Newark, Sold.

Newark, N. J.—The City theater, located at Seventh and Orange streets, built and opened several months ago as a motion picture house by Edward McDonough, has passed into the control of the United States Amusement Company, of which Frank G. Hall is president. Nat B. Smith, formerly lecturer with the Captain Scott pictures, and former manager of the U. S. Playhouse, Passaic, N. J., is the resident manager. Harry Adams, also formerly from Passaic's Playhouse, is the assistant manager. The same policy that has heretofore been in vogue at the house will be maintained. The name of the showhouse will in all probability be changed to U. S. City.

After all, there is *only one moving picture paper* that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.

Can Use Motor-Driven Machines.

Newark, N. J.—The operators of Newark, after a long fight with the city authorities, have finally been granted the right to have motor-driven machines. Vincent A. Schauler, chief operator at the Strand theater, 118 Market street, led the operators in their fight, and he was also largely instrumental in securing the privilege long sought for.

Newark Film Exchange Dissolved.

Newark, N. J.—The Newark Film Exchange, of which Samuel O. Siegel is the manager, has gone out of business.

Park View to Edwards.

Newark, N. J.—The Park View theater, 91 Watson avenue, has again reverted to the ownership of Chester Edwards. Mr. Edwards had been in partnership with Herbert Yudkin, but secured complete control last week.

City Theater, Irvington, Closed.

Irvington, N. J.—According to advices received by the World correspondent Thursday the City theater, owned by the Theaters Company, of which Irving Engel is general manager, has closed down. The City was a high class house showing Triangle, Equitable, World, Fox, Gold Rooster and other features. The Theaters Company also own the Star theater, 650 Bergen street, Newark.

2 Philadelphia Business Notes.

Wilmington, Del.—Lewis Swaab announces having furnished much of the equipment in the new Queen theater, Wilmington, Del. James N. Ginns, who is managing the theater, reports excellent business and announces that it is his opinion that the theater will fast become the most popular moving picture

Trenton, N. J.—Charles Hildinger, proprietor of the Bijou, Chestnut and Quinton avenues, Trenton, has installed much new equipment including a new 6B projecting machine and a Minusa Gold Fibre screen. Mr. Hildinger was a recent visitor to Philadelphia and paid his respects to the Swaab Film Service, 1327 Vine street, where he purchased the above mentioned supplies.

Censors Appeal

Pennsylvania State Board of Censors Makes an Appeal to the Supreme Court from Decree of the Lower Court—Claim Is That Court Has No Right to Review Banned Film on Its Proper Merits.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, Pa.—The Supreme Court recently heard argument on the appeal of the Pennsylvania State Board of Censors from the decree of Court of Common Pleas, No. 2, holding that under the scope of appeal allowed by the Act of May 15, 1915, from an order of disapproval of a motion picture film by the Board of Censors, the Courts of Common Pleas might consider the matter de novo, and in reviewing the action of the board are not limited to determining whether or no the board has acted arbitrarily and oppressively, or has abused its discretion.

The decision appealed from was rendered by Judge Barratt in the case of the motion picture film entitled "Virtue," from which the board of censors had ordered certain eliminations to be made, whereupon an appeal from the action of the board was taken to the Court of Common Pleas by the producers, the Franklin Film Manufacturing Corporation.

It was further argued that the judges of the Court of Common Pleas have no right to substitute their discretion as to the propriety or impropriety of films for that of the board, and that the action of the censors cannot be reversed unless the court comes to the conclusion and is convinced that the board of censors has acted arbitrarily or oppressively, or has abused its discretion.

The Supreme Court reserved decision.

COURT REVIEWS TWO FILMS.

One Barred Picture Found Not Objectionable—One Returned to Censors.

Philadelphia, Pa.—Annoyed by the many recent appeals in moving picture cases, Judge Barratt recently, in Common Pleas Court No. 2, reprimanded an audience that was drawn there to view a film that had been censored by the Board of Censors and had been appealed by the Fox Film Corporation and the Pathe Exchange. During an argument on certain scenes of the production, which was being shown on a screen in a darkened room, the spectators laughed.

"We do not want applause or approval," Judge Barratt said. "And it will be remembered that this is not a moving picture establishment or a theater. The court officers will maintain order."

The proceedings were a continuation of appeals that were heard last week. Several films were exhibited which had certain parts eliminated upon the grounds that they offended the morals of the public. The appellants contended that the board acted in an arbitrary and unjustifiable manner. It was necessary for the Court to view the productions and the court room was turned into a moving picture place for the time being.

At the conclusion of the exhibition, which drew many of the attaches of City Hall and persons engaged in business in the building, Judges Wessel and Barratt decided one of the pictures was not objectionable and ordered the other to be resubmitted to the censors, because there was some uncertainty regarding the picture as exhibited in court, at to whether or not it was identical with the one rejected by the board.

His Film Company Stock Questioned.

T. Claiborne Dobbins, of 6236 Chestnut street, was recently held under $1,500 bail on the charge of having sold stock in a moving picture company by claiming that it was established organization and was being operated upon a paying basis. The plaintiff is D. H. Davidson, a wood and paper box manufacturer of 2005 Washington avenue, who alleges that he was induced by Dobbins to invest $20,000 in stock of the company. According to Mr. Davidson, Dobbins represented himself as a stockholder in the Feature Film Company, of Washington, D. C. He represented that this company was chartered under the laws of the State of Delaware for $100,000, of which $60,000 was placed on the market. When the wonderful picture painted by Dobbins verbally failed to materialize Davidson investigated more closely and discovered, he declares, that the total assets of the company consisted of a great deal of handsome office furniture.

Hepburn, Carr & Krause Finances.

Hepburn, Carr & Krause, attorneys for Harry Hirshfield, trading as the Philadelphia Moving Picture Supply Company, 1237 Vine street, wish to announce that he has made application to the District Court of the United States for the Eastern District of Pennsylvania for his discharge from bankruptcy, notice of which was published in the Moving Picture World some time ago. A hearing on the said application will be held in Philadelphia on the first day of May, 1916, at which time all creditors and other interested persons may appear and show cause why, if they have any, that the prayer of the petitioner should not be granted.

Educational Films Knocked by Crank.

A story recently appeared in a Philadelphia daily newspaper accusing the moving picture theaters of being run along the lines of a vaudeville theater, for instance certain acts being put on in order to drive the people out and thus make room for newcomers. It was charged that the proprietors of several leading moving picture theaters ran occasional educational films which answered the same purpose as the "chaser" acts of vaudeville.

It would seem that the person or persons who conceived of such a brilliant and intelligent idea would delve into that matter a little more thoroughly before opening themselves to public ridicule. How can any person or persons imagine that such films are used in the capacity of the vaudeville "chaser?"

A glimpse into the interior of any moving picture theater during the evening's performance during the exhibition of a travelogue picture will readily convince one that it commands as much attention as the drama or a few reels of comedy. Any person with a little education has a natural desire to see in detail the wonders of nature and the exhibition of such a picture commands the attention of 99 per cent. of the audience.

Corlies Amusement Company.

The Corlies Amusement Company has recently been granted a New Jersey charter to conduct a general amusement business such as renting, leasing and hiring theaters, etc. The new concern has been capitalized for $25,000, Andrew P. Jaeger, George Corlies and Minnie Corlies being the principal incorporators.

Hart's to Be Film Theater.

Philadelphia, Pa.—Hart's theater, located on the southwest corner of Frankford avenue and Norris street, Philadelphia, lot 72 feet by 120 feet, has been reported sold by the Hancock Building and Loan Association, through J. J. Goldstein & Co., to New York investors. The theater has formerly been used for stock and vaudeville shows, but it is said that the new owners will convert it into a first class moving picture theater.

Receiver Asked for Cincinnati Suburb Home

Stockholders Bring Suit to Change Management of Clifton Theater Which Has Been Losing—Present Manager's Statement.

By Kenneth Crain, Cincinnati Correspondent of Moving Picture World.

CINCINNATI, Ohio.—Suit was filed on March 21 for a receivership for the Clifton theater, operated by the Clifton Amusement Co., on Ludlow avenue, in Clifton, a Cincinnati suburb. The holders of a majority of the outstanding stock filed the suit, alleging that the company has been losing money steadily for some time as a result of poor business.

Henry Hoefle, president of the company and manager of the theater, as well as the largest stockholder, pointed out, in speaking of the suit, that the past eight months have been very poor ones in the moving picture business, and that, on the other hand, the coming year bids fair to be unusually successful. He said that for this reason, as well as on account of his interest in the business, he regretted the action of the other stockholders. The company has $21,800 in capital stock outstanding, owning the real estate comprising the house and the ground it stands on, subject to a mortgage of $10,000. There is also other indebtedness. The litigation caused considerable surprise in local moving picture circles, as the house was known as one of the several popular and apparently prosperous suburban theaters.

LEASES HOUSES FOR SUMMER.

I. Libson Will Run Films in Two Big Legitimate Theaters.

Cincinnati, O.—Judging from arrangements which, it is announced, have been virtually completed, I. Libson will have considerably more on his hands this summer than the ordinary man would feel like tackling. It is stated that the interests of which Mr. Libson is the local representative, controlling the Family, the Strand and Walnut theaters, have obtained the Grand and the Lyric theaters for the summer season, and that in at least one of these big houses features will be shown regularly during the interim between the closing of the current theatrical season and the opening next fall.

These two houses are the leading "legitimate" theaters in Cincinnati, and both, for the past two summers, have been used for moving pictures more or less regularly. Under the arrangement indicated it is to be presumed that conflict between them and the three houses mentioned, all of which are near them in the downtown district, will be reduced to a minimum, and at the same time the enterprise should prove to be profitable.

RESPONSIBILITY FOR FILMS.

Jury in Hamilton, O., Makes Exhibitor Pay for Burnt Film.

Hamilton, Ohio.—The question of care of and responsibility for films while in the hands of the exhibitor has received some illumination in this vicinity recently, calculated to impress the exhibitor with the desirability of keeping a sharp eye on the film while in his possession. Up at Hamilton, for instance, a judgment was rendered by a jury against an exhibitor for $404 in a case where a film was destroyed by fire. The court held that failure on the part of the exhibitor to keep the film in a metal box while not in actual use constituted negligence, and refused to grant a new trial. In another case, in Cincinnati, suit has been filed for three films which, it seems, were lost while in the hands of the exhibitor, the amount asked being $292.36. George Polster, owner of the Valley theater, in Elmwood place, is the defendant in this instance, the Mutual Film Corporation bringing the suit.

Buy Ohio Rights to "Dumb Girl of Portici."

Cincinnati, O.—A bit of enterprise which bids fair to prove extremely profitable was the purchase recently by McMahon & Jackson, of Cincinnati, well known in moving picture and theatrical circles, of the Ohio rights to the Universal production of "The Dumb Girl of Portici."

Blue Bird Exchange Comes.

Cincinnati, O.—Blue Bird pictures are now represented in Cincinnati by an exchange in charge of W. K. Howard, formerly manager of the Forest theater, and later one of the force of the World Film Corporation here. Mr. Howard is making his arrangements for quarters, organization and so forth, and expects great things of this territory for Blue Bird releases, in view of the excellence of those which have been so far.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Illinois Correspondent Moving Picture World.

Wants Spectators Closer to Managers.

OAK PARK, ILL.—"Speak to the manager" is the slogan of the new West Suburban Committee on Moving Pictures formed by representatives of church, civic welfare, social and parent-teacher and other educational organizations. Exhibitors are to be commended for good shows; the work of the organization will not be limited to criticism. The policy is to conduct an educational campaign, through definite committees for better pictures.

H. A. Baldwin is president, Mrs. F. S. Kipp is secretary and treasurer and three vice presidents represent the educational, church and civic organizations.

Ipava Wants Free Shows.

Ipava, Ill.—Members of the Booster club have been asked by H. M. Strouse to suggest ways and means for the establishment and maintenance of a municipal theater, to be operated, admission free, for the 749 residents of Ipava. At the outset it is aimed to make it principally a moving picture house, the promoters realizing the popularity of the photoplay as well as the dearth of other attractions.

That Good Program Makes Money.

Pittsfield, Ill.—Bur Swan of the Knights of the Pythias opera house, announces he is making money on the educational program which experienced motion picture men told him he could not put over. Referring to the recent article which described his plan, Swan, in the Pittsfield Republican, said, "Listen—The Moving Picture World, which is the LEADING periodical of the moving picture industry," etc. (the capitals are his'n). "The third week the average cost per patron for the show was four cents." See account on page 1685, issues of March 11, 1916.

I. A. T. S. E. Ball at Alton.

Alton, Ill.—The local union International Alliance of Theatrical Stage Employees and Moving Picture Operators held its first annual ball March 11 at Turner hall.

Kettler Company Incorporates.

Springfield, Ill.—Secretary of State Stevenson has issued a certificate of incorporation to the Kettler Company of Chicago, with capital stock of $2,500 to deal in motion picture films and buy and sell general merchandise.

Young Women Exhibitors.

Monticello, Ill.—Two young women, the Misses Esta Kirkland and Anna Mary McCall, are now managing the local moving picture show. They are the daughters of the proprietors, William McCall purchasing the interest of Mr. Larmon in the firm of Larmon & Kirkland.

Theater Changes in Illinois.

Macomb, Ill.—James Boyer, of Rushville, Ill., traded his house at that place for the Gem theater in this city and will operate the theater here. Jay Wilson, who owned the Gem, will devote his time to his theater at Astoria, Ill.

Sheldon, Ill.—R. A. Shobe will operate a theater seating 250 in the Commercial hotel building which has been purchased and is being remodeled by Samuel Warrick.

Bloomington, Ill.—The Wolkau theater is to be erected this season at Washington and East streets.

Victoria, Ill.—Marcus Wright has sold his moving picture theater here to Theodore Krans, who began his managerial career with a free show.

Steger, Ill.—Charles Kleist contemplates remodeling his bowling alley building into a moving picture theater, it is reported.

Ideas and Features.

Piper City, Ill.—"The Christian" was shown at the Star theater under the auspices of the Christian Endeavor society of the Christian church.

DuQuoin, Ill.—Popularity of "DuQuoin Adopts a Baby" caused the Majestic theater to give it an extra day. To heighten the local interest films of a gigantic fire at the neighboring town of West Frankfort were included.

Kankakee, Ill.—The Court theater is one of the houses in small cities that has abolished the bare screen idea. A force of stagecrafters from New York have installed the screen in a beautiful Japanese garden. Appeal to the sense of smell also will be made as appropriate perfumes will be delicately disseminated from time to time.

Maywood, Ill.—The Yale theater has been trying out F. Tennyson Neely's educational films with a view to making this a regulaf feature one night a week.

Kankakee, Ill.—The Court theater suspended its children's matinees during Lent.

St. David, Ill.—"Damon and Pythias" was shown at the opera house under the auspices of Buckheart lodge Knights of Pythias.

Bloomington, Ill.—Four charity organizations divided a day's reciepts of the Castle theater. The Triangle feature, "Betty of Graystone", was run.

Farmington, Ill. — Odd Fellows and Daughters of Rebekah crowded the Strand theater when Manager Chance added films of the lodges orphans' home to the regular program.

Peoria, Ill.—Dr. George A. Zellar, former superintendent of the Bartonville State Hospital for Insane, showed films, "Our State Institution" and "Vital Statistics on Babies" at the First Congregational church.

Canton, Ill.—Dreamland theater is contemplating enlarging the house and remodeling the front. Calvin Stovall, owner of the house, has assumed the management succeeding Carl Duisdicker.

Rock Island, Ill.—"The Birth of a Nation" started a return engagement of eight performances at the Illinois theater March 19.

Champaign, Ill.—The show at the Park theater was not interrupted by a $300 fire attributed to a defective electrical transformer used for the signs on the front of the house.

Moline, Ill.—"Her Great Hour" was the feature selected for a benefit for Little Women circle of King's Daughters at the Avoy theater.

Springfield, Ill.—The Palmer school is using moving pictures.

Momence, Ill.—"The Spoilers" played to unusual business by the Bijou theater was declared by a local paper "the best ever shown here."

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

The Importance of Children's Shows.

KALAMAZOO, Mich.—Some mothers in Kalamazoo do not want a free Saturday morning show for the children. They believe the shows which have been given by Manager Barnes of the Elite are worth paying for, and are willing to help finance the work. There are a great many poor children who receive great benefit and in order not to deprive them of their treat the plan of holding two shows on Saturday morning has been given a trial. The first is free; the second calls for five cents admission. The Drama league has asked parents to make this Saturday morning show the week's entertainment for the children and to not allow the youngsters to attend other shows in the course of the week. These children's shows have been deemed so important that Mrs. Caroline Bartlett Crane, a national figure, has suggested a committee from the Child Welfare League take steps to have them financed.

Ask for Saginaw Censorship.

Saginaw, Mich.—Members of the Catholic Federation of Parishes believe the time has arrived when the showing of pictures with the sign "No Children Under 16 Allowed" must be stopped.

President Frank A. Picard of the federation was authorized to name a committee of five to take up the matter of censorship. Other organizations will be asked to co-operate and the city officials requested to select a local censorship board consisting of a Catholic priest, a Protestant minister and a layman.

No Call for Censors in St. Joseph.

St. Joseph, Mich.—Other councilmen agreed with Alderman Fay that the Caldwell theater was running high-class feature pictures and that if bad pictures had been run there they could not be remembered. Consequently a plea for censorship of theaters made by the Twin City Ministerial association and churches of St. Joseph and Benton Harbor was tabled.

Michigan Theater Changes.

Centerville, Mich.—The Centerville Theater Company, formed recently for the purpose of operating a moving picture theater and auditorium for various entertainments, has purchased the site of the old Hart hotel and will erect thereon a modern photoplay house.

Calumet, Mich.—Thomas Wills has sold the Royal theater to N. P. Brodeur, Hancock real estate man, and Jeffery Jefferson, of Portage Lake. Jefferson, who is experienced in the photoplay business, will be manager.

Newaygo, Mich.—J. M. Meade, of Kalamazoo, has taken a five year lease on Utley's opera house, effective April 1, will overhaul, put in some new seats and will operate it as a moving picture theater.

Showmanship and Business Notes.

East Jordan, Mich.—Company I, Michigon National Guard, took charge of the Temple theater March 29-30 for the exhibition of "The Battle Cry of Peace."

Escanaba, Mich.—The Strand theater has installed two new Simplex machines.

Marquette, Mich.—"Between Men" was shown at a special matinee at the Opera house so that high school's champion basketball team could be sent on tour.

Traverse City, Mich.—The state hospital here has installed a moving picture machine.

Three Rivers, Mich.—"A Forbidden Adventure" was shown under the auspices of the Daughters of the Revolution at the Rex theater.

Reading, Mich.—A twenty-foot extension and general interior remodeling at Dreamland theater have been supplemented by the installation of a new Motiograph.

Detroit Progress

New Theaters to Be Built—The Lincoln To Be Enlarged and Called the Catherine—Plans Are Ready for the New Isis Theater—Theater De Luxe to Seat 1,700 Persons—List of Other Houses to be Built or Open Soon.

By Jacob Smith, 503 Free Press Bldg., Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—Work is to be started at once on an addition which will more than double the size of the Lincoln theater on the southeast corner of Chene and Catherine streets.

The Catherine Theater.

The building is known as the Catherine theater and will be anlarged to have a frontage of 105 feet. The structure will be of brick and steel with ornamental plaster trimmings. The theater will have a seating capacity on one floor for about 800 persons. The theater was erected in 1913 and its success has been such that the additional space is necessary to accommodate the large evening attendance. Both the new and old portions of the building will be provided with all the modern features in the way of equipment. The improvements will be completed by July 1st. The theater is operated by the Lincoln Amusement Company, whose offices will occupy the second floor. T. H. Lynch is president, R. E. Lynch, vice-president, and Maurice Lynch, treasurer.

Plans for the Isis.

Plans are being prepared for a large new photoplay house to be known as the Isis, on the northwest corner of the East Grand Boulevard and Joseph Campau avenue, for the Northeastern Detroit Amusement Co. Mildner & Eisen are the architects. The building is to be of fireproof construction, with exterior walls of vitrified brick, trimmed with terra cotta. It will have frontage of 90 feet on the boulevard, extending about 120 feet along Joseph Campau avenue. There will be four stores with offices and flats above. The auditorium will provide seating capacity for 1,000 persons on the ground floor; it will have no gallery. Interior decorations are to be designed especially for the house, and will done by specialists. A $20,000 Wurlitzer Hope-Jones organ will be installed. It is proposed to have the theater ready for opening September first. The officers of the Northeastern Detroit Amusement Company are: President, George H. Fleishut; vice-president, J. Czantske; secretary, E. A. Holdenhauer, and treasurer, J. H. Fuchs.

The Theater De Luxe.

Seating capacity for about 1,700 persons is to be provided in the Theater De Luxe, at the northeast corner of Kercheval and Parkview avenues. Plans for the building are being prepared by B. C. Wetzel & Co., architects. It will be fireproof, of brick, steel, concrete and the front will have exterior surface of white glazed terra cotta. Both the exterior front and the interior will follow the Adams style in design. Ventilation will be provided by an air washing system. A pipe organ will be installed. It is planned to have the house ready by next September. The main entrance to the theater will be through a handsome decorated corridor on Kercheval avenue. Officers of the Theater De Luxe are: President, D. I. Butler; vice-president, E. Grode; secretary and treasurer, E. F. Henrich, and general manager, C. M. Orth.

Other New Houses.

With the opening of the above houses by next fall and adding the new Madison on Grand Circus Park, the new Regent, Woodward and Horton avenues, the Drury Lane, Woodward avenue near the park, and the new Colonial at Woodward and Sibley, the new Rialto, at Gratiot and Mt. Elliott avenues, the new Stratford at Dix and Ferdinand avenues, and the new Terry Field theater, the total number of large new theaters opened in 1916 will be at least eight. All of the houses mentioned are in course of erection or about to be erected with the exception of the Stratford, which opened a few weeks ago. It means that although 1915 was a big year for new motion picture theaters—and we all thought the end was at hand—the year of 1916 will be even bigger.

NO CENSOR BOARD THIS YEAR.

Present Method Found Satisfactory—Very Few Complaints.

Detroit, Mich.—Good news for Detroit exhibitors. There will be no motion picture board of censors during the coming year. The Recreation Commission asked $3,500 from the council committee to establish a censoring board, the purpose of which would be to censor all film before shown in Detroit theaters.

The plea that the police department is now doing the motion picture censoring very satisfactorily, that there were very few complaints of indecent pictures and that it should it not be interfered with induced the council committee to eliminate from the budget all items which would enable the Recreation Commission to do the censoring work. For the $3,500 asked the Commission expected to have one director and two assistants to do the censoring.

As a result the censoring of film will continue to remain with the police department during the coming year. And right here it is not amiss to call to the attention of exhibitors the fact that unless they show clean pictures and eliminate the offensive ones—if there be any offered to them—they are only going to help the coming legislature to pass a censorship bill similar to that in force in Ohio. "An ounce of prevention is worth a pound of cure" is very applicable to this proposition of censorship. Give the fanatic legislators no excuse to advocate censorship laws.

Local Triangle Office Closed.

Detroit, Mich.—P. P. Craft is no longer holding the Detroit franchise for Triangle films, and his offices in the Ford building have been closed for a week. Since March 20, L. W. Foster, from the New York office of the Triangle Film Corporation, has been in Detroit straightening out dealings with exhibitors who contracted for film. Temporary offices have been opened at 900 Union Trust building. When seen by the World representative Mr. Foster stated that the company had several applications from responsible persons desirous of buying the Detroit franchise, but that the company was undecided as to whether it would sell the Detroit franchise or open its own exchange. The demand for Triangle films is on the increase and exhibitors are reporting big success with Triangle.

Will Open State Rights Office.

Battle Creek, Mich.—Col. W. S. Butterfield, with headquarters at Battle Creek, Mich., informed our Detroit correspondent that plans are being made for a big office to handle feature pictures for Michigan on the states' rights plan. The office will be established as soon as Col. Butterfield finds the right man to take charge. The office will have a good outlet for its features, as fifteen vaudeville and picture theaters in Michigan are under the management of Col. Butterfield at the present time in the Bijou Theatrical Enterprise Co. and Bijou Amusement Co.

New Atlanta Exchange Building

Georgia Realty Company to Erect Three-Story Building for Film Exchanges on Corner of Walton and Bartow Streets.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

Atlanta, Ga.—Atlanta is to have one of the most modern buildings devoted to commercial uses ever built in the south, according to an announcement of the Georgia Realty Company.

J. R. Smith, principal owner, will erect a three-story concrete and white pressed brick constructed building at the northwest corner of Walton and Bartow streets, and it will be devoted to motion picture exchange purposes, a large part of the space having already been leased. The lot is 100 feet square.

The building will cost $40,000 and work will begin on it this week.

This building will be known as the Exchange building.

Three sides of the building will be open to light and an interior light court, 10 feet wide, will run from the top of the first floor up through the building.

A feature said never to have been added to any building in the south will be constructed of smokeless fire towers, having concrete walls on all sides, and the two rear corners of the building. These towers will permit, in case of fire, of occupants of the building safely making their exit without danger to loss of life from burns or suffocation by smoke.

Also a new feature in buildings of the south will be the making of each floor space waterproof from the lower floors.

There will be six spaces in the building, two to each floor, each having 4,750 square feet of floor space.

The building will be completed within ninety days.

THE ALPHA THEATER.

Rejuvenation of Old Superba as Picture Theater.

Atlanta, Ga.—A year and a half ago the old Superba theater on Whitehall street, was a vaudeville theater. After passing through several ownerships and dull business, it ceased to exist.

The theater has been leased again by Alpha Fowler, the present owner and manager. It was refurnished complete, new equipment added, and later opened as

Alpha Theater, Atlanta, Ga.

a motion picture theater only. The best of first run pictures are used; the theater has been given publicity as perhaps no other theater in Atlanta, and today the "Alpha" is one of the "family" theaters of this city.

Manager Fowler picked his help of the very best, and no theater in this city enjoys a better corps of efficient employees. Especial attention has been given to the "masher pest."

Manager Fowler was for years traveling salesman for the S. S. S. Medical Company, and had had no theatrical experience until he leased the Alpha, but has made good, on applying strict business principles to a run-down, loosely managed theater, which today is one of Atlanta's best.

The photograph was taken on the opening performance of the "Iron Claw."

CHANGE SCREEN CLUB'S NAME.

Will Now Be Known as Motion Picture Trades Club.

Atlanta, Ga.—At a meeting at the Hotel Ansley Friday night, March 17, of which Walter Price, manager of Universal company, was chairman, it was decided to change the name of the Screen Club to the "Motion Picture Trades Club." The membership of the club is to be limited to managers of exchanges for the present. This was decided after a long discussion.

Later the Motion Picture Trades Club intends to branch out so as to include on its rolls everybody who has anything to do with motion pictures. The club will rent a hall and outfit its own rooms.

Elvena Neal With Kalem.

Atlanta, Ga.—Miss Elvena Neal, 146 Bass street, who distinguished herself in the amateur production of "Alias Jimmy Valentine" at the Atlanta theater in February, will leave in April for Jacksonville to work with the Kalem people, who have a large studio there.

Miss Neal's beauty and unusual grace well fits her for film work and her Atlanta friends are expecting big things of her when she steps into the screen world.

PRETTIEST ATLANTA GIRL.

Motion Picture Trades Exposition, March 30-April 1, to Hold Contest.

Atlanta, Ga.—In the room of the beauty editor at the Hotel Ansley are more pictures of pretty girls than were ever assembled together at one time before outside of an art gallery.

They were all Atlanta girls; about two-thirds are brunettes, the blondes being greatly in the minority, girls who want to go to New York City at the expense of the Universal Company and there be given a tryout in motion pictures, with the prospect of immediate elevation to stardom.

The beauty contest of the Universal Company in Atlanta is being put on in connection with the Southern Motion Picture Trades exposition which will be held at the auditorium March 30, 31 and April 1. Every girl is eligible, but she must have two requisites in order to win out.

Beauty and brains—beauty that will look well on the screen, brains to tell her how to register emotion; and she must be present at the ball which will close the last night of the exposition.

A committee of five, three newspaper men, one director and one film man will pass on the contestants. The Universal Company has agreed to pay the winner's expenses to New York City.

Walter Price, manager of the Universal, previous to this contest, thought he knew a beautiful woman when he saw one, but is thankful now, he's only the receiver of photographs and not the one to decide the contest.

Sunday Shows in Tennessee

Recent Decision of Supreme Court of Tennessee May Close Sunday Shows in Memphis and Other Cities—Editorial Comment Favorable to Open Picture Shows.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

MEMPHIS, Tenn.—As feared in the last issue of the Moving Picture World, the recent decision of the Supreme Court of Tennessee concerning Sunday shows is beginning to have a deterrent effect in other cities than Chattanooga, where the trouble started. The question of closing the Sunday shows at Memphis, Tenn., now has the attention of the city commissioners, according to an answer given to a query of Commissioner Dabney Crump at a meeting of the board. Mayor Ashcroft has written the clerk of the supreme court for a copy of the opinion, which has been entered on the records of the highest state tribunal. The commissioners have not indicated what action would be taken in the matter.

The Commercial Appeal, a daily paper of Memphis, recently had an interesting editorial on the Sunday closing subject. This editorial looks favorably on Sunday shows, and gives an excellent idea of the general feeling.

According to a leading exhibitor of Chattanooga, Tenn., the picture shows have done more in educating the lower classes than all of the novels and general line of literature produced. Many people will spend a few hours in a moving picture theater who would never read anything outside of the daily newspaper. The results have been that there has been a decided improvement in the general knowledge of the masses, who through watching the pictures have discovered how the rest of the world lives and enjoys itself. Nearly every angle of the moving picture industry is educational, and far superior in merit to any other form of amusement which can be provided for passing away quiet hours on Sunday.

John Shepard to Build Theater.

Dyersburg, Tenn.—John Shepard, of Dyersburg, an exhibitor, is preparing to begin building a new theater within the next few weeks. It is understood that the new show house will be considerably larger than the houses with which he has been connected.

The Victoria in New Hands.

Nashville, Tenn.—It is reported that the management of the Victoria theater, of Nashville, Tenn., has passed into new hands. The theater is located in the Arcade on Fourth avenue. The building has just been completely remodeled.

W. A. Wassman's New Signs.

Nashville, Tenn.—W. A. Wassman, of Nashville, connected with the Crystal theater and also with the new $75,000 Knickerbocker, which is about to open, has placed an order with H. C. Ragan, representing the Federal Sign System, for about $4,000 worth of electric signs to be used on the two theaters. Mr. Ragan was formerly connected with the editorial department of a theatrical paper.

Parthenon's Local Film.

Nashville, Tenn.—The Parthenon theater, of Nashville, has been active in arranging a moving picture, local color play, in which a Nashville girl takes the part of "Ruth." Nominations were received at the theater's box office, and

every coupon attached to the admission tickets entitled the purchaser to a vote in the contest. Arrangements were made with Rich, Schwartz & Joseph for a handsome wardrobe for the leading character to wear in the play, the clothes to belong to the lady after the production.

CLEVELAND NEWS LETTER.

By Hubert Persons, Cleveland Correspondent of Moving Picture World.

Club Women's Program Run.

CLEVELAND, OHIO.—In furtherance of the plan of the civics committee of the Cleveland Federation of Women's Clubs, to select a model program from current pictures, C. A. Megowan, special agent of the Motion Picture Exhibitors' League, turned the Cameraphone theater over to the club women for three hours, Friday, March 24. Pictures the clubwomen had tentatively selected for their model programs were run. The result will be announced in a few days.

The motion picture men say the club women are failing to vote on the pictures being run for the benefit on special days, though ballots have been prepared and ballot boxes placed in theaters.

Children's Shows in Lakewood.

LAKEWOOD, O.—The Lakewood theater has launched a policy of special Saturday morning performances for school children with programs selected by the Lakewood Board of Education and the Lakewood Book and Thimble Club. The house seats 1,000, but at the first special performance nearly twice that number of children were admitted and several hundred had to be turned away. The theater management declares that there is no doubt but what such special programs will be commercially profitable as well as pleasing to parents and teachers.

Cleveland Photo Play Company.

Cleveland, O.—The latest film producing company to make Cleveland its headquarters is the Cleveland Photo Play Company, capitalized at $50,000. According to B. E. Vanderhoop, president, the company is in the market for scenarios, but will make a specialty of commercial motion pictures. The new concern has offices at 1900 Euclid avenue. Mr. Vanderhoop recently tried to interest members of the Chamber of Commerce in a $2,000,000 industrial film corporation.

Reserve Company's First Release.

Cleveland, O.—The release date for the first pictures of the Reserve Photo Play Company has been moved up to April 15 instead of April 1, according to Robert H. McLaughlin, president. The first picture to be released will be "Casey, the Fireman," with Johnny Ray as the star. Johnny and Emma Ray, formerly widely known as "big circuit" comedians, are leading members of the producing staff.

IN DETROIT.

Invents Film Magazine.

Newport, Ky.—A patent has been granted to John T. Wells, of Newport, Ky., on a new film magazine for moving picture machines and for a length indicator for measuring films. Mr. Wells has taken out patents on a number of inventions to be used in the moving picture business.

Ideas and Personal Notes.

Hodgenville, Ky.—Arrangements have been made at Hodgenville, Ky., for the opening of a new moving picture theater by R. M. Munford and Russell Hargan.

Lagrange, Ky.—The proprietors of the Lagrange theater, of Lagrange, Ky., are remodeling the theater which will be considerably larger when completed.

Mt. Sterling, Ky.—Judy & Gay, operators of the Tabb theater, of Mt. Sterling, Ky., have closed contracts whereby the Triangle features are now shown at the popular theater.

Lexington, Ky. Sees "Nation Film"

Corporation Counsel James G. Denny Opines that City Commission Has No Right to Interfere—Began March 20.

By G. D. Crain, Jr., 1404 Stark Bldg., Louisville Correspondent Moving Picture World.

LEXINGTON, Ky.—The authorities here, after stewing around for several weeks, finally withdrew all objection to the showing of the "Nation" film. Corporation Counsel James G. Denny, under request of the commissioners, investigated the legal status of the question and said that he had come to the conclusion the commissioners had no right to interfere with the exhibition. He said the present statutes do not apply to moving pictures, as the laws on the books were passed some ten years or more ago, when the moving picture industry was in its infancy, and at a time when such a picture as the "Birth of a Nation" were not even dreamed of.

He further stated that if the citizens were not satisfied with the decision of the commissioners the courts were open to them, but he advised that no ordinance be passed forbidding the exhibition, as he did not believe such an ordinance would be upheld in view of the fact that it would be prohibiting something which had been allowed all over the country.

After the meeting Mayor Rogers said this report would conclude the controversy. The statutes concerning exhibitions liable to cause racial strife only apply to stage productions, according to the opinion of Judge Denny. The play started its regular engagement of one week at the Opera House on March 20.

HIGH WINDS AND NO SHOWS.

Train Bringing Films from Indianapolis Blown Off Tracks.

Louisville, Ky.—A number of the Louisville moving picture houses were forced to open their show houses with junk films or any material which could be acquired on Wednesday, March 22, on account of failure of films from Indianapolis to arrive. The Clover Leaf flyer, carrying a number of the films was actually blown from the rails near Marion, Ind., injuring a number of people and delaying traffic for several hours. The films finally arrived in Louisville about noon. However, the weather was so inclement that only small crowds were on the streets, and business was not hurt to any great extent.

LEXINGTON, KY., CENSORS.

Civic Organizations Plan to Draft a Bill for Local Censorship.

Lexington, Ky.—Through the efforts of the Lexington Board of Education the Woman's Clubs, and the Social Hygiene Commission, arrangements have been made whereby an ordinance is being drafted for the purpose of creating a board of censorship for moving picture shows. The proposed ordinance provides penalties for exhibitors who show objectionable films in the city, and provides for systems of viewing films to be shown. It is understood that the ordinance will be presented in the near future to the city commissioners and its passage urged by the three organizations, which are strong in Lexington. The committee appointed to draft the ordinance is composed of Nathan Elliott, of the Board of Education; Mrs. Clarence L. Williamson, of the Woman's Club, and Prof. W. C. Bower, of the Social Hygiene Commission.

Operators and Musicians at Odds.

Louisville, Ky.—Lack of harmony between the operators' and musicians' unions in Louisville has been shown during the past few weeks. One theater recently fell out with its union orchestra, and a non-union orchestra was employed. Another house fell out with its operators and employed non-union operators. In neither case did the other union departments walk out. Very few of the theaters, with the exception of the big downtown theaters, are employing musicians on account of drastic demands of the unions, most of the smaller houses using mechanical instruments of some kind.

Ham Brown With "Nation" Films.

Lexington, Ky.—Announcement has been made at Lexington, Ky., to the effect that W. H. "Ham" Brown, for several years connected with the Lexington opera house and the Ben Ali theater, has left the city to become one of the advance agents for a company booking the "Nation" pictures. Mr. Brown reported at Connersville, Ind.

J. N. Gelman Visits Lexington.

Lexington, Ky.—J. N. Gelman, representing the World Film Corporation, was recently in Lexington, Ky., where he visited some of the exhibitors. According to an interview given out by Mr. Gelman to some of the Lexington newspapers, the company is contemplating a studio in the Bluegrass district.

The New Aristo to Open.

Louisville, Ky.—A $25 prize offered by the Second Street Amusement Company for the best name for its new theater was split between two people, both of whom suggested the name Aristo. The name is taken from the Greek word "aristos," meaning best. The prize winners were Mrs. James A. Caldwell and Evelyn Bensinger. More than 1,500 suggestions were received at the time of the closing of the contest, and the judges had some time in deciding the winners. Close to the winners were a number of people who suggested the name "Arista." The new theater will be opened as the Aristo about April 15.

Will Reopen the Oleo Theater.

Louisville, Ky.—The Clark Amusement Company, with a capital stock of $200, has filed articles of incorporation at Louisville. The company proposes to operate theaters and other amusement places. The incorporators are Henry T. Kraft, Joseph H. Clark and Will H. Robinson. The company has arranged to reopen the old Oleo theater, Thirteenth and Walnut, which has been closed for a year or more. The Oleo is a colored theater. The incorporators are also active in the management of the Ruby theater, another colored show house on Walnut street.

L. J. Ditmar in New York.

Louisville, Ky.—Louis J. Dittmar, head of the Majestic Amusement Company, recently left the city for New York. He expects to be away about ten days.

Stories for Children's Shows.

Louisville, Ky.—In connection with the moving pictures for children an interesting novelty has been suggested by Miss Adeline Francis, known as the "Graphonola Girl," on the Keith circuit. Miss Francis has just produced twelve exceptionally attractive children's stories on talking machine records for the Pathe talking machine people and has arranged to make several more records of children's stories, such as the "Three Bears," and has hopes of seeing these records used in connection with children's moving picture shows, as an added attraction. Lee Goldberg, manager of the Mary Anderson theater, has become interested in the proposition and is endeavoring to make arrangements whereby these records can be used with his children's shows.

Co-operative Censorship

St. Louis Mothers' Congress and Parent Teacher Association Form League for Better Motion Pictures Under Leadership of Sara Edwards—Aims and Hopes of the New Organization as Given Out in a Prospectus.

By A. H. Gibler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS.—A League for Better Motion Pictures formed by members of the Mothers' Congress, the Parent-Teacher Association, and various other associations of the social welfare and uplift variety, have organized in St. Louis under the leadership of Miss Sara Edwards. The League claims to be working to do away with the old idea of censorship for moving pictures and at the same time improve the quality of pictures exhibited, by a system of co-operation in which producers, exchange managers, exhibitors and patrons will have a part. Here are the aims of the league according to Miss Edwards, the secretary.

The Aims of the Organization.

"First: In securing a general co-operation, all patrons of motion pictures are asked to become associate members of the league. This membership costs but little and includes much, including free model programs with educational features.

"Second: Having gained the aid of the moving picture patrons (the consumers), who are desiring better films, the exhibitors (the retailers) then see the advantage of joining the league as active members. As active members, because they have special 'model program Nights' where only approved films are shown; because they continually search for good pictures and because the general public are advised of this active membership through newspaper publicity, the various clubs and the friendly aid of associate members.

"Third: With the exhibitors co-operating wtih their patrons and trying to supply the pictures demanded, it becomes the privilege and opportunity of the exchange man (the wholesaler) to co-operate and meet the needs of the exhibitor.

"The exchangeman becoming an active member of the league, his good reels are exploited before the public according to their merits, and having been approved by the Approval Board of the Better Motion Picture League, they are certain to win the patronage they deserve.

"Last, but not least, the producer, who is simply the manufacturer, having learned the requirements of the motion picture patrons and produced his goods accordingly, will no longer be tempted to force his damaging goods through the exchanges, by binding them with long previous contracts to accept his goods.

"Likewise it will no longer be necessary for the exchange to force an outlet for his damaging goods through the exhibitors and thereby often dumping a lot of films on a helpless public.

"Through this friendly co-operation, no one will suffer, and the success achieved will benefit all.

Capacity for Sitting in Judgment.

"It may be well to mention a few facts concerning the Approval Board. Its capacity for sitting in final judgment will be unique in the fact that it will consist of public spirited men and women of various clubs and in different lines of work.

"Each exhibitor will have a committee of five or more who grade the pictures according to special notes, and from these many committees, selections are made by the exhibitor to serve as a general committee which will review at the exchanges before the pictures are released.

"A list of approved pictures are furnished all exhibitors who are active members of the league. The league in no manner wishes to censor pictures, but on the other hand, is organized to co-operate with the exchanges and exhibitors in pleasing and helping the general public."

A model program night was given on March 16 at the Cabanne theater, on Goodfellow avenue, and John E. McKinnon, manager of the theater, and an active member of the League for Better Motion Pictures, expressed satisfaction with the work of the league.

Sam Werner Gets Control of United.

St. Louis, Mo.—Sam Werner, manager of the United Film Exchange at 3628 Olive street, has secured the interest of the other stockholders in the exchange, and is now sole owner of the branch. Mr. Werner says he is going to operate as a free lance exchange, and will release one big feature and a good single reel comedy each week. Mr. Werner is one of the veterans of the film industry in St. Louis.

Kriterion Exchange Resumes.

St. Louis, Mo.—The old Kriterion Exchange at 3217 Locust street, which went into bankruptcy some time ago and was bought by Robert B. Dickson and Son, has resumed activities, and is getting a very nice and promising business, so much so that Dickson and Son have to work overtime in filling orders.

World Film to Educate Salesmen.

St. Louis, Mo.—W. W. Drum is in charge of the World Film offices temporarily, while a new manager is being found to succeed E. W. Dustin, who resigned last week. Mr. Drum says that the World has a new plan for selecting sales managers that will be put into practice soon. Sales managers who have made a record in other lines of business of merchandise will form the World selling force. These men will first work in all departments to learn every angle before they become sales managers. "We go on the theory that it is much easier to teach a good salesman the film business than it is to try to teach a man who knows all about films to be a good salesman," says Mr. Drum.

Felix Feist, sales manager of the World Film Corporation, was in St. Louis for two days last week.

Floyd Lewis, manager of the Triangle Exchange in the Plaza building on Olive street, has gone on a ten-day business trip through Kentucky and the southern territory.

Sheriff Fined for Arresting Exhibitor

Mayor McLeod of Charles City, Iowa, Rebukes Sheriff—Calls His Arresting of Sabbath Exhibitor a Disturbance.

Special to Moving Picture World from Midwest News Service.

CHARLES CITY, IA.—Sheriff Gray, who on March 5 arrested William Waterhouse, an exhibitor, for running his show, was fined $100 and costs for creating a disturbance in making the arrest of Waterhouse when the latter was operating his show under a city ordinance. The sheriff will appeal the case.

Continuing the fight Waterhouse has been arrested the third time. W. F. Crary, a local lumberman, signed the information charging Waterhouse with violating a law. The sheriff expected the warrant to be delivered him on Sunday. He thought the people were likely to resent it if he tried to serve it on Sunday. A telephone message to the attorney general at Des Moines brought him no advice, but Governor Clarke counseled his waiting until Monday. Sunday afternoon the Hildreth did a big business from 1:30 to 5:30 with "The Life of Our Savior." Outside crowds waited expectant of an arrest. Waterhouse learned the warrant had been issued and telephoned the sheriff that he would accept service over the phone.

Free Pictures After Political Caucus.

Waukon, Ia.—Pictures liven politics. It always has been hard to get out a handful of voters to a caucus to nominate candidates for office. The problem was solved here by announcing that after the business had been transacted at the town hall a good program of moving pictures would be shown.

Iowa Theater Changes.

Davenport, Ia.—The American theater, Third street near Ripley, is being overhauled preparatory to making it the home of Triangle and other feature pictures, operated by Jules J. Rubens and his associates, who now control twenty-six houses in the middlewest. H. S. Rosenholtz will be local manager.

Webster City, Ia.—It is reported a number of local business men will finance the erection of a new theater to be used by L. A. Furnis, who is operating the Princess theater.

Redfield, Ia. — Grover Coleman has leased the Peoples' theater from Mr. and Mrs. Edw. Helmets, who have leased a larger theater at Mt. Pleasant, Iowa.

Gowrie, Ia.—D. O. Benjamin, of Farnhamville, has purchased the Star theater from E. J. Bruntlett.

Rutland, Ia.—A moving picture show has been opened in the Danish Share building.

Boone, Ia.—William Allison, manager, has opened the new Palace theater here.

Muscatine, Ia.—The A-muse-U theater was closed for two weeks starting March 20 to allow the installation of a new Hinners pipe organ and a new lighting system and the re-decoration.

Maquoketa, Ia.—The Lyric theater has gone out of business.

IN THE DAKOTAS.

G. A. R. Men Advertise "Nation" Film.

SIOUX FALLS, S. D.—Civil war veterans in Sioux Falls did not oppose "The Birth of a Nation" at the Orpheum theater. They, with their wives, were the guests of the theater one afternoon, and marching through the streets behind a fife and drum corps helped to advertise the picture.

Dakota Theater Changes.

Grace City, N. D.—Residents of Grace City plan to raise funds for the construction of a $5,000 opera house and city hall.

Glen Ellin, S. D.—The Modern Woodmen of America will erect a $10,(000 moving picture theater and lodge room building.

Orient, S. D.—W. N. Myers will open a moving picture theater here.

Mohall, N. D.—The Grand theater, along with several other business buildings, was destroyed by fire.

MINNEAPOLIS NEWS LETTER.

By Perry Williams, Minneapolis Correspondent of Moving Picture World.

Spring Business Good.

MINNEAPOLIS, MINN.—All exchanges are reporting a rush of business. About a dozen exhibitors are in the city daily from throughout the Northwest looking for new service or renewing their old contracts.

A. A. Hixon, assistant manager of the Metro exchange, said he has been running his head off in connection with the

first showings of the Metro-Drew comedies. The exhibitors are anxious to get a peek at this new feature.

J. E. Moor, treasurer of the Independent Film Corporation, said if things keep up it will be necessary to keep some one at the door to keep the visitors in line. Paramount also had an office full of trade.

W. H. Stafford, manager of the Mutual, said he and his staff are finding plenty to do in connection with the new Charlie Chaplin films. Although the first release date is as far away as May 15, Mr. Stafford said exhibitors are making a brisk demand and plenty of prospects still are open.

Censors Ban Two Films.

Minneapolis, Minn.—Local film men are again having their troubles with Mayor Nye's board of censors. No less than two screens were barred from showing in the city during the week.

The first film to feel the official kibosh was Theda Bara in "Destruction." The mayor had the film shown at the city's "little theater," which is the assembly room at the court house, for the benefit of a board of censors composed of three men and two women. After looking over Miss Bara's work the censors were of an unanimous opinion that it was too cruel to warrant its production in the city. They declared emphatically that there was not a redeeming feature to the film and the mayor took their cue and ordered "Destruction" out of town. However, as it had only one night longer to run at the Lake Street theater, where it was being shown, the Mayor decided not to interfere and force the theater to close for the one evening.

Although the entire board of censors has not turned down "Virtue" five members of the board have done so, and it has become necessary for E. O. Freedman, manager of the Northwestern States Feature Film Company, which brought the photoplay here, to appeal to the entire board for its sanction. George H. Bell, New York City's license commissioner, had turned down the film in his city and news of his action was noised about here when "Virtue" was offered for production at the Seville theater. The mayor on a previous occasion, had told Mr. Freedman that he would bar any film which had not been permitted to show by the New York authorities. However, he now takes the stand that he is willing to listen to recommendations from the Minneapolis censors. Accordingly to Mr. Freedman gave a private view of "Virtue" in the assembly room of the court house before the five members of the censorship board. Mr. Freedman has appealed from the decision of the five who declared the film improper and now it is up to the Mayor to make a final decision or call out his entire board.

D. C. McCelland Runs New Garden Theater.

The New Garden theater now is being run by D. C. McClellan, who has taken it over. McClellan has been a well-known film salesman in this territory.

New Branch Exchange Here.

Minneapolis has added another branch exchange to its already long list of such establishments. The Zenith Feature Film Company is the latest to invade this territory. The local office will be maintained on the eighth floor of the Produce Exchange building with S. R. Clingan as its manager.

Sunday Shows in Minnesota.

Sunday showing has been prohibited by the Fergus Falls, Minn., council after a long fight. The "lid" is held to be the result of a stand taken by the church people. At Princeton, Minn., the W. C. T. U. has protested against the Sunday film shows, but has not yet won its case. The present status of the case rests with the promise of the mayor to approach the film men asking them to close during the hours of the evening church services. This ought to be a cue to film men up against a similar protest.

Conviction in Lafayette

Jury Finds Three Sabbath Exhibitors Guilty—Charged with Conspiracy to Break State Laws Against Sunday Opening—One Out of Four Is Acquitted—Plea for a New Trial—May Appeal to Higher Court.

Special to Moving Picture World from Indiana News Service.

LAFAYETTE, IND.—The moving picture men won and lost the first skirmish of the big battle in this city to establish the Sunday showing. After a trial lasting more than two weeks and which was filled with interesting bits of testimony, legal skirmishes and which was attended by big crowds, the jury in circuit court brought in a verdict of guilty in the cases against the motion picture owners and discharged one defendant, a manager of one of the theaters.

Four men were on trial. They were Misha Rubinoff, Luke Balfe, David Maurice and Charles Ruchard, the latter theater owners. It was charged that the three owners and the manager had entered into a conspiracy to violate the law, in that they had gathered together to open the motion picture theaters controlled by them on Sunday.

Misha Rubinoff was held not guilty. He pleaded that he was employed by the three picture theater owners to manage theaters controlled by them and that he was a Jew and not amenable to the Sunday laws concerning the following of his usual vocation on Sunday. He declared that the Sunday referred to in the law was not his Sunday and that he therefore could not be held under the law. The jury agreed to this contention.

In the case of the three owners the state charged that they had entered into a combine to force the opening of the Sunday shows and the jury upheld this contention. The jury deliberated at length before returning a verdict of guilty.

The trial aroused great interest and was attended throughout by large crowds. On the day the finding was returned the courthouse yard was filled with spectators. Both sides had its supporters and included in the support of the prosecution was an organization of ministers.

The cases are not concluded. The defense will ask for a new trial and if this is denied will appeal from the adverse decision.

MOTION PICTURE CHARITY.

Fund from Local Houses Helps Large Numbers of Needy Persons.

Indianapolis, Ind.—The Moving Picture show charity fund, established in Indianapolis with the opening of Sunday shows two years ago, was used to help 2,800 persons in need of assistance comprising more than 800 families, according to a report made to the mayor of the city by Miss Clyde Titus, secretary of the committee provided by the mayor to watch over the fund. The sum spent, according to the report, was $4.954.59, of which all except $539 for operating expenses was used for the relief of poor and sick persons. For groceries alone $2,821.56 was spent, most of this being spent in relief work recommended by reputable charitable organizations of the city.

The money also was used to help persons move, rent was paid in many instances, medicine was supplied and needs of a similar nature attended to. In one instance a sum of money was expended to pay the premiums on an insurance policy held by a man who died shortly afterward. Through the payment of the insurance premiums the children received a large sum of money.

The fund was started about two years ago following a severe controversy lasting months in which city authorities tried to force the motion picture exhibitors to close their houses on Sunday. The controversy was finally settled when the charity fund was started and the motion picture exhibitors agreed to pay a certain sum per seating capacity. The plan met with ready support from the church members of the city. Sixty-six picture shows are now contributing each week and they pay sums ranging from $2 to $10 weekly.

The fund is in charge of William T. Eisenlohr, Hubert Reiley, Pert McBride and George L. Knox. It is perhaps the most effective way of regulating the business of showing on Sunday and the committee recommends that other cities take it up.

Crystal Reopens.

Indianapolis, Ind.—The Crystal theater, which has been closed for several weeks while being remodeled, has reopened, offering that splendid social drama "Forbidden Fruit." The photo-play received the endorsement of even the critics who have taken hot shots at some of the other dramas of a similar nature which have been produced in Indianapolis.

The Crystal has been beautifully redecorated, no expense having been spared to increase the interior and exterior beauty. The color scheme is a delicate gray, with tinted seats to match. Two large forty-eight-inch exhaust fans have been installed together with eight ceiling ventilators in the effort to make it the most properly ventilated theater in the city. The theater, during opening week, played daily to capacity crowds.

J. D. Jameson Heads Local Exchange.

Indianapolis, Ind.—J. D. Jameson, formerly manager of the Famous Players Film Service, Pittsburg, Kan., exchange, has been transferred to the managership of the Indianapolis branch of that service. Mr. Jameson, before his assignment to the Pittsburgh office, was manager of another western office. Mr. Jameson succeeds P. S. Allison, who probably will become a road man out of the Indianapolis office.

Lyric Succeeds as Picture House.

Indianapolis, Ind.—The Lyric theater, controlled by Barton and Olson, is a big success as a motion picture playhouse, the management says. The Lyric, which ran through the winter as a vaudeville theater, recently remodeled the stage with beautiful settings and is showing the Paramount program. The prices have been reduced to ten and fifteen cents. The Lyric was formerly the most popular vaudeville house in the city.

Indiana Theater Changes.

Mishawaka, Ind.—The Temple Theater Company has been incorporated at Mishawaka, Ind., and will erect one or two theaters. Definite plans have not been announced.

Renssalaer, Ind.—The Princess, a live theater of Renssalaer, recently added a $2,000 organ to its equipment. The theater is under the management of J. W. Shawcross, who is a popular citizen of the little city.

Ladoga, Ind.—Hugh Rapp and Company plan to erect a big airdome at Ladoga, Ind., with the passing away of wintry days. Lots have been placed and building material ordered.

Warsaw, Ind.—This city is to have a new theater. It will be erected by a company which plans, also to building a new interurban station for the city, with the theater in the same building. The theater section cost is estimated at $6,000.

Glendale, Ind.—J. H. McLean of Glendale takes advantage of excess room above his department store. He has fitted up a motion picture house.

Film Men Frolic

New Orleans Moving Picture Colony Runs Off a Big Feature Around Dinner Tables of the Hotel Monteleone—All the Big Film Magnates Present by Proxy —J. Eugene Pearce Tells of Old Times.

By George Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—All film roads in New Orleans led on St. Patrick's night to the Monteleone Hotel, where the New Orleans film colony presented a twelve-part farce, "The Mirth of a Nation," scenario by G. J. Dureau, Jr., adapted for the screen by Maurice F. Barr and directed by A. G. Shear, with four New Orleans newspapermen as their guests.

It was a performance for one night only, was labelled also a prosperity dinner" and began at eleven o'clock. It ended—well, somewhere around going to work time next morning. "William Fox" was there, so was "William Oldknow." "John R. Freuler," "Charles Pathe" and all the rest of New York's biggest guns. Each exchange manager present impersonated or took the place of his boss. A list of the guests present in the newspapers next morning sounded like a "who's who" photoplay edition.

"Carl Laemmle" Bottled.

Along about the "fourth reel" Al G. Shear, who up to this time had fairly well acted the part of Carl Laemmle, was forced to retire for the nonce after he was through dodging wine bottles. The latter were slung by indignant diners after Mr. Shear had read a fake telegram from an exhibitor in Crowley, La., advising him that the exhibitor was mopping up on "Graft," and had raised his service voluntarily $20 additional per week. Incidents like these happened throughout the banquet. Nobody's feelings were spared, and complimentary remarks were strictly taboo.

Pearce Talks of Old Days.

Although everybody around the board came in for a speech, J. Eugene Pearce, of the Pearce interests, registered the hit of the evening when he traced the early days of moving pictures in the Crescent City up to the present. He told of those dark days when Herman Fichtenberg had his penny arcade at 711 Canal Street. In 1905, Mr. Pearce said, and his every word was listened to with eager attention, as he is usually not given to reminiscences, he had opened up the Electric theater at 926 Canal street. This was the first moving picture show in New Orleans, and may be the last, as it is operating still.

Green Program.

The program was green and nearly everything else was, in keeping with the St. Patrick spirit. There were green turtle soup, green peas, creme de menthe and green lettuce. Everything was served "a la something" beginning with "Bluebird" cocktails and ending with cigarettes of "Paramount" quality. The diners were Sam Dembow, Jr., (Fox); Al. G. Shear (Universal); Maurice F. Barr (Bluebird); Raoul Junet (Pathe); J. G. Kirkpatrick (General); C. E. Gregg (Kalem); Paul L. Ford (Peerless); Ross Hardenbrook (World); H. G. Morrow (General); Nat Sobel, M. Baer, E. V. Richards, Jr., Carl Goldenburg, J. Eugene Pearce, Robert Pritchard, the New Orleans Item, N. L. Thatcher, the New Orleans Times-Picayune, A. J. Benedic, Motion Picture News, and George M. Cheney, Moving Picture World.

In explaining to the exchange managers and exhibitors the kind and quality of news they wanted and would print, the newspapermen present said anything that savored of news would be acceptable, the more localized the better. What is needed was pointed out, is greater co-operation between the picture men and the press, with the public, the press and the picture men all benefited by this arrangement.

Triangle Exchange Locates.

The Triangle exchange will be located at 323 Carondelet street, in the quarters once occupied by the Mutual Film Company. This was the decision reached this week by Arthur Lucas, who has been in New Orleans all week looking for a suitable location. It is announced that this exchange will take care of all Triangle business not handled by Ernest Boehringer, in the Triangle theater building, who has a contract covering the serving of fourteen exhibitors in New Orleans.

The new exchange will be under the direction of Nat Ehrlich, who came to New Orleans with Mr. Lucas from New York. Mr. Ehrlich is well known to the local film company. He was the first film manager in New Orleans, and at one time he successively represented the General and Mutual programs. The opening of the Triangle exchange is taken as another indication that New Orleans is coming to be recognized as the moving picture center of the South, and the volume of business being done here fully justifies this claim.

C. E. Tandy's Father Dies.

While conferring in New Orleans on March 18 with W. Fred Bossner, manager of the Crescent theater, C. E. Tandy, general manager of the Southern Paramount Pictures Company, received word that his father had died in Hopkinsville, Ky. Mr. Tandy, who had just come in from New York and was in the Crescent City on an important mission in connection with the Paramount program, at once left for Hopkinsville, which is his home.

Houston D. Bowers Dies.

Jackson, Miss.—Exhibitor Houston D. Bowers, whose epitaph might appropriately be "He played the game square," and who was a prominent picture exhibitor in this city, died here recently.

Houston D. Bowers.

So well and favorably known was Mr. Bowers to exchange men in New Orleans that suitable resolutions were passed at their recent meeting in the Crescent City.

He was 44 years old, was owner and manager of the Majestic theater and beloved by all who came in contact with him, because, as one of his friends put it, "He gave every one an even break."

Just before he died he gave to Jackson its beautiful Majestic theater, which lives after him, a suitable monument to his enterprise and enthusiasm.

Herman Fichtenberg to Build Another House

New Orleans Picture Magnate Announces New Magnificent Theater—To Be the Globe and Stand at 614 Canal Street.

NEW ORLEANS, LA.—Another new and magnificent picture house has been announced for New Orleans came today from Herman Fichtenberg. The Fichtenberg interests are a little late in entering the building game, but in line with almost everything else they do, the plans out today for their new house promise to eclipse anything ever attempted in this city.

At 614 Canal street, on a site where a building recently was burned, Herman Fichtenberg will erect his Globe theater, a structure to be rivalled by none in the south, to seat at least 800 people, the building alone to cost $200,000, while the rental of the property will bring the total expenditure up to about $400,000. Film row rumor had it that Fichtenberg would build on this site several weeks ago, at which time the rumor was carried exclusively in Moving Picture World.

H. Fichtenberg

As announced at Mr. Fichtenberg's office, the theater will be a large fireproof house, and the most pretentious moving picture house to be built in the Crescent City,

"Although it is a little early just yet to announce our program plans," said Mr. Fichtenberg, when discussing the new house, "it is probable that we will use Bluebird and similar features. The lobby will be several times larger than any other lobby in the city, and in the construction of the house our architects promise to bring out some new ideas that are expected to revolutionize theater building in the south.

"The front of the house will be finished in stucco cement and the interior in polished stone. Although the house will seat 800, we have planned to do away with the balcony altogether. According to out architects' plans the seats will be built on an incline that will carry them about twenty feet in the air at the last row, which will be directly above the lobby. Boxes seating at least twelve people will be a feature of this arrangement."

W. H. Gueringer

In electrical effects, both inside and out, the new house promises to bring out some ideas new in this territory. An interchangeable sign will be installed in front of the house, while subdued electrics will be installed in the interior. Retiring rooms for men and women will be a feature.

Work on the building will commence within the next thirty or forty days, and it will be finished by October 1. William H. Gueringer is general manager of the Fichtenberg interests.

Theater Changes in Kansas, Nebraska and Missouri.

Harrisonville, Mo. — The new picture show house being built for Manager Snell at Harrisonville, probably will open about the middle of May.

Omaha, Neb.—"Bob" Shirley, formerly a railroad contractor, has built an $85,000 moving picture house at Omaha, 24th and Farnum streets, to be known as the Muse, seating 1,000, which is to be opened April 8.

Lincoln, Neb.—Joe Gorman, formerly with the Acme Amusement Company, managing the Lyric, the Wonderland and the Orpheum at Lincoln, Neb., will shortly open the big Auidtorium with pictures. This is a convention hall that has not had pictures or drama, being used sometimes as a summer garden. Mr. Gorman is recognized as a very competent manager.

Salisbury, Mo.—Carl A. Barnert, who entered the moving picture business a year ago at Boonville, Mo., has sold that house, and bought at Salisbury, Mo. He has purchased a new outfit, including a Power's A, from G. M. Stebbins, of Kansas City, and seems to have a good opportunity in his new location.

Bolkow, Mo.—The moving picture house at Bolkow, Mo., owned and managed by Harry Schmidt has been sold to George Montgomery, who will take charge immediately.

Herrington, Kan.—The lodge of Eagle's at Herrington, Kan., is soon to open its new theater, which will accommodate 700 spectators, and of which L. K. Noe is to be manager.

Downs, Kan.—George Burgess was in Kansas City recently, having sold his moving picture theater at Downs, Kan., to Abrahams Bros. Mr. Burgess is an old-timer at the business; he had the only picture house at Downs.

Chanute, Kan.—D. D. Johnson has sold the People's theater at Chanute, Kan., to the People's Amusement Company. The price is said to have been $30,000, including the ground and building. The manager of the company and the theater is now D. O. Reese, formerly with the Paramount service, Kansas City.

Kansas City, Mo.—J. D. Williams, formerly of Sioux City, Iowa, has bought the Bancroft theater in Kansas City, Mo., from J. A. Higdon, and is planning a few changes.

Harveyville, Kan.—Under the direction of a newly organized Commercial Club at Harveyville, Kan., plans are being prepared for the opening of a picture show. The only thing that is keeping this project from becoming a reality is the fact that the town has no electric light plant. One is soon to be erected and when completed, the show will shortly follow.

Topeka, Kan.—The Gem motion picture theater, 526 Kansas avenue, Topeka, Kan., was closed the first week of March, the building to be remodeled for a clothing store. W. A. McGuigan, owner of the theater, will open a new house at 506 Kansas avenue within the next month, work on it being rapidly pushed at present. It will cost $12,000.

Springfield, Mo.—Work of remodeling the Elks lodge hall in Springfield, Mo., for the establishment of the new motion picture theater was recently started. H. H. Hughes, who is promoting the deal and who will manage the theater when completed, says that the contract stipulates the completion of the theater by May 1. The investment for this house will be over $10,000, many new and interesting features being presented.

Marjory Nadine Nuess Comes.

Kansas City, Mo.—William Nuess, of the supply department of the Kansas City Universal exchange announces the birth of a baby daughter on March 3. Miss Marjorie Nadine Nuess is the young lady's name.

New Dodge City House

Chalk Beeson Theater Recently Opened by Two Sons of Famous Kansas Settler Is a Thing of Beauty—Designed as a Memorial, It Is Filled with Suggestions Recalling Old Frontier Days—Details.

Special to Moving Picture World from Kansas City News Service.

DODGE CITY, KAN.—Classed as a private enterprise, a public improvement and as a memorial to a man whose name is linked with Kansas history, the Chalk Beeson theater at Dodge City, Kan., stands in the very first rank of high class theaters in Kansas. Chalk Beeson, in whose honor the theater was erected, was a pioneer of that section of the country and one of the best known men in Kansas. Not only was the life of this man devoted to the Sunflower State, but he has seen service in other parts of the country, experiencing many thrills in his life as a stage coach driver in his youth and middle age.

The Chalk Beeson Theater.

Years ago this man conceived the idea of a great theater on the present site and discussed it with his friends, but he never lived to see his dream work out, and it devolved on his two sons, Merritt L. Beeson and Otero G. Beeson, to carry out the plans of their father.

The theater is built on a plot of ground 75 by 70 feet on one of the most prominent corners of this thriving city. The building itself is fireproof throughout and is considered very safe from all standpoints. The building cost $40,000 to erect and has a seating capacity of 885, with an exceptionally large balcony which seats 348 people.

Before the Railroad Came.

A stage with a twenty-nine-foot opening is a feature, while the front curtain on this platform is a wonderful reproduction of one of Remington's pictures, "Before the Railroad Came." It is a very beautiful tapestry. The stage itself is twenty-one feet deep and has an arch of twenty-four feet. Boxes adorn the side of the house. Part of the decorating scheme is worked out so as to bring back thoughts of the life and work this great pioneer experienced. On both sides of the arch can be seen cowboy outfits very artistically done. The color scheme is a mixture of bronze, combined with old gold and rose, while the finish of the furnishings is of French gray oak, giving the effect of a rich, soothing interior.

A lobby of marble and wainscoting stands on the corner, with entrances from both streets. Above it is beautiful steel canopy, studded all around by glazed globes. Lampions of this kind are affixed to the outer wall of the theater half way to the cornice and the lighting display at night attracts much attention. At one end of the building is an entrance to the rear of the stage and the dressing rooms, for the house was built with the idea of presenting theatrical plays, as well as moving picture productions.

The music, a large orchestra, is led by Arnold Baumont. M. L. Beeson, one of the sons of Chalk Beeson, acts as manager of the house.

The latest equipment is used over the entire house, two new Power's 6B machines being part of it.

On the opening day the theater owners distributed a neat little souvenir program telling of their efforts to carry out the wishes of their father and outlining the policy of the house. The service used is well distributed as follows: Three days, Pathe; two days, Paramount, and one day, Metro.

C. A. Maddux With Mutual.

C. A. Maddux, formerly booker for the Universal at Oklahoma City, and previous to that with the Universal at Kansas City, is now booking for the Mutual at Kansas City.

Remodeling the Jefferson.

Springfield, Mo.—S. E. Wilhoit, manager of the Jefferson and Princess theaters at Springfield, Mo., was a recent visitor to the Kansas City Feature Film office. Mr. Wilhoit is remodeling his Jefferson house until it is now one of the largest theaters in that part of the state. He is having two large columns on the side removed, giving an unobstructed view of the screen from the entire house and is putting on the side a series of loges. The house now seats about 1,600.

Stanley Mayer in Town.

Stanley Mayer, of the Des Moines, Iowa, Film and Supply Company, was a recent visitor to the office of the Kansas City Feature Film Co. Mr. Mayer was forced to come home off the road owing to a serious operation just performed on his mother, who is now improving. Mr. Mayer is a Kansas City young man who chose banking as his first business. He is now very enthusiastic over the motion picture industry.

W. B. Glasser Handling Serial.

Kansas City, Mo.—W. B. Glasser is handling the "Girl and the Game" at the Kansas City Mutual office. Mr. Glasser was on the "Diamond from the Sky" at Denver and Dallas, and recently on the "Girl and the Game" at Detroit and Denver.

F. L. Kiltz Changes Office Space.

Kansas City, Mo.—F. L. Kiltz, manager of the Mutual at Kansas City, isn't particular about his office, so long as it is convenient to work in. He had a fine large private office until last week, when he had it chopped up with partitions, to give more room for other departments of the exchange. The business is growing to such an extent that every square inch of space has to be used efficiently.

Josephine Bess Rogers Arrives.

Marion, Kan.—Manager and Mrs. H. K. Rogers, Marion, Kan., announce the birth of Josephine Bess Rogers, February 25. Mr. Rogers operates the Auditorium at Marion.

W. B. Puffer on Road for World Film.

W. B. Puffer, formerly head of the shipping department of the World Film Corporation, has been promoted to road man. His place will be taken by Howard C. Robertson, brother of Richard Robertson, manager of the Kansas City office.

P. L. Ryan With Kansas City Feature Company.

A new traveler for the Kansas City Feature Film Co. is P. L. Ryan, of Muscatine, Iowa. Although this is Mr. Ryan's first experience as a traveler, he is not new to the game, having had charge of a theater in Muscatine for some time.

Ft. Worth Sunday Fight

Exhibitors Still Contending for Liberty to Show Pictures on Sabbath—Opponents Hold Mass Meeting—Proponents Parade with Banners—Free Sunday Shows Continue—Election On April 1.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

FORT WORTH, TEX.—The element in favor of Sunday exhibitions in Fort Worth is still fighting hard to get the matter before the people, and if determination means anything they will succeed. The city commission has again set a date for an election to try out the sentiment of the city officially, this time for April 1, and the former injunction fiasco is not likely to be repeated.

When the matter came up for reconsideration before the commission on March 13, the opponents had a mass meeting and the proponents a parade, the latter carrying banners with various inscriptions on them, such as "Are We Hoodlums?" "The Laboring People Know What They Want," etc.

The picture houses are now keeping open on Sunday, charging no admission and taking no collection, a large sign in front of each house inviting the people to come in as the guests of the labor unions.

The World representative was in Fort Worth March 19 and watched the fun.

The writer, a couple of weeks ago, made the statement that Sunday exhibitions were a local option proposition. In this he was mistaken, as there is an old state law prohibiting Sunday exhibitions of any kind. But it has been the custom in cities where an actual expression in favor of Sunday shows has been made for the state authorities to "hands off" and the shows have run. In Fort Worth the opponents of Sunday shows threaten to invoke this law if the vote goes against them, regardless of the American sentiment of majority rule. If they do, a state-wide move will be started to amend the law to make local option legal.

CENSOR ISSUES BULLETIN.

Semi-Weekly Bulletin of Films Passed and Rejected and Eliminations.

Dallas, Tex.—The local board of public welfare, which controls the censoring of public amusements has inaugurated a bulletin of the pictures, which it is planned to issue semi-weekly. This will contain a list of as many pictures as it is possible for the censor to pass on in advance and they will be classified under headings of those passed subject to further consideration, passed entirely, passed with eliminations and condemnations.

A fairly long list of eliminations is given, but the trend shows a broadness of mind that is commendable. Only extremely crude scenes and those unnecessarily suggestive have been eliminated, and apparently none of these will change the actual values of the pictures.

Lots of Ambition.

Soon after the Vitagraph "Secret Kingdom" company reached San Antonio Robert Whitworth, one of the more important members of the cast, broke his arm and was put out of running for a while. The work had to go on, so Director Marston handed the part to one of the electricians of the company who had histrionic ambition, Dick Peischman by name. And we have it on good authority that Dick made good, particularly on stunts that required nerve. Dick says he wants his name on the lithos and intends to get it there.

"The Ne'er-Do-Well."

Invitations were issued by the Dallas office of the Big Four for an advance showing on "The Ne'er-Do-Well" at the Hippodrome theater Sunday morning, March 19. Quite a good crowd of exhibitors and others interested in the film business was present and the remarks on all sides were exceedingly complimentary to the picture. C. A. Meade of the Dallas V-L-S-E office, and Mrs. Meade, were present and acted as host and hostess assisted by Messrs. Plattenberg and Campbell of the Hippodrome.

Two Receiverships.

A very interesting receivership is now on record in film annals in Dallas, involving the Empress theater. W. D. Nevills originally leased the house from E. B. Perkins, sub-leasing it to Mrs. F. F. Cagle. Mr. Perkins sued for foreclosure against Mrs. Cagle and made Mr. Nevills party to the suit. Mr. Nevills filed a motion for a receiver and W. G. Miller was placed in charge.

On suit of W. J. Henderson a receiver E. A. Henderson was placed in charge of the Hippodrome theater on March 14. The house is closed pending litigation.

Oldknow in Dallas.

William Oldknow, general manager of the Consolidated Film and Supply Company, the southern branch of the Universal, was in Dallas the week of March 13 on general company business.

The Southern Film and Supply Company is a new supply house that is opening up in Dallas at 1817 Main street, in the building that was reconstructed for J. D. Wheelan. Just who are the organizers of the new company has not been given out at this writing.

Will Handle Chaplins.

The Reliable Film Company of Texas has taken offices at 1919 1-2 Main street, Dallas, and will do a general exchange business starting out with two Chaplin revues, "Charlie Looking for a Wife," and "The Mix-Up."

Dallas Trade Notes.

Dallas, Texas.—P. C. Crown, of Houston, and the road was in Dallas March 19 to see "The Ne'er-Do-Well." Mr. Crown says "The Battle Cry of Peace" is going fine. Booked for the Byers opera house at Fort Worth, week of March 20.

Brownsville, Texas.—W. K. Sheppard of Brownsville, Texas, has sold his Dreamland theater to D. J. Young. Mr. Sheppard was in Dallas March 19, and stated that he had at that time no definite plans.

Fort Worth, Texas.—J. H. Wriggle was remarking on the excellent support the Fort Worth exhibitors are receiving from the Dallas exchanges in their fight for Sunday opening. The General supplies Mr. Wriggle's Orpheum theater.

Dallas, Texas.—The Washington theater, Dallas, is to have a new dress. The entire front, which is a very handsome arch, is receiving a coat of paint and will be finished in old ivory. The Washington is one of the W. D. Nevills houses, under the direction of L. G. Bissinger.

Omaha Screen Club

Exhibitors and Local Film Men Have Social Organization to Bring Exchange Men and Exhibitors Together.

Special to Moving Picture World from Midwest News Service.

OMAHA, NEB.—Omaha now has a screen club, purely a social organization, with a chief aim of bringing about closer communion of exchangemen and exhibitors to their mutual profit. Meetings will be held every Monday at the Commercial club.

At the luncheon at the Hotel Fontanelle March 13, the following officers were elected: President, F. A. Van Husan, Jr., Laemmle Film Service; first vice president, S. H. Goldberg, Princess theater; second vice president, C. W. Taylor, General Film Company; secretary, J. E. Kirk, Pathe exchange; treasurer, J. A. Schlank, Hipp theater.

The following committee was appointed to draft a set of by-laws: H. M. Thomas, Strand theater; M. J. Weisfeldt, Mutual Film corporation; James Nickerson, Lyric theater; Harry Watts, Rolph theater, and Phillip Goldstone, World Film Corporation.

Nebraska Theater Changes.

Beatrice, Neb.—Al G. Nelson has sold the Jewel theater to M. Peyton of Council Bluffs, Iowa.

Seward, Neb.—A new moving picture theater will be opened here, it is reported.

Smithfield, Neb.—A new moving picture theater will be opened here by Mr. Biesecker.

Red Cloud, Neb.—The Orpheum theater has been opened.

Omaha, Neb.—The Muse theater, using World and Equitable service, has been opened. Two new Powers machines are included in the equipment.

DENVER NEWS LETTER.

By E. C. Day, Denver Correspondent of Moving Picture World.

Denver Woman's Club Favors Pictures.

DENVER, Col.—The Denver Woman's Club has enlisted on the side of the photoplay through the efforts of Frank Harris, manager of the V-L-S-E exchange, in Denver, who addressed the body at its last general meeting. This organization numbers several thousand members, who represent the best and most influential families in Denver. The value of their O. K. in motion pictures cannot be overestimated when it is considered that as wives and mothers they control or have a big influence over a majority of the amusement-seeking populace of the city.

Mr. Harris was the only male guest at the gathering, which combined a luncheon and regular meeting. In being invited to address the club he was accorded an honor that has never before been bestowed on a moving picture man.

The photoplay was the only subject discussed in a session that lasted several hours. Miss Margaret Conway, city amusement inspector, was also a guest, and spoke on the subject of censorship. She expressed her approval of the motion picture as an amusement and an educator and took occasion to praise the conduct of the business in Denver both by the exchange managers and the exhibitors.

Following Mr. Harris's address the club as a body gave an expression of sentiment against censorship.

Baseball and Billiard Tournament.

Denver, Col.—The Rocky Mountain Screen Club has found new fields to conquer. It is going in for sport. On suggestion of President Harry Nolan plans were gotten under way at the regular weekly luncheon at the Savoy Hotel for the organization of a baseball team and the launching of a pocket billiard tournament. Both will be confined to the members of the club, except where baseball talent is recruited from employees of the exchanges or theaters.

It is proposed to have a baseball team that will play nines representing other industries and perhaps challenge screen clubs of other cities. In addition several teams will be organized within the club to play a series of games among one an-

other. These teams probably will represent the various exchanges.

Every member of the club, from E. R. Erwin, the youthful and athletic owner of the Colfax theater, to H. H. Buckwalter, the veteran and portly manager of the Kleine exchange, will be expected to play in the club league. Some excellent baseball talent is available for the team that will represent the Screen Club in games with outsiders.

Plans for further increasing the membership of the club were discussed at the weekly luncheon and committees named to wait upon the newspaper publishers of the city and owners of legitimate theaters with the object in view of making them honorary members. A new campaign for getting out of town exhibitors on the membership roles was also launched and will be pushed with increased vigor.

President Nolan and Secretary Huffman were named on a committee to devise ways and means of raising revenue aside from the regular dues.

Local Theaters Change Hands.

Denver, Col.—Two Denver photoplay houses changed hands this week. The Royal was purchased by William Sandy from Blunkall & Welch, and the Eleventh Avenue was sold by R. W. Renner to K. D. Brabston.

Al. Hagan Leases the United States Theater.

Denver, Colo.—The United States theater, on Curtis street, has been leased to Al Hagan for a term of ten years. It will immediately be remodeled and opened as a feature house. No arrangements have been made for a service, but Hagan announces that the best pictures obtainable will be shown at 10 cents.

Two Prominent Visitors.

Denver, Colo.—Denver is entertaining two distinguished motion picture men. Louis Marcus, president of the Notable Feature Film Company, which controls the Paramount releases in five western states, and Denham Palmer, western manager for the World Film, dropped in on the same day, both coming from the West.

California Briefs.

San Jose, Cal.—C. F. Morse has sold the Lyric theater to G. M. Thompson.

Menlo Park, Cal.—A moving picture machine has been installed at the St. Patrick Seminary and entertainments are being given regularly.

Winters, Cal.—A. C. Rattenbury, who conductes the Palace theater at Dixon, has taken over a house at Winters and has opened it as the Garden theater.

Galt, Cal.—The Airdome theater, which has been closed during the winter, will be opened about the first of April by the owner, H. W. Batchelder.

Stockton, Cal.—F. C. Ellis has opened the Oak theater, having installed a Simplex projection machine.

Reedley, Cal.—A new theater has been opened by Shelvley Bros., who have installed a Power's Cameragraph No. 6A.

Martinez, Cal.—A theater with a seating capacity of 1,000 is to be erected at Mill and Escobar streets by J. E. Rogers and associates. Al. Mazurette is the architect.

Santa Rosa, Cal.—Improvements are being made to the equipment of the Theaterette, a new rectifier being one of the recent purchases.

Lockeport, Cal.—Two moving picture houses have been established here by Chinese, owing to trouble experienced with the town authorities of Walnut Grove, two miles away.

Pay in Advance Policy

San Francisco Exchanges Inaugurate a New Policy—Will Now Require Payment in Advance for Shows from All Theaters—Must Get Check or Will Send C. O. D. —Statement of Object in Move.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CALIF.—Notices have been sent to exhibitors throughout the San Francisco territory, which extends from the Oregon line to the Tehachapi Mountains, and includes the State of Nevada, to the effect that commencing with March 27th the film exchanges of this city will operate on a cash in advance basis only. Several exchanges have been operating on this plan for some time and the notices sent out by them differ slightly from those of other exchanges to conform to their systems.

Object in New Policy.

The following extract from the general notice sent out will illustrate the reason for making the change and will show the plan of the new system: "Our object in adopting this policy is to eliminate unfair competition and unnecessory losses and place the business on a more substantial footing. We find it becomes necessary to change our present manner of collecting for film service and therefore wish to advise that effective with the week beginning March 27th, and each week thereafter, all film rental must be paid for on or before Friday for the following week's service. To illustrate: Your service bill for the week of March 27th will be mailed to reach you not later than March 20th, which will give you ample time to have your remittance reach us on or before the following Friday, March 24th. If your remittance is not received by March 24th a C. O. D. will be attached to your next out-going shipment for the full amount due. If your check is received after a C. O. D. has gone forward it will be immediately returned to you as we will not release shipments that have been made C O. D. This rule is imperative and will be enforced in all cases.

To Eliminate Undesirable Customers.

"You can readily appreciate, we believe, that the operating of this rule is no reflection on your personal credit or standing, nor does it apply to any one exhibitor or set of exhibitors, but is the only means of eliminating the undesirables from our books and removing from your competition the man of reckless business methods, thereby giving you, as well as ourselves, a protection which we badly need at the present time."

Camera Company Moves Offices.

San Francisco.—The American Movie Camera Company, which for several months has been located on an upper floor of the Call building, has removed its offices to the ground floor of this structure, a large space having been taken over at Annie and Jessie streets. This concern, of which W. A. King is president and general manager, was incorporated in January of the present year with a capital stock of $200,000 for the purpose of manufacturing and placing on the market of a moving picture camera weighing about five pounds, which can also be used as a projector. Demonstration rooms have been fitted up in the new quarters and the manufacture of the camera will be commenced at an early date.

San Francisco Film at Portola Theater.

San Francisco.—The presentation of the Bluebird photoploy production "Hop," from the story of Rufus Steele, attracted large crowds to the Portola theater recently. Large posters along the waterfront and in the shipping districts drew visitors to this theater from these sections and they found no difficulty in recognizing the local points where scenes had been laid. The pictures were taken with the cooperation of the officials of the Customs service and accurately depict many features met with regularly in contending with the smuggling evil.

"Ramona" at the Cort.

San Francisco.—The Cort theater, one of San Francisco's finest playhouses, and one given over largely to high class stage attractions, has been secured for the initial presentation of Clune's production, "Ramona." The admission prices will range from 25 cents to 75 cents, all seats being reserved.

Java Exhibitor Returns Home.

San Francisco.—F. T. Benis, a prominent moving picture exhibitor of Batavia, Java, was a recent visitor here on his way to the East Indies, after a stay of several weeks in this country. While here he purchased a number of films for his chain of theaters, together with a quantity of supplies, and also took with him a new Baird projector.

G. A. Metcalfe Home from Seattle.

San Francisco.—G. A. Metcalfe, the well-known theater supply man, is back from a trip to Seattle, where he established a branch supply house. He found conditions rapidly improving in the Northwest, with the advent of warm weather and the reopening of the lumber mills.

Exhibitors Visit City.

San Francisco.—Now that warm weather is being experienced again and business in the country districts is showing a marked increase, many exhibitors from outside points are coming here to arrange for film service, select new equipment and otherwise make arrangements for caring for spring and summer business. Among the recent visitors have been: D. S. Painter, manager of the theater conducted by the McCloud River Lumber Company at McCloud; C. C. Kauffman, of Colusa; C. M. Carrington, Jr., of Santa Rosa; C. H. Douglas, of the Elite theater, Merced; R. H. Judah, of the Jewel theater, Santa Cruz, and Mr. Stamm, of Stamm & Beedy, who conduct houses at Antioch and Turlock.

Golden Gate's Educational Department.

San Francisco.—The Golden Gate Film Exchange, Inc., has been meeting with such a marked degree of success with its Star Library of educational films that a special department has been created to care for schools, churches, lodges and organizations desiring subjects of this character. Until recently moving picture theaters offered almost the only market for films of this kind, but there is now a strong demand from the outside. Irving Lesser is manager of this exchange.

San Francisco Business Pointers.

The New Mission theater in the Mission District, being erected by Kahn & Greenfield to succeed the Idle Hour theater, will be opened on May 4. The Idle Hour is now closed.

F. Columbus recently purchased an Edison projection machine from the George Breck Photoplay Supply Co., and is preparing to go out on the road with a traveling outfit.

O. V. Traggardh, president and general manager of the Union Film & Supply Co., has returned from a brief trip to Sacramento Valley points. The warm weather there is causing exhibitors to make preparations for opening their airdomes.

Crowds Cause Arrests

Three Portland, Oregon, Theater Managers Fined in One Week For Crowding Theaters—Fire Marshal Starts Anti-Crowding Crusade—Foyers As Well As Aisles Must Be Kept Clear.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—With the coming of good weather came good business and big crowds to the city's moving picture theaters. But crowded foyers and lobbies are not countenanced by the city administration, and those theaters which were fortunate enough to share the increased business were compelled to contribute a portion of their box office receipts to the city's exchequer by the way of fines for being crowded. A delegation of firemen under the direction of Jay Stevens, fire marshal, visited the big theaters with the result that Edwin James of the Majestic, E. J. Myrick of the Columbia and Fred Langerman of the New Grand each paid $20 fines to Municipal Judge Langguth for violating the city ordinance relative to crowding theaters.

Business during the winter in Portland's theaters has been nothing to brag about, and with the coming of good business and the crowded houses and the three arrests in one week, the city's exhibitors generally were inclined to censure the city administration for its overly strict interpretation and enforcement of the anti-crowding ordinance. Foyers as well as aisles must be kept clear has been the ruling. All the men fined claim they handled their crowds in a safe manner and that if there was any violation of the ordinance it was a technical one.

Myrick Blames "Peggy."

Manager Myrick of the Columbia theater, blames Billie Burke and "Peggy" for his trouble. He stated that the picture had established a record for attendance in a moving picture theater in Portland and that he would hold the picture over for the following week. All week long line stood on the sidewalk in front of the theater.

Interference Unwarranted, Says Rogers.

W. M. Rogers, assistant manager of the Majestic, who, by the way, recently returned from an extended tour of the East, stated that his theater was enjoying exceptionally good business on the night the house was alleged to have been overcrowded, but that every effort was made to comply with the spirit of the ordinance and handle the crowds safely. He, too, believed that if the ordinance had been violated the violation was merely technical and did not warrant police interference.

Sunset Changes Hands.

Portland, Ore.—The Sunset, one of Portland's prettiest moving picture theaters, has been leased to G. T. Holtzclaw, who will take possession April 1. Jennings and Company, the original lessees of the theater property, and who formerly conducted the theater, will retire from the show business, temporarily at least.

The Sunset, formerly the Arcade, has been the home of photoplays in Portland since the beginning of the industry. The house is very centrally located and is built on one of the most valuable pieces of property in the city. Mr. Holtzclaw, the new owner, also owns the Circle and the Cineograph theaters in Portland and has been very successful in the local exhibition field. It is announced that Edwin T. Pittmon will take over the Cineograph about April 1st. Mr. Pittmon formerly conducted the Union Avenue theater.

Levys Will Not Conduct Hippodrome.

Portland, Ore.—As announced in last week's issue several details of the Baker-Hippodrome deal were under consideration at the time of the writing of the article. The final negotiations resulted in the changing of the name of the Baker theater to the Hippodrome, but the house will not be conducted by the Levys. The plan of showing pictures and vaudeville in the house after the closing of the stock season will undoubtedly be followed. Nearly a week after it was announced that the deal with Levy Brothers had been closed, Julius Levy stated that the plan to run his Hippodrome attractions in the theater had been given up. Another deal for the use of the theater during the summer months is said to be pending.

New Pathe Manager.

Portland, Ore.—B. J. Sperry, who succeeded Walter S. Wessling as manager of the Portland Pathe exchange, received his early schooling in the film industry alongside of Mr. Wessling. With Mr. Wessling Mr. Sperry organized the Brooklyn Amusement Company in Portland, which later expanded its scope and was reorganized as the Northwest Amusement Company. This last named company controlled five houses in Portland and Mr. Sperry was its president. Entering the exchange end of the industry, Mr. Sperry was first employed as shipper, then as road man in the Portland territory. He has a personality that makes friends quickly and he is very popular with northwest exhibitors.

B. J. Sperry.

Former Keystone Director With Local Company.

Portland, Ore.—Edwin P. Nolan, who was with Keystone for over three years and later with L-KO and other companies in California, has affiliated himself with the Continental Players, a local concern which advertises itself as producers of home talent photoplays. N. Olness, who formerly conducted the Northwest Weekly in Portland, is one of the heads of the new company.

Alaska Exhibitor Visits.

Portland, Ore.—W. H. Thompson, manager of the Dream theater, Juneau, Alaska, was a recent visitor in Portland, calling on G. A. Reed, local manager of the Mutual exchange. Mr. Thompson states that his theater is enjoying prosperity and that the admission price in Juneau is 25 cents.

Another Small Circuit.

Forest Grove, Ore.—Lester Armentrout of Forest Grove, Oregon, has opened three small theaters in that vicinity, at Banks, Cornelius and Gaston. These theaters are operated on a circuit and Pathe service is used.

SPOKANE NEWS LETTER.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

Trouble With Operators at Majestic.

SPOKANE, WASHINGTON.—H. S. McMillen of the Majestic theater was having some trouble with the operators' union several days ago and pickets were maintained on the streets for a couple of hours one evening. This has been proclaimed contrary to a city ordinance and the pickets withdrew of their own accord. The following evening the house was well filled with patrons when a noxious odor caused the entire audience to leave. Investigation by city detectives showed some kind of ammonia crystals had been used to sprinkle on the floor and when stepped on it threw off the odor. The management laid this to the union men, but no arrests were made. Things have been quiet for several days.

Ne'er-Do-Well at the Liberty.

Spokane, Washington.—"The Ne'er-Do-Well," by Rex Beach, the Selig spectacular drama, played at the Liberty for one week, beginning March 13.

The admission to this production was 25 and 50 cents, and Manager Ralph Rufner announced that it had played to capacity houses during each performance. Considering that this is the first week of Lent, and that there is an evangelist in town who speaks to from 3,000 to 4,000 people in the afternoon, and from 4,000 to 5,000 people in the evening, the picture drew unusually well.

Heard at Local Exchanges.

Spokane, Wash.—That there has been a general improvement in business conditions recently has been reported by representatives of the film exchanges in Spokane. Out-of-town moving picture exhibitors have been visiting the local exchanges and some of these report changes being made and business good. Reports of new places being opened were reported.

At the Pathe exchange it was learned that F. G. Call had opened the Inland theater at Rockford, Washington, and that he was taking the Pathe releases.

W. E. Moon, who took over the Rex theater, Ritzville, Wash., March 1, was also a visitor to the Pathe exchange, and reports that he is closing the old place and opening in a better location in Ritzville. He has been running Paramount and other features.

W. J. Drummond, manager of the Mutual exchange, reports that several local houses are bidding for the new Charlie Chaplin releases and that business is good in his exchange.

A. R. Patton, traveling representative of the Spokane exchange, has been aiding in the Portland territory recently, but is to return here next week and mage the north Idaho and east Montana territory.

Other news gathered at the Mutual exchange was that C. E. Stilwell of the Unique theater, Spokane, had purchased a new Power 6-A machine for his house. The exchange also sold a new Simplex machine to E. J. Walton of the Rose moving picture theater, Colfax, Wash., and an Edison machine was sold to the new moving picture house just opened in Coulee City, Wash.

R. R. Belcher of the Star theater, Lewiston, Idaho, visited the city and reported good business with Mutual pictures.

F. W. Warner, formerly owner of the Rex, Ritzville, visited the city and is casting about for a location here, according to Mr. Drummond.

E. L. Lamp of the Princess theater, Garfield, Wash., visited the Mutual exchange and reports business fair.

Mrs. F. J. Anderson of the Bell theater, Palouse, Wash., reports she is doing excellent business with Mutual releases.

It was also announced by Mr. Drummond that the Gem, Spokane, had resumed running "The Diamond From the Sky" serial and that N. E. Hoff, of the Coeur d'Alene Photo Play Company, operating the Dream and Rex theaters in Coeur d'Alene, Idaho, had visited the office and repored excellent business.

W. Potter, of the Universal Film & Supply Company exchange, has just returned from a trip to Montana where he lined up a circuit of theaters for the Universal releases at Cutbank, Valier and Conrad. He reports that business is the best it has been for the past year.

IN BRITISH COLUMBIA.

Ask Refunding of Taxes.

Vancouver, B. C.—The Canada Amusement Company has made application to the finance committee of the Vancouver city council for the return of about $175 in license fees, which were paid by the company for the Imperial and Rose theaters in 1914. It is stated that for certain reasons outside the control of the company these houses failed to remain open during the full term covered by the licenses (the reason being poor business) and the amount asked for represents the fees for the part of the year during which the theaters remained closed. Before taking action the matter was referred to the city solicitor, the license inspector and the comptroller, to report at the next meeting of the committee. Some of the aldermen were of the opinion that to grant the request of the amusement company would be setting up a dangerous precedent.

An Unusual Benefit Performance.

Esquimalt, B. C.—At a benefit performance given on a recent evening at the Rex theater at Esquimalt, B. C., in aid of the local branch of the Red Cross Society, practically the entire program, aside from the moving pictures, was given by officers and men attached to the Japanese warships which are at present in the harbor. Even the decorating of the theater was done by the Japanese, who produced some beautiful effects. Admiral Abe and other Japanese officers were present, as well as Commander Shenton of the Esquimalt naval station, with members of his staff. Admiral Abe delivered an address through an interpreter. Exhibitions of wrestling, fencing and physical exercises were given and the performance concluded with the singing of the British and Japanese national anthems.

J. Harvey Running the Majestic.

Prince Rupert, B. C.—J. Harvey of the Majestic theater, Prince Rupert, B. S., was a recent visitor to Vancouver. Mr. Harvey has just succeeded George Delasala as manager of the Majestic.

R. S. Miller Heads Local Specialty Film.

Winnipeg, Man.—R. S. Miller has succeeded W. E. Allan as manager of the Winnipeg branch of the Special Film Import, Limited, Canadian distributors of Pathe films.

Business Notes from Western Canada.

Edmonton, Alberta.—Metro films have been booked by Manager John Hazza of the Empress theater, Edmonton, Alberta, and will be shown hereafter on Monday and Tuesday of each week. This is the first house in Alberta to book these productions, and Less Kauffman, western general manager for Metro Starfilms, Limited, gave them a good send-off by taking a half page ad in the Edmonton Journal. The same policy was purused on their initial presentation in Winnipeg, and has been an undoubted help to exhibitors using the service, as the papers have run many Metro press stories in conenction with the ads. Mr. Kauffman is expected in Vancouver within a very short time, and may open an exchange in this city.

Vancouver, B. C.—The second week of "The Battle Cry of Peace" in this city was played at the Globe theater. The orchestra was enlarged for the occasion, and an innovation in Vancouver was introduced in reserving all seats for the opening perfomances, at which time prices were 50 cents and $1.00.

Winnipeg, Man.—The first Western Canadian showing of "Poor Little Peppina," the seven-reel Mary Pickford subject, took place at the Province theater here, and Manager J. A. Schuberg reports capacity business during the four days it was run.

Soldiers and Union Jobs

In Calgary, Alberta, Operators Walk Out of Five Theaters When Managers Refuse to Sign New Agreement—Trouble had Been Expected and Returned, Wounded Soldiers Had Been Taught to Fill the Jobs.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

CALGARY, ALBERTA.—Because the managers of five Calgary moving picture theaters refused to sign the new agreement drawn up by the Calgary local of the operators' union, and including a closed-shop clause, the operators at the Allen, Monarch, Bijou, Princess and Isis theaters at 11 o'clock on the morning of March 13 refused to go to work, and announced that they would not do so until the agreement was signed. As a result the houses were forced to close their doors pending the securing of substitute operators.

At a hastily called meeting of the managers affected, J. B. Cronk of the Allen theater got into communication with Secretary William Alsdorf of the Returned Soldiers' Association, and was informed that suffcient operators to fill the places of the strikers could be supplied immediately from among the discharged soldiers who have recently returned to the city. These men were quickly on hand at the affected theaters, and shortly after 12 o'clock all were running smoothly.

Set Returned Soldiers at Work.

The managers have been expecting this move on the part of the union for some time, it is said, and several weeks ago they arranged with the Returned Soldiers' Association to teach some of the returned men to be operators. A projection machine and an instructor were installed in the basement of the Empress theater, and a good sized class was formed. It is stated that the men passed the provincial examination a short time ago with flying colors, having an average grade 20 per cent. higher than any previous class.

After the strike was on, Joseph T. Aaron, secretary of the Operators' Union, made the following statement: "We went personally to Mr. Alsdorf and offered to teach all the returned soldiers free of charge, whereas in the other cases they have been paying $25 each to be taught So far as the returned soldier is concerned, we had no opposition whatever to them. We had the intention to admit any returned soldier who was competent without any admission fee. As far as the agreement which we presented to the managers to sign is concerned, it in no way prevented the returned soldiers from obtaining employment at the theaters, as we have taken the matter up with Mr. Alsdorf, and we are and always have been willing to give positions over to returned soldiers as soon as they were competent."

A Better Offer Than Union's.

Secretary Alsdorf admitted that the union had offered to teach the men operating, but said that they would have had to start in as apprentices and work with an operator for four or five months before they would be allowed to take out a card in the union and work a machine. This, he thought, was unfair, as many of the men were unable to support themselves without any salary for that length of time and when they had received the chance to learn it in a few weeks at small cost decided it was better than the offer of the union.

Owing to the angle of the affair brought about by the introduction of the returned soldiers as factors in the situation, the main question involved in the strike bids fair to be lost sight of, and public sentiment will no doubt be strongly behind the soldiers, all of whom have been wounded and discharged as unfit for further military duty.

Operators Want Provincial Licenses.

Vancouver, B. C.—E. J. Huttelmayer, business agent of the Vancouver Local No. 348, I. A. T. E. E., and operator at the Colonial theater, has informed the correspondent of the MOVING PICTURE WORLD that the union is now in communication with Premier Bowser at Victoria, regarding the establishment of an adequate Provincial examination for operators. At the present time a Provincial license costs $1.00 per year, with an additional 50 cts. for attorney's fee. A city license costs $5.00, and is issued after an examination conducted by Mr. Huttelmayer.

Under the arrangements suggested by the Vancouver local, the city license would be done away with, and an applicant desiring to take the Provincial examination would pay an "entrance fee" of $5.00, which would be forfeited if the applicant failed to pass. In the event of his passing the examination, he would be required to pay an additional $5.00 to secure his card. It is planned to conduct the examinations under the supervision of the censor's department, and it has been decided that with the charges fixed as indicated it would be possible for the deparement to secure the latest models of the leading projection machines, motor generator, and other equipment, so that those taking the examination could be tried out on practical problems, with the various machines at hand. It is planned to have a special room at the court house set aside for this purpose, and to have an examining board consisting of perhaps two members of the union, the city electrician, and chief of the fire department.

New Public Amusements Bill.

Winnipeg, Manitoba. — Hon. Edward Brown's Public Amusements Bill, providing for a change of censorship in Manitoba, and for the regulation of amusements generally, was finally gotten into shape by the committee on law amendments, and was reported to the legislature on March 9.

Owing to the fact that the city of Winnipeg objected to having the revenue from pool and billiard rooms, etc., go to the Province, as provided in the bill, numerous changes were made, as a result of which the amount to be received by the city is increased by about $12,000.

The proposal to have Saskatchewan and Alberta combine with Manitoba in the administration of censorship was approved, however, and negotiations are now being proceeded with in an effort to bring about the consolidation. An especially stringent clause in the bill provides that film exchanges which handle less than 100 subjects a year must pay a tax of fifty dollars per reel.

J. D. McPhee Managing the Strand.

Vancouver, B. C.—William Hansher, who has been conducting the Strand theater in Vancouver and the Edison in New Westminster, has given up the former house, which is now being run by J. D. McPhee, attorney for the owners. J. P. Pitner, who has been manager of the Strand, has gone to Trail, B. C., where he is to have charge of the Star theater.

Change at Star Theater.

Rosslan, B. C.—Thos. Nagle, formerly manager of the Star theater at Rossland, B. C., is now in Vancouver, and the house is now being conducted by Mr. Hackney, owner of the property.

BUFFALO NEWS LETTER.

By Joseph A. McGuire, 611 Erie County Bank Building, Special Correspondent Moving Picture World.

At World Film Headquarters.

BUFFALO, N. Y.—The headquarters of the World Film Corporation at 269 Main street, Buffalo, are undergoing several improvements. Felix F. Feist of that company was a recent visitor and met several of the local exhibitors. The staff of the Buffalo office consists of J. L. Muhlhauser, manager; Miss E. R. Fetes, office assistant; O. A. Siegel, booker; Frank J. Young, in charge of the poster and shipping department. The latest releases offered Buffalo exhibitors at this office are Kitty Gordon in "As in a Looking Glass," and Charles Sheridan in "The Struggle."

Manager Michaels Uses His Head.

Buffalo, N. Y.—A strong campaign is being conducted in Buffalo to get recruits for the 65th regiment, National Guard, a local organization. In connection with this plan much publicity is being given to the question of preparedness. Manager Michaels of the Academy theater, Buffalo, took advantage of this feature by having representatives of the National Guard stationed in his lobby to secure enlistments. The work was done in the regulation way and 150 young men joined the regiment. All this was done while "The Battle Cry of Peace" was being played at the Academy and the enlistments added an advertising value to the attraction.

Moving pictures of the "Battle of Vera Cruz" were recently shown at the 65th regiment armory, Buffalo. There also was a lecture on "Preparedness" by First Lieutenant J. W. O'Mahoney, Coast Artillery Corps. The proceeds of the entertainment were added to a fund to purchase 112 auto trucks for the National Guard.

Maurice Lobel With Triangle.

Buffalo, N. Y.—Maurice Lobel has just been appointed a travelling representative of the Triangle Film Corporation by George C. Hickey, manager of the Buffalo branch. A picture of Mr. Lobel appears herewith. He will cover the entire section of New York State west of Utica.

Maurice Lobel.

"The Triangle Service is well represented in all the big towns and cities in my territory," said Mr. Lobel. "My purpose is to place the service in all the small towns in the same field."

Mr. Lobel formerly covered New York State and the South for the World Film Corporation. He was an exhibitor in New York City for three and one-half years. At one time he represented the Warner Feature Film Company.

"Peace" Film Well Set at Academy.

Manager Michaels introduced some good showmanship during the engagement of "The Battle Cry of Peace" at the Academy theater, Buffalo, last week. American soldiers, heavily armed, stood on guard in the lobby and a modern field gun added to the realism of the scene. The lobby and theater were appropriately draped with American flags and the orchestra furnished national airs. A musical act, supplied by talented G. A. R. men, was an extra attraction. On account of these and other appropriate features, crowds were attracted to every performance.

At the Essemar Film Co.

Buffalo, N. Y.—Charles R. Rogers, president of the Essemar Film Co., 4 Chapin block, Buffalo, has appointed R. B. Matson road manager and W. Lawrence Morley publicity man. Mr. Morley, who writes good copy, prepares press notices and other aids for exhibitors. Mr. Rogers uses many night letters and circulars in reaching his customers. He has the New York state rights on "One Day," "Salamander," "The Whirl of Life" and other features.

"Nation" Film Made Money at Star.

Buffalo, N. Y.—One of the best paying productions at the Star theater this season was "The Birth of a Nation," which recently closed a long engagement. Manager Cornell followed this attraction with "Potash and Perlmutter," a regular theatrical play.

P. K. Johnstone Promoted.

Syracuse, N. Y.—P. K. Johnstone of Buffalo has been placed in charge of the Syracuse office of the Paramount Service. The appointment was made by D. J. Savage, manager of this service in the Buffalo territory. Miss Margaret Powers has been chosen secretary to Mr. Savage.

The new film vault of the Buffalo Paramount offices will be completed about April 1. Great quantities of posters and heralds have arrived and are being systematically filed.

Local Mutual Film Doings.

Buffalo, N. Y.—Herbert P. Luce, head of the legal department of the Mutual Film Corporation, recently called on G. H. Christopher, manager of the Buffalo branch of this company. Another caller was A. N. Waters, manager of the Lyric theater, Corry, Pa. Miss Bertha Reynolds, who has been with the company two years, has been promoted to the position of bookkeeper and cashier of this branch. She succeeds Frank Messersmith, who has gone to Philadelphia. Mr. Christoffers recently screened Burr McIntosh in "My Partner," an old Broadway production.

Traveling Licenses Abused

Toronto Exhibitors May Ask Provincial Government to Stop Issuing Licenses to Traveling Motion Picture Lecturers.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

THE Toronto Moving Picture Protective Association has taken up the matter of asking the Ontario Provincial Government to stop the issue of "traveling licenses" to moving picture lecturers, one of whom has made use of Massey Hall for four or five weeks. Partly because of an advertising scheme with a local newspaper, this lecturer has been able to draw big crowds to the large hall every night in the week.

No traveling entertainer should be permitted to do this, the local exhibitors declare, because the man has taken considerable money from the city and, in addition, he has provided direct competition with the moving picture houses, the managers of which help to support the community.

Friction Between City and Province.

Toronto, Ontario.—When Robert Wilson, manager of the Iola theater, Danforth avenue, Toronto, was charged with obstructing an officer who wanted to inspect his show, Magistrate Kingsford decided that he would not make a conviction in the case because he did not wish to "meddle in a wrangle between the city and the Ontario Legislature." There is some friction between the city and provincial authorities regarding the inspection of moving picture theaters. Mr. Wilson had ejected a Provincial representative, S. R. Heakes, from his premises, but the police court judge would take no action in the matter.

New Theater on Majestic Site.

The work of demolishing the Majestic theater, once the Toronto home for melodrama, has been started at last and it is announced that the new first-run moving picture theater will be opened by Mr. E. L. Ruddy early next August.

William Howarth Heads His Majesty's.

A theater manager who has returned to the city of Toronto after an absence of one year is William Howarth, who was formerly the manager of the Crystal Palace, the oldest picture theater in Toronto. Howarth, who has been in Montreal, will now control the operation of His Majesty's, a new downtown house.

Visitors to Ontario.

Toronto, Ontario.—L. T. Rogers, of New York, new Canadian general manager for the Fox corporation, has just concluded a week's visit of inspection of the local Fox branch and the Toronto field of operations.

Another recent important visitor was A. D. Langley, the Canadian sales manager of the Pathe, who spent two weeks at the local office of the Specialty Film Import Company, Limited.

"Peace" Picture Liked in Canada.

Toronto, Ontario.—So successful a hit did the Vitagraph feature, "The Battle Cry of Peace," make in Toronto, that Mr. W. C. Gookin, Canadian manager of the V-L-S-E has imported a second print of the picture. Both prints have been started on a long tour of the country. The feature was first booked by The Strand theater, Toronto, for one week, but the engagement was extended for a second week and there was no diminishment or sign of it, in the crowds at the end of the second week.

An interested spectator one day was Mayor Church of Toronto, who immediately penned a manifesto of appreciation, a reproduction of which in the Mayor's handwriting has been added to the picture and is being shown at every performance in Canada.

Still a third print of "The Battle Cry of Peace" is being exhibited in British Columbia, but this is under the control of the Seattle office of the V-L-S-E. There are, however, three prints of the picture at work in the Dominion.

Metro Distributing Plan.

Toronto, Ontario.—An arrangement for the rental of film features in a new and interesting plan has just been drawn up between Starfilms, Limited, distributors of Metro features in Canada, and fifteen exhibitors of Toronto. The latter are all members of the Moving Picture Protective Association, a committee of which carried on the negotiations with the exchange firm. The contract covers a period of six months, it is understood, and each three of the fifteen exhibitors handle one picture each week. The fifteen were divided into five sections of three, and five features were taken to cover the first week's operations. Each picture will have a total of five weeks' bookings and the schedules have been so arranged that no exhibitor will have any picture more than once. An endless chain plan has been worked out so that each show manager will secure his share of first run pictures, but he stands to receive other releases in mathematical rotation so that no one will enjoy any real advantage in the way of priority.

Toronto, Ontario.—There has been an interesting battle between the Blue Bird and Metro interests for bookings at Shea's Hippodrome and since the first of the year the two local exchanges have practically alternated week to week. One result has been that patrons of this house have enjoyed a wide variety of subjects.

Extract from an Article in the New York Dramatic Mirror, Saturday, March 4th.

Stage *versus* Screen

"A Prophetic Dip into the Future of the Motion Picture Art"

Henry MacMahon

"At the other extreme, grandiose, historical and nature subjects will always be most happily represented on the screen. Already the motion picture has put the old fashioned stage spectacle out of business. Painted lath and canvas, and the narrow cockpit of the indoor stage cannot compare with the new art's shadowgraphs of outdoor Nature, of **multitudes in battle or in festival, or infinitely varied action amid exquisite landscape and seascape surroundings.** A maker who can produce a "Birth of a Nation" or a "Quo Vadis" a "Cabiria" or a **"Neptune's Daughter"** will reap the very highest rewards of production."

I draw the attention of the exhibitor and the public to my forthcoming production of **"A Daughter of the Gods"** with **Annette Kellermann** in the title role.

Herbert Brenon

Producer of **"Neptune's Daughter."**

Management, **WILLIAM FOX.**

NOTE.—The scenes and situations in "A DAUGHTER OF THE GODS," written and produced by me, are fully copyrighted under the existing laws of the United States, Great Britain, Canada, and all parts of the world. Any person infringing upon my rights will be prosecuted to the fullest extent of the law.

HERBERT BRENON.

Saul E. Rogers, Attorney,
160 Broadway, New York.

Calendar of Daily Program Releases

Releases for Weeks Ending April 8 and April 15

(For Extended Table of Current Releases See Pages 346, 348, 350.)

General Film Company.

Current Releases.

MONDAY, APRIL 3, 1916.

	Serial No.
BIOGRAPH—Three Friends (Drama) (Biograph-Reissue No. 44)	20306
ESSANAY—The Strange Case of Mary Page No. 11 (Two parts—Drama)	
KALEM—The Corsican Sisters (No. 2 of "The Social Pirates") (Two parts—Drama)	
LUBIN—The Fatal Bean (Comedy)	20307
SELIG—The Devil, the Servant and the Man (Three parts—Drama)	2031-2-3
SELIG—Selig-Tribune No. 27, 1916 (Topical)	20305
VITAGRAPH—Her Partner (Drama)	20304

TUESDAY, APRIL 4, 1916.

ESSANAY—Under Royal Patronage (Two Parts—Drama)	20308-9
KALEM—From Altar to Halter (Comedy)	20310
LUBIN—The Return of James Jerome (Two Parts—Drama)	20311-2

WEDNESDAY, APRIL 5, 1916.

BIOGRAPH—Paths That Crossed (Three parts—Drama)	20315-6-7
ESSANAY—Canimated Nooz Pictorial No. 8 (Cartoon)	20314
A Scenic subject on the same reel.	
KALEM—Trapping the Bachelor (Comedy)	20313

THURSDAY, APRIL 6, 1916.

LUBIN—The Scarlet Chastity (Three parts—Drama)	20318-9-20
SELIG—Selig-Trbiune No. 28, 1916 (Topical)	20321
VIM—Mamma's Boys (Comedy)	20322

FRIDAY, APRIL 7, 1916.

KALEM—The Fickle Fiddler's Finish (Comedy)	20326
KNICKERBOCKER STAR FEATURE—The Millionaire's Son (Three parts—Drama)	20323-4-5
VIM—In the Ring (Comedy)	20328
VITAGRAPH—Freddy the Fisher (Comedy)	20327

SATURDAY, APRIL 8, 1916.

ESSANAY—The Light-Bearer (Three parts—Drama)	20329-30-1
KALEM—The Record Run (No. 74 of the "Hazards of Helen" Railroad Series) (Drama)	20336
LUBIN—A Wise Waiter (Comedy)	z0332
SELIG—Along the Border (Drama)	20337
VITAGRAPH—Myrtle, the Manicurist (Three parts—Comedy) (Broadway Star Feature)	20333-4-5

General Film Company.

Advance Releases.

MONDAY, APRIL 10, 1916.

BIOGRAPH—The Tender-Hearted Boy (Drama) (Biograph-Reissue No. 44).
ESSANAY—The Strange Case of Mary Page No. 12 (Two parts—Drama).
KALEM—The Parasite (No. 3 of "The Social Pirates") (Two parts—Drama).
LUBIN—Otto, the Bell Boy (Comedy).
SELIG—Wives of the Rich (Three parts—Society Drama).
SELIG—Selig-Tribune No. 29, 1916 (Topical).
VITAGRAPH—The Hoydes (Drama).

TUESDAY, APRIL 11, 1916.

BIOGRAPH—The Man Who Called After Dark (Two parts—Drama).
ESSANAY—Millstones (Two parts—Drama).
KALEM—Millionaires by Mistake (Comedy).

WEDNESDAY, APRIL 12, 1916.

BIOGRAPH—The Stampede (Three parts—Drama).
ESSANAY—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—A Scenic subject on the same reel.
KALEM—Fashion and Fury (Comedy).

THURSDAY, APRIL 13, 1916.

LUBIN—The Greater Wrong (Three parts—Drama).
SELIG—Selig-Tribune No. 30, 1916 (Topical).
VIM—The Battle Royal (Comedy).

FRIDAY, APRIL 14, 1916.

KALEM—Romance and Riot (Comedy).
KNICKERBOCKER STAR FEATURE—Haunted and Hounded (Three parts—Drama).
VIM—The Sleuths (Comedy).

SATURDAY, APRIL 15, 1916.

ESSANAY—The Last Adventure (Three parts—Drama).
KALEM—The Race for a Siding (No. 75 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—Mr. Housekeeper (Comedy).
SELIG—The Beauty Hunters (Comedy).
VITAGRAPH—The Other Way (Three parts—Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

COMEDIES

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Mabel Normand, Charles Murray, Mack Sennett, Etc.

ARE AT YOUR GENERAL FILM EXCHANGE *NOW!*

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METRO PRESENTS
HAMILTON REVELLE
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THE HALF MILLION
BRIBE
A Metro wonderplay in Five Acts by
Harry O. Hoyt from William Hamilton
Osborne's "The Red Mouse"
Directed by Edgar Jones
Produced by
COLUMBIA PICTURES
CORPORATION

Calendar of Daily Program Releases

Releases for Weeks Ending April 8 and April 15

(For Extended Table of Current Releases See Pages 346, 348, 350.)

Universal Film Mfg. Company.

SUNDAY, APRIL 2, 1916.

	Serial No.
LAEMMLE—No release this day.	
L-KO—Caught On a Skyscraper (Two parts—Comedy)	01319
REX—Her Sister's Sin (Drama)	01318

MONDAY, APRIL 3, 1916.

NESTOR—How Times Do Change (Comedy)	01322
RED FEATHER PHOTOPLAY—Two Men of Sandy Bar (Five parts—Drama)	01321
UNIVERSAL SPECIAL FEATURE—Graft No. 17 "Queen of the Prophets" (Two parts—Drama).	01338

TUESDAY, APRIL 4, 1916.

GOLD SEAL—Lord John's Journal No. 5 "The League of the Future" (Three parts—Detective—Dr.)	01323
IMP—The Town That Tried to Come Back (Comedy)	01324
REX—No release this day.	

WEDNESDAY, APRIL 5, 1916.

ANIMATED WEEKLY—Number 14 (Topical)	01327
L-KO—For the Love of Mike and Rosie (Three parts—Comedy)	01326
VICTOR—The Little Fraud (Drama)	01325

THURSDAY, APRIL 6, 1916.

BIG U—Hungry Happy's Dream (Comedy)	01329
LAEMMLE—The Eyes of Fear (Two parts—Drama).	01328
POWERS—The Dance of Love (Novelty)	01330
—The Brush Industry (Educational)	01330

FRIDAY, APRIL 7, 1916.

IMP—Dare-Devils of War (Two parts—War-Drama)	01331
NESTOR—A Leap Year Tangle (Comedy)	01333
REX—The Still Voice (Drama)	01332

SATURDAY, APRIL 8, 1916.

BISON—Behind the Mask (Two parts—Drama)	01334
JOKER—His Highness the Janitor (Comedy)	01335
POWERS—No release this day.	

SUNDAY, APRIL 9, 1916.

IMP—Mignonette (Two parts—Drama)	01336
LAEMMLE—Bill's Wife (Comedy)	01337
L-KO—No release this day.	

MONDAY, APRIL 10, 1916.

NESTOR—Putting Her Foot In It (Comedy)	01340
RED FEATHER PHOTOPLAY—Brigadier Gerard (Five parts—Drama)	01339
UNIVERSAL SPECIAL FEATURE—Graft No. 18. "The Hidden City of Crime" (Two parts—Dr.)	01357

TUESDAY, APRIL 11, 1916.

GOLD SEAL—The Voice of the Tempter (Three parts—Domestic—Drama)	01341
IMP—Held For Damages (Comedy)	01342
REX—No release this day.	

WEDNESDAY, APRIL 12, 1916.

ANIMATED WEEKLY—Number 15 (Topical)	01345
LAEMMLE—The Brink (Drama)	01344
VICTOR—The Lathered Truth (Two parts—Comedy)	01343

THURSDAY, APRIL 13, 1916.

BIG U—No release this day.	
LAEMMLE—Public Approval (Three parts—Society Drama)	01346
POWERS—Some Fish (Comedy)	01347

FRIDAY, APRIL 14, 1916.

IMP—The Doctor of the Afternoon Arm (Two parts—Northwest—Drama)	01348
NESTOR—Some Honeymoon (Comedy)	01350
REX—The Toll of the Angelus (Drama)) (Reissue)	01349

SATURDAY, APRIL 15, 1916.

BISON—The Rival Pilots (Two parts—Railroad—Drama).	01351
JOKER—Hubby Puts One Over (Comedy)	01353
POWERS—The Stolen Melody (Drama)	01352

Mutual Film Corporation.

SUNDAY, APRIL 2, 1916.

	Serial No.
BEAUTY—Bumble's Job (Comedy)	04598
GAUMONT—See America First No. 29 "Charleston, S. C." (Scenic)	04597
—Keeping Up with the Joneses (Cartoon—Comedy)	04597
VOGUE—On a Still Hunt (Comedy)	04599

MONDAY, APRIL 3, 1916.

AMERICAN—Ways of the World (Two parts—Dr.)	04600-1
FALSTAFF—Ruining Randal's Reputation (Comedy)	04602
MUTUAL MASTERPICTURE DE LUXE—Haunted Manor (Gaumont—Five parts—Drama) (No. 89)	

TUESDAY, APRIL 4, 1916.

THANHOUSEH—Oh! Oh! Oh! Henry (Two parts—Comedy)	04603
VOGUE—Bungling Bill Detective (Comedy)	04605

WEDNESDAY, APRIL 5, 1916.

BEAUTY—Billy Van Deusen's Muddle (Comedy)	04607
GAUMONT—See America First No. 30 (Scenic)	04608
—Keeping Up with the Joneses (Cartoon Comedy)	04608
MUTUAL WEEKLY—Number 66 (Topical)	04606

THURSDAY, APRIL 6, 1916.

AMERICAN—Bonds of Deception (Three Parts—Drama)	04609-10-11

FRIDAY, APRIL 7, 1916.

CUB—The Winning Punch (Comedy)	04614
MUSTANG—Two Bits (Two parts—Drama)	04612-3

SATURDAY, APRIL 8, 1916.

FALSTAFF—The Professor's Peculiar Precautions (Comedy)	04613
MUSTANG—Under Azure Skies (Three parts—Western—Drama)	04615-6-7
MUTUAL MASTERPICTURE DE LUXE—The Traffic Cop (Thanhouser—Five parts—Drama) (No. 90)	

SUNDAY, APRIL 9, 1916.

BEAUTY—Art and Arthur (Comedy)	04619
VOGUE—Knocking Out Knockout Kelly (Comedy)	04620

MONDAY, APRIL 10, 1916.

AMERICAN—The Pendulum of Chance (Two parts—Drama)	04621-2
FALSTAFF—Sapville's Stalwart Son (Comedy)	04623
MUTUAL MASTERPICTURE DE LUXE—April (American—Five parts—Drama) (No. 91)	

TUESDAY, APRIL 11, 1916.

THANHOUSER—The Romance of the Hollow Tree (Two parts—Drama)	04624-5
VOGUE—Title not yet announced.	

WEDNESDAY, APRIL 12, 1916.

BEAUTY—Peanuts and Powder (Comedy)	04628
GAUMONT—See America First No. 31, "Historic, St. Augustine, Fla." (Scenic)	04629
—Kartoon Komics (Cartoon)	04629
MUTUAL WEEKLY—Number 67 (Topical)	04627

THURSDAY, APRIL 13, 1916.

MUSTANG—Silent Selby (Three parts—Western—Drama)	04630-1-2
MUTUAL MASTERPICTURE DE LUXE—The Leopard's Bride (Centaur—Five parts—Oriental—Drama) No. 92	

FRIDAY, APRIL 14, 1916.

CUB—Title not yet announced	04635
MUSTANG—The Awakening (Two parts—Western—Drama)	04633-4

SATURDAY, APRIL 15, 1916.

AMERICAN—The Wayfarers (Three parts—Drama).	04636-7-8
FALSTAFF—The Overworked Oversea Overseer (Comedy)	04639

AN APPRECIATION

Mr. Chester Beecroft has resigned after being in my employ for the past two years.

Mr. Beecroft has been the most able, honest, frank, capable, far-seeing, enthusiastic and resourceful helper I have ever had and I regret his decision to resign.

Mr. Beecroft's success in the future is assured by his unusual ability, and I do not know of anyone who can point to a longer list of achievements in a large way in his chosen field.

During the time that Mr. Beecroft has been associated with me a strong friendship has grown up which even his decision to travel in different paths cannot destroy.

Mr. Beecroft carries with him my best wishes and a key to the front door to be used whenever he wishes to return.

DAVID HORSLEY.

March 25th, 1916.

Stories of the Films

General Film Company

LUBIN.

THE FATAL BEAN (April 3).—The cast: Otto (Davy Don); Miranda (Patsy De Forrest); Nurse (Alice Mann). Written and directed by Edwin McKim.

Old Hiram Applecore lies dying of a complication of diseases. The doctors have given him up. Miranda, in the kitchen, is baking beans, despite the passing of Applecore. Just as Hiram is passing into the great unknown he catches a faint odor of bean. The first whiff almost sends him over the mysterious barrier, but he rallies sufficiently to send for Miranda. He begs as a last dying wish for a spoonful of beans. Miranda rushes quickly to the telephone and asks the doctor's advice. Old Doc Beazer replies that as long as he must die, a spoonful of beans will make but little difference. Miranda, therefore, complies with the dying wish of Applecore.

At first Applecore is only able to eat the tiniest fraction of the bean. As the first installment of the food reaches the gastronomic apparatus he revives. At the sixth spoonful he has recovered sufficiently to kiss Miranda. At last he is dressing for the street. He flings the medicines out the window, hitting the undertaker on the head, who is rushing to do his duty. Then Applecore rushes to the doctors to tell them of his wonderful discovery; but they rush away in terrible fright, thinking that the gaost of Applecore is abroad.

Applecore decides to exploit what he thinks is a great discovery. He has Miranda buy up all the beans in the neighborhood and has Miranda undertake the colossal task of baking them. He promises Miranda to marry her for her share in this patent medicine scheme. Applecore converts the result of Miranda's cooking into pills. He invents a device in which he dumps the beans. They come out as white pellets. Applecore disguises himself as a doctor, hires a horse and buggy and rides into town, sets up his platform and expounds the value of his discovery. He brings with him clever confederates who mix with the throng. They are lame, ill and otherwise, but recover on the administration.

The local doctors hold a conference and call on the Chief of Police. They have Applecore arrested and thrown into jail for practicing without a license. He is fed on beans, much to his discomfiture.

THE RETURN OF JAMES JEROME (Two Parts—April 4).—The cast: Cal McCall (Lamor Johnstone); Roger Winton (George Routh); Lee Ditson (Melvin Mayo); Joyce, his daughter (Violet MacMillan); Lorna Bates (Adda Gleason); Native (Jay Morley); Captain Moore (William J. Spencer). Written by Maude Thomas. Directed by Edward Sloman.

Cal McCall is the assistant shipping clerk in the office of Roger Winton, a wealthy ship owner. In a quarrel over some bills with the old head clerk, Diston, Cal is discharged, and Captain Moore, the other party to the quarrel, leaves to take the matter up with Winton. Joyce, Ditson's daughter, is secretly in love with Cal, and is very unhappy over the conference. Cal is betrothed to Lorna Bates, the private secretary of Winton, but Lorna succumbs to her love of beautiful things, and when Winton proposes, accepts him. After his discharge Cal calls on her, and she returns his ring. Utterly disheartened, Cal proceeds to drown his troubles in drink.

Meanwhile, Winton goes with Captain Moore to argue with Ditson about the bills. Ditson, angered, would strike Winton, but the latter fells him with one blow. The old man does not rise, and Moore makes the awful discovery that he is dead. Winton is horror-stricken but he sees a way out when Cal drunkenly staggers into the room, having been attracted by the lowering of a shade. Winton knocks him unconscious and then has Moore take him on board the Vinnie, which sails that night. The next day the papers announced Cal as the murderer of Ditson.

When Cal comes to, the Vinnie is far out at sea, and Captain Moore makes him believe that he killed Ditson while drunk. A month later, Winton and Lorna are married, and she immediately starts to indulge in great extravagance. Cal makes his escape from Vinnie by a dive, and Moore thinks he has been drowned. But a native of a tropical isle finds Cal unconscious on the beach and carries him home. After a delirious fever of some weeks, Cal's hair has turned snow-white, and he is much changed in appearance. He finds that the natives of the island possess quantities o' pearls, the value of which they are ignorant.

A year later Cal, now known as James Jerome, has amassed a fortune from his pearl fisheries. Captain Moore stops at the island on one of his trips, and comes face to face with Cal. The latter forces him to sign a confession which states that Winton is the real murderer of Ditson. In a storm shortly afterward the Vinnie is wrecked, and the crew perish. Winton receives this news with mingled feelings of joy at the thought that his crime will never be known, and worry at the loss of the boat, for Lorna's extravagances are rapidly ruining him. And then to the city comes the wealthy Mr. Jerome. Lorna and Winton both think of Cal McCall when they see him, and yet Jerome is very different.

Cal is not long in wreaking his vengeance. As Jerome, he breaks Winton on the stock exchange, and the latter is forced to accept an humble position in the shipping office he once controlled. Cal lives in Winton's home, and Joyce is his secretary. Joyce finds herself loving the man who reminds her of Cal McCall, and her love is returned, unknown to her.

But Cal's vengeance is not yet complete. He invites Winton and Lorna to a reception given at their former home, and Lorna is forced to pawn her jewels to buy a simple evening dress for the occasion. Cal tempts them by showing them his collection of pearls. Winton sees the collection, worth a small fortune, placed in the secret safe of which he knows the combination. Cal's plan works. Winton tries to steal the jewels, and finds Captain Moore's confession in the safe. As he reads it in utmost horror, Cal's faithful native shoots him as a burglar. Before the assembly of guests, Cal states his true identity, and leaving Lorna to mourn over her past follies, finds happiness with Joyce.

BIOGRAPH.

THREE FRIENDS (Reissue—April 3).—The cast: The Bachelor's Club (Henry Walthall, Lionel Barrymore and Jack Dillon); the Girl (Blanche Sweet); the Friend (Harry Carey).

Joe's marriage came as a surprise to Tom and Bill, with whom he had sworn that no woman should ever break up the bachelors' club. Tom couldn't forgive. Made foreman of the shop, he picked a quarrel with Joe, then discharged him and gave him a bad name. Starvation confronted the little family. They determined to die. Then Bill came back to town, heard by chance what Tom had done, and reached Joe's home in time to avert a tragedy. Thereafter the club met regularly in Mrs. Joe's parlor instead of Heinie's saloon.

PATHS THAT CROSSED (Three Parts—April 5).—The cast: Thomas Mandell (Charles H. Malles); Mrs. Mandell (Adelaide Woods); Mrs. de Lisle (Claire McDowell); Ruth Mandell (Vola Smith); Clyde de Lisle (Jose Ruben); the Actress (Hazel Henderson).

Thomas Mandell deserts his wife and Ruth, his little daughter, for an actress. Then when the actress has been stripped of her money he abandons her to poverty. He establishes himself in a city under another name. He becomes prosperous enough to join a fashionable club which gives him entree into society. Then, through his son, Clyde, he meets Mrs. de Lisle, a rich widow. Mrs. de Lisle is the childhood chum of Mandell's abandoned wife, but he doesn't know that, nor does Mrs. de Lisle know that Mandell is the husband of her old friend. For some strong reason she admires this man, and before long they are tentatively engaged—but Clyde, her son, will have nothing to do with him.

In the meantime, Ruth has left her mother and has gone upon the stage, and is known as "Glory West," a star. Clyde meets her. They fall in love, neither of them knowing anything of the other. Clyde takes Glory to his home, where she is snubbed by his mother and insulted by Mandell—her own father. Clyde and Glory marry at once. Glory lives in a fashionable apartment house, which is owned by the actress her father abandoned.

Mandell, whose only thought is Mrs. de Lisle's money, calls on Glory in her dressing-room to urge her to marry Clyde, knowing that Clyde's mother will disinherit him in that case. Presuming that all actresses are alike, he takes Glory in his arms. Clyde comes in at that juncture and promptly knocks him down. In the heat of the moment, Clyde betrays the fact of their marriage. Mandell tells Clyde's mother of the marriage. The distracted woman sends for Glory's mother, her old chum, and the two women descend upon the apartment house, only to find that fate had brought their own children together.

When Mandell comes to join them, he is recognized by the actress, who secretly summons the police. When he enters Glory's apartment one can imagine his consternation—despised by his deserted wife—scorned by his prospective one, he retires in confusion only to find himself in the arms of the law.

KNICKERBOCKER STAR FEATURES.

THE MILLIONAIRE'S SON (Three Parts—April 7).—The cast includes: Myrtle Reeves, Richard Johnson, Frank Erlanger, Gladys Webber, Clifford Gray, Bert Crapoe, Ruth Lackaye, Les Willis and Gypsey Abbot.

John Haley, a former employee of an iron mill, leaves for the city in search of employment, his wife and baby remaining at home. In the city, Haley gets into serious trouble and is sentenced to prison for twenty years. In desperation, Jane, Haley's wife, seeks employment as a nurse in the rich home of Barry, the owner of the steel mill.

A fire occurs in the home of the mill owner. Haley, having escaped from prison, comes on the scene and misunderstanding the orders of his wife, he takes the baby of the mill owner away as his own. He learns later of the death of his wife and baby in the fire. The baby is left at the home of the Grants, where it is adopted and raised, while Haley, caught by the police, is forced back to finish his unexpired term in prison.

Years later, the millionaire's son, known as the son of Mrs. Grant, is a laborer in the mills controlled by his own father. Difficulties arise and the boy takes the part of the struggling laborers. The young son of the millionaire shares his father's feelings toward the restless employees. At the same time he is in love with Jane Grant, foster-sister of the millionaire's son.

Troubles begin in the mills, resulting in a severe fight between the two boys who are in reality brothers. The tragic shooting of the lost brother leads to identification and a happy ending for all involved.

SELIG.

SELIG-TRIBUNE NO. 21 (March 13).

Cambridge, Mass.—The Harvard Varsity crew work into proper physical condition by using the stationary rowing machines in the gymnasium tank.

Montreal, Canada.—Fire destroys the historic old Grand Trunk Railway station here, erected in 1886, at a cost of half a million dollars.

At Sea with the U. S. Fleet at Guantanamo Bay.—Awaiting on the U. S. S. Louisiana, final preparations for spring target practice, the Selig-Tribune staff correspondent has a chance to show routine life aboard battleships.

Berkeley, Cal.—Thirty three hundred University of California students celebrate their traditional "Labor Day" building a trail from the Greek theater to Charter Hill, six hundred feet above the main campus.

Doiran, Greece.—Just behind the French front, this little town is the hospital center for French soldiers, wounded in their efforts to reinforce the Serbian army against their invaders.

Kraguyevatz, Serbia.—Heroic Serbian soldiers and equally heroic non-combatants await the signal to abandon, possibly forever, their little homes to the mercy of the conqueror.

Quincy, Mass.—The U. S. torpedo boat destroyer "Sampson," named after Admiral Sampson, is launched here in the presence of navy officials and distinguished guests.

Montreal, Canada.—The seventy-third battalion, which is on the eve of starting for the front, is reviewed by Governor Whitman of New York and Brigadier-General Wilson of Canada.

En route to Tampa with the Cubs.—Mordecai Brown pours oil on the troubled wheels.—Gene Packard, Mike Doolan and other "Cub" stars indulge in a pie-eating contest, preliminary to the pennant-winning contest.

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SELIG-TRIBUNE NO. 22 (March 16):
New Orleans, La.—The Mardi Gras this year is marked by the exceptional splendor of the gorgeous floats.

Washington, D. C.—Secretary of the Treasury McAdoo leaves on the Mayflower to join at Hampton Roads the International High Commission of which he is the head. President and Mrs. Wilson see Secretary McAdoo off on his trip to Argentina.

Salonika, Greece.—Immediately after the occupation of this city by the Allies, an aviation corps of the French forces unpack their aeroplanes and reconnoiter over the city.

Los Angeles, Cal.—Thirteen of America's foremost speed kings battle for supremacy in the one-hundred-mile auto race before 50,000 spectators at Ascot Park here.

Washington, D. C.—On the day that President Wilson decides to send a punitive force into Mexico, Newton D. Baker, the new Secretary of War, takes his oath of office.

Columbus, N. M.—Members of the Twentieth U. S. Infantry, stationed at El Paso, are said to be going to bear the brunt of the advance into Mexico. Two thousand of Uncle Sam's sturdy boys in the cavalry will precede the infantry. Francisco Villa, hunted by 8,000 American soldiers, slayer of American civilians, raider, bandit and scourge of the border, who has been the cause of the abandonment of "watchful waiting." General Frederick Funston, whose capture of Aguinaldo in 1900, is guarantee enough of his effort to deliver Villa to justice.

San Francisco, Cal.—The Naval Militia here take possession of their newly-acquired training ship, the historic Oregon. In the event of Mexican invasion these boys may play important roles.

Tampa, Fla.—Natives here turn out in force to watch the first day's practice of the "Cubs" which necessitates many "limbering up" exercises.

THE DEVIL, THE SERVANT AND THE MAN (Three Parts—April 3).—The cast: Franklyn Foster (Guy Oliver); Alice, his wife (Kathlyn Williams); The Baby (Jean Fraser); Thelma Gordon (Lillian Hayward); Edith Travers (Vivian Reed); Dr. Loraine (James Bradbury). Directed by Frank Beal. Written by Anthony McGuire.

Franklyn Foster, a noted young surgeon, because of the stress of overwork, resorts to stimulants much to the sorrow of his wife, Alice, who next to their little daughter idolizes her talented husband. Thelma Gordon, a woman of doubtful reputation, calls for "the best surgeon in the city" when her little dog sustains a broken leg. Foster answers the summons. When he finds that it is a dog he has been called to attend, he tells Thelma Gordon that her presumption is unpardonable. As time passes, Thelma Gordon calls at Dr. Foster's office to thank him for setting the dog's leg, and to request her bill. Dr. Foster refuses any remuneration and tells the woman, "I would do as much for any stray cur. The incident is closed." The woman, enraged at what she terms humiliation at the hands of Dr. Foster, vows to be revenged.

Dr. Foster, near a collapse from overwork and the continual use of stimulants, is ordered to the mountains for at least a month. Thelma Gordon reads of Dr. Foster's plans in a newspaper. She follows him into the wilderness. She succumbs in a fierce snow storm, and, rescued by Dr. Foster, is taken to his hut. In the morning it is found that they are snowbound. In the days that follow Thelma Gordon exerts all her feminine wiles to gain the love of Dr. Foster, and he becomes infatuated with her.

At the end of a month Dr. Foster returns to his home in worse condition than when he left. He neglects his business for the woman. In the early morning after a night of dissipation, Dr. Foster returns to his home. His wife, who has sat up waiting for his return, has fallen asleep in a chair. The intoxicated man falls asleep and dreams that the Evil One visits him and shows him the end of the broad way that leadeth only to destruction. The Evil One shows Dr. Foster in his dreams, his loving wife in the arms of another man, because she has been driven to desperation by one who should be her lover and protector.

Dr. Foster awakens with a start. He sees his faithful wife sleeping peacefully in the chair exhausted by her long vigil. He goes to her, sinks upon his knees at the side of her chair, and as she awakens he takes her in his arms. Womanlike she forgives him the past, and with their little daughter they are happy again.

ALONG THE BORDER (April 8).—The cast: Tom Martin (Tom Mix); Grace (Victoria Forde); Buck Miller (Sid Jordan); Delgado (Joe Ryan); Jim Williams (Joe Simkins). Written and produced by Tom Mix.

Grace, daughter of Jim Williams, a ranch owner, and Tom Martin, a Texas ranger, love one another. Buck Miller is the disappointed rival in love. Buck swears vengeance and plans with Delgado, a Mexican outlaw, to capture Grace and her father and hold them for ransom.

Grace makes her escape and tells Tom and his pals of the outlaws' action. Tom, Grace and the boys then go to the rescue of Jim Williams. Delgado, the outlaws and their prisoner take refuge on an abandoned ranch. In the fight that ensues between the cowboys and the outlaws, all the outlaws but Delgado are killed. Delgado attempts to escape on a horse, but Grace sees him and kills him with a shot from her revolver. Tom finds Jim Williams safe in a cellar of the ranch to the joy of Grace. Tom then takes Grace in his arms.

KALEM.

THE SOCIAL PIRATES (Episode No. 1, "The Little Monte Carlo"—Two Parts—March 27).—Mona and Mary save Stella a former chorus girl from death, and after hearing her pitiful story determine to deal justice to Holbrook, a fashionable man-about-town and cause him to right the wrong he has committed. By a clever ruse Mona succeeds in placing herself in Holbrook's path and he becomes smitten with her, planning in his vanity to use her as he had Stella.

At a gay New Year's Eve party Mona and Holbrook, by well-planned accident, meet Mary and the combined parties decide to finish the night at "The Little Monte Carlo," a supposed fashionable gambling house which has really been fitted out by "The Social Pirates" as a trap for Holbrook. The first step in their scheme is successful and Holbrook is separated from a goodly sum of money, which places him in a position to fall a ready victim to the further snares of the sharp-witted girls. There is excitement and laughs in the succeeding scenes which show Holbrook induced by a clever ruse to make Stella his bride, a step that he thinks he is taking voluntarily and to aid his own selfish plans.

THE SOCIAL PIRATES (Episode No. 2—"The Corsican Sisters"—Two Parts—April 3).—The cast: Mona Hartley (Marin Sais); Mary Davenport (Ollie Kirkby); James Harrasford (Thomas Lingham); Nona's accomplice (Paul C. Hurst); King of the Nile (Frank Jonasson). Written by George Bronson Howard. Produced by James W. Horne.

Harrasford is the type of conceited man-about-town to whom woman's affections are but a toy. Mona and Mary set out to teach him a lesson. Mona succeeds in becoming acquainted with him and declares that she is a Corsican living with her younger sister. Harrasford calls on Mona, and his fickle affections lead him into the trap of showing too much attention to Mary. A number of thrilling events keep Harrasford in a maze of excitement between the two girls, who, as temperamental Corsicans, are intense in love and hate.

Finally Harrasford plans to flee with Mary and arranges to meet her at ten o'clock at his apartment. At ten o'clock the bell rings—and Mona appears. She is closely followed by a detective, who forces from her a confession that she has killed Mary in her jealous rage. Harrasford—facing arrest as an accomplice—secretly passes a bribe to the detective who allows him to escape when they reach the street. Harrasford has barely turned the corner in his panic-stricken flight when Mona and the detective—who was really an accomplice—join in a hearty laugh and in a few moments Mary arrives to add to the rejoicing over the success of the plan to humble the conceited heart-breaker.

HAM AND THE HERMIT'S DAUGHTER (March 28).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); the hermit (Porter Strong); His daughter (Norma Nichols); the hermits wife (Julie Cruze); the autoist (Victor Rottman).

Ham and Bud are surveyors, and they stumble across May, the daughter of the hermit, who has never seen any man other than her father. "You are so beautiful," she tells Ham. All is joy and gladness for the two surveyors till they run afoul of the hermit. He leads them a merry chase, filled with laughs and excitement, until they are blown 999,999 miles in the air when they attempt to make way with his store of gold. Meanwhile an autoist who was lost in the woods has met May and it is love at first sight.

THE TRAILING TAILOR (March 29)—The cast: Kitty Gotrox (Ethel Teare); Harry (Jack MacDermott); his tailor (Gus Leonard); Gerald (Victor Rottman). Produced by William Beaudine.

Harry, Kitty's favored admirer, loves her in spite of her money. He is a hall-room Beau Brommel, with a tailor who is socially ambitious. When Harry's attempt to press his own trousers results disastrously, he quickly grabs at the opportunity to get a new pair by introducing his tailor to the socially elect at Kitty's function. The tailor is bumptious and flirtatious, and Harry is prevented from coming to Kitty's assistance by a two-foot long bill which the tailor is ever willing to display. It all ends in a lively mix-up which finds both Harry and the tailor out on the sidewalk, with Gerald, another admirer of Kitty's in the seat of favor.

ALMOST A HEROINE (March 31).—The cast: Sis Hopkins (Rose Melville); Jack Purdy (Arthur Albertson); his wife (Mary Kennedy); Sis' lover (Henry Murdock); the kidnapper (Robert Ellis); Jack's parents (Richard Purdon and Olive West); A. R. Van Winkle (Frank Minzey). Author, Frank Howard Clark. Producer, Robert Ellis.

Sis' admirer presents her with a pet pig, which she christens "Baby" with much elaborate ceremony. Later, when she takes "Baby" out for an airing in the family baby carriage, a desperate character who has had a run-in with the father of the house decides that this is his opportunity to get even and he kidnaps the carriage, unaware of the real identity of its occupant. Sis returns to the house with the news that "Baby has been stolen," and the family decides that it is the real pride of the house when in reality that lusty youngster is at his grandparents' home. It's just one exciting occurrence after another then in the effort to locate the kidnapper, while the latter character has discovered that he too has been foiled. With the aid of her lover Sis succeeds in retaking "Baby" however, before he has become "roast pig," and the return of the real infant settles the household.

THE TRAPPING OF "PEELER" WHITE, No. 73 of "The Hazards of Helen" (April 1).—The cast: Helen, the operator (Helen Gibson); "Peeler" White (True Boardman); Dick Benton (Percy Pembroke); "Diamond Joe" (Roy Watson); Burns (Harry Schum). Author, Herman A. Blackman. Producer, James Davis.

Dick Benton is making a game attempt to start life all over again, after escaping from prison where he was confined for a crime he did not commit. "Peeler" White, who was really guilty, and who aided Benton to escape without telling the reason for his interest, stumbles across the young man who is now an express messenger.

"Peeler" threatens to disclose his knowledge unless Benton aids him in a fake hold-up. The young man pretends to be a willing victim, but really warns the railroad detectives and "Peeler" and his companion find themselves in a trap on the train the following day. They turn the tables on the sleuths, however, and throw one of them from the speeding train. The detective succeeds in sending a warning down the line, and when Helen receives it she decides to make a bold attempt to capture the culprits.

Speeding to the bridge, she arrives there before the train and drops to the top of the onrushing cars. Throwing a noose of the rope she carries over the ventilator of the baggage car she then swings through the air and in the door of the car. Covering the crooks with her revolver she signals ahead to the engineer and the train is brought to a stop. The capture of "Peeler" also results in clearing up the mystery of the crime for which Benton was jailed.

VIM.

MAMMA'S BOY (April 6).—'Way back in the woods, Plump and Runt, the apples of their mother's eye, work on the farm. Unfortunately, their pranks get them into trouble with the neighbors and as mother takes in summer boarders, the boys are always in hot water. One of the guests, an old grouchy dyspeptic, is the object of their attention. The arrival of a golfing enthusiast diverts their ideas into new channels and they forthwith steal his clubs and proceed to play the "ancient and noble game." The fact that the balls are missing does not in any way prevent our heroes from becoming champions for they use all the available eggs they can find.

Their first shot flies far and true, finding a billet in old grouch's face. The second hits their distracted mother as she is doing the

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family wash, while the third puts to flight a jovial party of picnickers. Tried beyond all patience and hoping that the change will improve them, mother arranges for them to visit her brother, a captain of police, and they depart for new lands to conquer.

In the city, they make a slight mistake in the directions given to them and enter a strange house, where they find a nice dinner awaiting. Putting an end to this, they feel tired and enter a bedroom and go to sleep. They are rudely awakened by the owner's entrance, who promptly empties his gun and chases Plump out in the streets. Runt, from under the bed, crawls into the place vacated by his pal and again goes to dreamland, only to be aroused out by the horrified screams of the wife. Up and down the street they are chased, finally captured and haled to court where they discover the presiding officer to be their much sought relative, and the old boy, listening to their story, promises that he, at least, will give a good time to mamma's boys.

IN THE RING (April 7).—Jabbs having bet all his capital on the Gashouse Kid to win in the fight with Locomotive Steve, decides to safeguard his chances by hiring Pokes to referee the bout. On the evening of the fight Jabbs acting as the Fixer, enables Pokes to escape from the vigilant eye of Mrs. Pokes, by telling that lady that he is bringing Pokes to attend a Strawberry Festival. Pokes takes his place in the ring and tries his hardest to aid Jabbs' fighter to win, but only succeeds in having the latter knocked out.

Chagrined at his failure to help his friend, Pokes puts on the gloves himself and starts to fight. After some rapid fighting, Locomotive Steve delivers a terrible blow on Pokes' jaw, and Pokes is knocked unconscious. The club is raided, and Pokes and Jabbs with the other principals are arrested. When brought before the Magistrate, Jabbs still continuing in his role as Fixer, whispers in the Magistrate's ear, whereupon the Magistrate immediately discharges the other prisoners, but sentences Pokes and Jabbs to five years at hard labor.

The wives believing that their husbands are away in the country recuperating from a severe attack of strawberry rash, join the Women's Reform League and visit the County Jail. Here Pokes and Jabbs, now prisoners, are ordered by the Warden to wait on the table where the wives are being feasted by the Jail Officials. Infuriated by the Warden's attentions to their wives, Pokes and Jabbs start in to assault the unfortunate Warden and are ordered by him to receive cold water treatment.

When the hose is turned on, Jabbs succeeds in eluding the guards, and getting possession of the hose, turns it upon the officials and after chasing them up the prison corridor, starts in to drown poor Pokes. When the water hits Pokes he begins to revive and opening his eyes finds himself still in the ring with Jabbs anxiously throwing water into his face and the other principals all grouped around him praying for his recovery.

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GOLD SEAL.

THE JOURNAL OF LORD JOHN, No. 5, "The League of the Future" (Three Parts—April 4).—The cast: Lord John (William Garwood); Maida Odell (Stella Razeto); Rameses (Al. MacQuarrie); the head sister (Laura Oakley); Nora Esterbrook (Margaret Mayburn); Steve Hardy (Juan De La Cruz); Philip Wharton (T. D. Crittenden). Scenario written by Harvey Gates. Produced by E. J. La Saint.

Lord John Hasle still resides near the Gray Sisterhood. Though he is loath to call in the police, he is convinced that there are some concerned with the Sisterhood who are conniving against Maida Odell, who has joined to devote a year to charity.

In New York, Nora Esterbrook, an old school friend of Maida, is affianced to Steve Hardy, a hot-tempered, jealous young man. Philip Wharton, the prosecuting attorney, is in love with Nora. Steve becomes jealous of Wharton and on an evening, after he has quarreled with his girl, visits Wharton in his office and instructs him to cause his attentions to Nora. There is a quarrel, and Steve's gun, accidentally fired, is taken from him. Steve departs.

Several hours later Philip Wharton is discovered dead in the office. Near him is the exploded gun belonging to Steve. The picture of Nora also is found and that with the testimony of the janitor, who testines to having heard a shot and seen Steve leave the building, leads to Steve's arrest for murder. Nora seeks out her friend, Maida, for aid and advice. Maida and Nora visit Lord John and interest him in the case. Lord John is only too glad to befriend the girl he loves. It is shown that the head sister is loath to allow Maida to leave the Sisterhood. She informs Rameses, her brother, of what has happened. Rameses is an Egyptian hypnotist, who has a mission of revenge to carry out against Maida's family.

At the detective office Lord John learns that Wharton had received threatening letters, advising him to cease his prosecution of one Mike Dorgan. These letters are signed by the "League of the Future." With the chief of police's permission, Lord John visits the scene of the crime, and discovers evidence of another bullet having been fired. The bullet from Steve's gun is imbedded in the wall at an angle which precludes the belief that this gun fired the fatal bullet. But in the book-shelf, buried among books, Lord John finds another bullet, which, according to the angle from which it was fired, must have come through the window from the roof of an opposite office building.

Meanwhile, according to Lord John's instructions, Maida in her capacity as a charity sister, has visited Mike Dorgan. She informed him of the death of Wharton and noted his satisfaction. As she is about to leave, she sees a man named Tony, who is waiting to visit Dorgan. With the keeper, she follows him to the cell, where, unobserved, she notes that he wears a coat which does not match his trousers. Lord John has, during this time, investigated the roof on the opposite building. He discovers a piece of clothing on the fire escape evidently torn from a pair of trousers. Maida joins Lord John and reports her success. She examines the piece of cloth Lord John has found and declares that, if she remembers right, it matches closely the pants worn by the stranger visiting Dorgan. Tony is captured. At the detective's office Lord John explains to the group about the finding which led to Tony's capture. Together they visited his room while he was out and found there the coat matching the cloth found on the fire escape. Also they found bullets which matched the one found by Lord John in Wharton's office and overlooked by the police. Lord John startled Tony by a demand to know where and how he tore the suit. Tony is finally made to confess. He tells how he was elected in the "League of the Future" to strike the blow against Wharton; how he found his way to the top of the building and fired the fatal shot, using a Maxim silencer, and how he later hid the gun down a manhole. The next morning he read that Steve had been apprehended. This gave him courage and he could not resist the temptation to visit Dorgan and gloat over his success. Lord John tries to learn more of the "League of the Future," but Tony, afraid to incur the league's enmity, will tell nothing.

Nora arrives and is taken into the arms of Steve, freed through Tony's confession. Lord John accompanies Maida back to the Gray Sisterhood and tries to dissuade her from returning. But Maida is unconvinced that the sisterhood is an evil organization. Lord John makes record in his journal of his fear that perhaps the mysterious Rameses is back of the "League of the Future."

UNIVERSAL SPECIAL FEATURE

GRAFT (Episode No. 17—"Queen of the Prophets"—Two Parts—April 3).—The cast: Robert Harding (Richard Stanton); Stanford Stone (Glen White); Dorothy Maxwell (June Novak); "Boss" Mead (Andrew Arbuckle); Tom Cross (Fred Hearne); Madam Del Rae (Gypsy Sartoris); Dorothy's Maid (Yona Landowska).

Harding has been elected mayor. The defeated party has retained enough aldermen to make them a power in local politics. They wish to put through a deal awarding the contract for a bridge across the river, which will mean millions of additional cost to the taxpayers and a big slice of graft for the party. In order to jam this contract through, it is necessary that the mayor be absent from the special meeting that has been called to consider the matter, for he is sure to oppose it.

In order to understand the plan adopted by the politicians for Harding's capitulation, it is necessary to state that the first act of the new mayor was an order to rid the city of the army of fortune tellers, seers, prophets and the like. The action of the mayor has stirred up a feeling among this class of grafters that amounts to murderous fury, so the leader had no difficulty in getting a few of their number to act as his catspaw.

The plan is this: A letter is sent to Harding, signed by a voter, stating that his orders regarding the fortune tellers is not being carried out—that his police force is taking graft and letting them continue business, that if he wants positive proof of this to call at a certain address at eight o'clock that night and see for himself. The special meeting of aldermen is called for nine o'clock the same night. They figure that Harding, being of an investigating turn of mind, will call at the appointed time. A beautiful seeress, Mme. Del Rae, is to receive him, charm him and, figuring Harding is not made of ice, to put him in a compromising position in which he is to be discovered by members of the political party. Their silence is to be the price of his absence from the meeting.

Harding receives the letter at the same time that a citizen is making a complaint of Mme. Del Rae's establishment. He decides to personally investigate. Stanford Stone calls on the madam, and finds her furious at having received a notice from the mayor to close up her establishment. Stone pays madam liberally and asks her to help him in his scheme to secure Dorothy Maxwell. Then he scribbles under the notice received by madam: "Call at Madam Del Rae's and get evidence against the place. Thanks in advance. (Signed) Harding." This note he dispatches at once.

Dorothy receives it, and, pleased to be of help to Harding, hurries to the place. The chloroform cap, which Madam Del Rae has ingeniously suspended from the ceiling, descends as she sits at madam's table and she is rendered unconscious. Stone is about to remove her when Harding arrives to investigate. Stone conceals himself in an inner room. Dorothy recovers and rushes to Harding for protection. In the fight that follows, Stone escapes through a window. Harding arrives at the meeting of aldermen in time to prevent the jamming through of the bridge contract.

On returning home that evening Harding meets an old friend, Tom Cross, who is down and out through his craze for liquor. Harding takes him to his apartment intending to put him on his feet again. During the night Cross gives way to his craving, steals Harding's clothes and money and proceeds to get drunk.

Boss Mead and Stone are both angry at being outwitted by Harding. In the fight at madam's she was killed by falling into an electric chair trap fixed for Harding. Mead and Stone propose to swear out a warrant for Harding's arrest and accuse him of killing the woman. This warrant is to be sent just as Harding is about to review the Shriners' parade.

As they walk past the city hall late that night, they see a workman building a temporary platform from Harding's window on which he may review the parade. They take the workman to an all-night saloon and bribe him to make the platform unsafe. Cross, lying drunk in the saloon, overhears the plot and tries to call up Harding to warn him, but the latter, angry at the man's weakness, will not listen. The next day just before the big parade, madam's assistant accuses Harding of her murder. Cross, who has come to his senses and has tried to warn Harding, only to be thrown out of the office, comes back at this juncture and declares he is the man wanted. Harding gave him a suit of clothes and those

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people took him for the mayor. He holds out his hands for the manacles. Boss Mead, seeing that his first plan is going to miscarry, calls to Harding to hurry out on the platform as the parade has started. Cross jumps between Harding and the window, accusing Mead of the plot to kill Harding by making the platform unsafe. Mead springs at Cross to try and stop his mouth. In the struggle both step on the platform and go crashing down to death. The leader of the political grafters has been removed.

LAEMMLE.

THE EYES OF FEAR (Two Parts—April 6).—The cast: George Woodward (Rupert Julian); Mangus Keating (Gilmore Hammond); Edward Federmuss (J. P. Connley); Maria, his wife (Elsie Jane Wilson); Una, a servant (Yona Landowska); Cayanan, her father (Pete Gerald). Scenario by Earl R. Hewitt. Produced by Rupert Julian.

Mangus Keating, an American, is in charge of civic affairs at Santo Thomas, in the Panama Canal Zone. He counts among his friends Edward Federmuss, of the Department of Education; Maria, his wife, and George Woodward, who represents an English trading company. Woodward has been in the tropical climate of Panama for quite a period, and, like many others, the atmosphere of the place has changed his nature so that he has little real manhood left. For a long time numerous meaning glances have passed between Woodward and Mrs. Federmuss. This has been quietly observed by her husband.

Woodward has been having intimate relations with Una, a native girl, who acts as one of his house servants. It is to her he turns after a day with Keating, Federmus and the latter's wife. The difference between Federmuss and Woodward has upon this occasion almost amounted to an open denunciation of the former. In the weeks which follow Woodward is "cut" by Federmuss upon every occasion.

Tiring of Una, Woodward has discharged her, and she has returned to her father's home, when it becomes evident that Woodward has wronged her. Her father bids her go to Woodward and endeavor to have him right the wrong by marrying her. But the evil-doer will not listen, and she finally kills herself.

When Federmuss goes to the presidente, Woodward calls upon Marie in regard to a note he received from her saying that sometime she hopes to beg his forgiveness for the jealous actions of her husband. She finds his forgiveness is easily gained, but when he becomes rather forceful in his demonstrations toward her, she commences to fear the man. A terrific struggle follows, when Woodward tries to embrace her against her will. At this moment, a hand appears through the curtains and fires a revolver. Woodward is mortally wounded. Keating hears the shot and goes to the door of the Federmuss house. Woodward lies face downward upon the steps. Federmuss stands with a revolver in hand. Maria is hysterical. After a hasty examination, Keating orders the body attended to and places Federmuss under arrest.

Maria realizes what will happen to her husband if she does not do something to clear him. There is but one way, she must sacrifice herself. To better impress Keating with what she is capable, she arrays herself in all the gaudy finery at hand and seeks his presence. She tells him that her former statement, that her husband was at home in bed at the time of the crime, was incorrect; that he had gone to call upon the Presidente; that she and Woodward had taken advantage of his absence by appointment, but that her husband had returned too soon, and had killed the wrecker of his home. Keating reminds her of the gravity of her offense, but says her husband will be cleared by her statement. Hoping to clinch her story with Keating, she offers herself to him in exchange for the freedom of her husband. Keating realizes the depth of the woman's love for Federmuss. Federmuss, who has been listening to the whole conversation from the adjoining room, rushes in. He has heard enough. He surveys the pair with accusing glance. Keating is not in the least disturbed and tells them that there was also a certain Cayanan man who had a grievance—and his revenge. He orders Cayanan brought in from the next room where he has been held a prisoner, bound. The old man, who is Una's father, then tells his story of how he had followed Woodward intent upon revenge; had seen him endeavor to force his attentions upon Mrs. Federmuss, and had shot him, thus preventing one crime and avenging another. This clears the situation and husband and wife are reconciled.

BILL'S WIFE (April 9).—The cast: Sally Smith (Myrtle Gonzalez); Jimmie (Frankie Lee); Mr. Grouch (Alfred Allen); Butler (Val. Paul); Maid (Ruby Cox). Written and produced by Lynn Reynolds.

Mr. Grouch had a well established bachelor household. One lovely day the entire household are in good spirits. The butler, maid and cook greet each other with smiles and the day promises to be a happy one. Several days before, the owner had promised to let the servants have the house for a party that evening, and they are full of laughter. Unfortunately Mr. Grouch wakes up that morning peeved. Soon the entire household is in a state of gloom.

Sally Smith and her little brother live together and they find it a hard matter to always make both ends meet. Jimmy attends school during the day Sally learns that Mr. Grouch has fired his secretary and applies for the position. She is taken to Grouch, who sits like a frozen iceberg, and even the girl's inherent friendliness receives a shock. She is abruptly told that she is too pretty for the place and dismissed, Her departure is made pleasant by the butler, who remembers her smile, and tries to cheer her up.

That evening Grouch takes a ride in his car. Due to the atmosphere of grouch surrounding him, the chauffeur gets peeved. They stop at a store and the chauffeur fails to close the door after his employer leaves. Jimmie passes and on an impulse climbs into the car. He is unnoticed until the car goes some distance. Grouch then finds him and roughly shoves the child out. As the door is slammed shut his fingers get caught, and he bravely tries to keep from crying. The sight of the child in pain, but repressing his desire to cry aloud, reaches the crusty old heart of the bachelor, and he takes the child to a drug store to be fixed up. After the fingers get bandaged he insists on taking the child home.

Sally is beginning to worry about the absence of the child, when she hears the auto stop. Through the efforts of Jimmie, Grouch is persuaded to partake of the waiting supper, and it is indeed a treat. His habitual scowl disappears and he thinks of the chauffeur waiting below. With an explanation he gives the driver a large tip and tells him to notify the servants they can go on with their party as planned. Thus the smile starts its rounds and reaches even further than the grouch. Sally is offered the secretary's job.

IMP.

THE TOWN THAT TRIED TO COME BACK (April 4).—The cast: I. B. Happy (Victor Potel); Hiram Hippo (Ed. Sedgwick); Magnesia Sizzles (Jane Bernoudy); Lily White (Eileen Sedgwick). Written and produced by Roy Clements.

The town cemetery was as lively as the main street of Centerville. The town was a "dead one," and each and every citizen admitted it except Magnesia Sizzles, the lone woman resident of the town, who had charge of the dining-room of the City Hotel. Magnesia was a "live one."

Lily White bumps into town on the weekly stage and is engaged by Hiram Hippo, the manager of a rival hotel, to take charge of his dining-room. Lily, by her wiles, wins all of Magnesia's customers, and then through a "sympathy game," fleeces them of their earthly possessions and jumps the town. Magnesia, soured on Centerville, also leaves and the town goes off the map.

THE POET'S PROGRESS (Two Parts—April 7).—The cast: Jane Brown (Jane Gail); Lancelot O'Reilly (Matt Moore); The Landlady (Nellie Slattery). Written by Walter MacNamara. Produced by Matt Moore.

Lancelot Faber is an enthusiastic but poor poet, who cannot sell his wares. He is living on the top floor of a theatrical boarding house, where he has excited the admiration of Jane Brown, the poor drudge of a servant. The landlady, impatient of waiting for her money, tells Lancelot he must pay his rent or leave. He asks her to read the poem he has written which will make him wealthy. He can get the appetizing smell of the dinner below and hear the merry laughter of the other guests as they do justice to it, but there's nothing for him, so he commences to pack his few belongings. But Jane thinks of him and wraps her own dinner in a piece of newspaper and takes it up to him. He, appreciating the kindly thought that prompted her action, makes her a present of his wonderful masterpiece.

Lancelot walks out into the great world that is so cold to poets, and Jane goes back to her pots and pans in the kitchen. Here she finds in the back of the newspaper an alluring advertisement of a potted meat concern offering a prize of $1,000 for the best four lines of

(*Continued on page 320.*)

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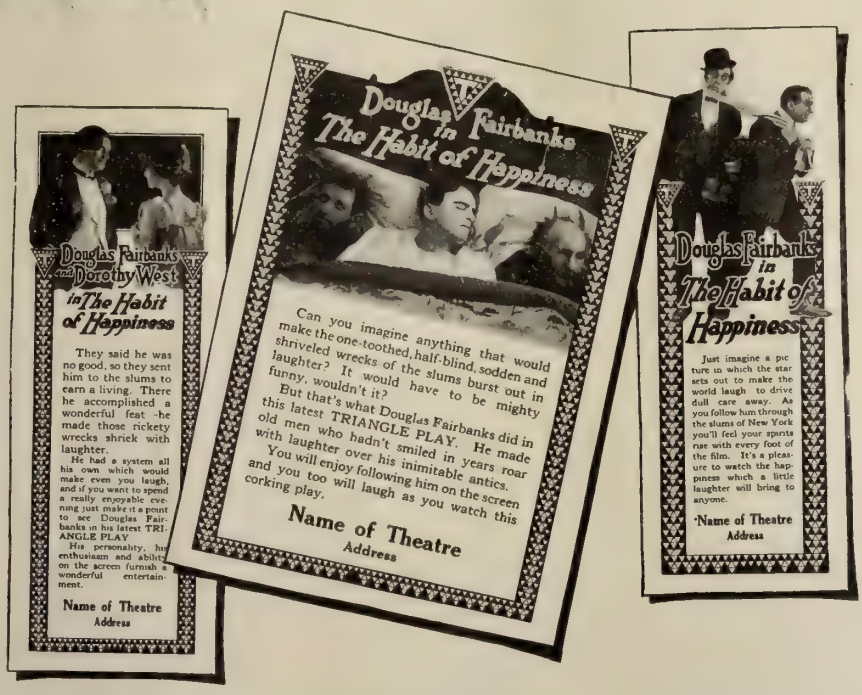
Illustrated below are a few of the newspaper advertisements which have been prepared for the use of TRIANGLE exhibitors running this play. They give some idea of the real comedy of the piece.

As for the other releases on this week's program Jane Grey and William Desmond appear in "The Waifs" an absorbing play based on the vital question, "Can A Bad Woman Make a Weak Man a Decent and Hard - Working Citizen?" The answer is a loud "Yes," and as your patrons watch this picture they will realize that when a woman loves a man no sacrifices are too great.

Then there are two Keystones, "A Bathhouse Blunder," and "His Wife's Mistake" with "Fatty" Arbuckle and Al St. John.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They said he was no good, so they sent him to the slums to earn a living. There he accomplished a wonderful feat—he made those rickety wrecks shriek with laughter.
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PLAYS

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(Continued from page 317.)
poetry advertising their product. Jane conceives the idea of converting the last line of the first verse of poor Lancelot's masterpiece to that purpose. The result is that she gets the prize and also the position as chief of the advertising department, but alas, she cannot fill the bill, so she has recourse to another verse of the masterpiece, which she alters to fill in the necessary potted meat requirements.

In the meantime, Lancelot reads an advertisement announcing the prize poem, and, his artistic soul filled with mortification and mad with rage at everybody concerned, he starts out to destroy them. He arrives at the office demanding to know who the guilty party is, but they only laugh at him. He brushes them to one side, and makes his way into Jane's office. She is wrestling with a tough poem, when she looks up to see Lancelot glaring at her.

Both are astounded at seeing each other. Then Lancelot denounces her for her base treachery, and she offers him the check for the $1,000 which she has not touched and asks him to help her write poems that will sell. He agrees and, going behind the screen, sends out a shower of poems that fill the heart of the proprietor with joy and shows that there is possible a combination of art and commerce to their mutual advantage.

MIGNONETTE (Two Parts—April 9).—The cast: Henri Bergere (Harry Benham); Mignon (Edna Pendleton); Italian Musician (Barrington Barringer); the curio dealer (Marcus Moriarity); Miller (Charles Hurtley). Written by Harry Dittmas. Produced by Winthrop Kelly.

Henri Beregere, a young violinist, lives in a tenement on the East Side of New York. To those with whom he comes in contact he is something of a mystery. In his past life there seems to have been some great sorrow that has made of him a silent and retiring man. In his little room we see his fingers idly running through the notes until they come to a sprig of mignonette. It is obviously a link with the past, for Henri's memory goes back to the long ago. The young violinist is fired with boundless ambition and dreams, but he is compelled to earn his livelihood by playing in a cheap music hall.

Just across the way from Henri lives Mrs. Miller, his landlady. Her husband is a shiftless artist imbued with artistic ideals which do not provide for the family, the support of which rests on the sturdy shoulders of his wife to whom art is an unknown quantity. Mrs. Miller is about to prepare supper, but finds the larder empty. So she opens her purse and sends her husband to purchase food.

Miller walks to the street, but has not gone far when his attention is arrested by a dismal looking shop, packed with all sorts of curios. He is particularly attracted by a terra cotta statue about a foot high, and purchases it with the money intended for the evening meal. The owner of the shop seems to part with the statue with a heavy heart, and when Miller asks the reason the dealer tells him it was purchased from a man to whose girl-wife the old man had become attached. Her name was Mignon and her husband was a brutal and dissipated Italian musician. One of their boarders was a young student of music whose name the old curio dealer does not know.

Mignon admired his genius and he was inspired by her appreciation to write an opera which he appropriately called "Mignonette." Unconsciously the student and Mignon became attached to each other. Her husband's jealousy was aroused. When the young musician left on a trip, leaving the keys of his desk in which he had locked his beloved opera in Mignon's care she could not resist the temptation to scan the pages of the manuscript she had inspired. Thus her husband surprised her, seized the manuscript and flung it into the burning grate. Then Mignon fell ill, and from her delirium the old curio dealer, when he called, gathered the story. The Italian sold his furniture and works of art and moved away. The old dealer never heard of them again, nor of the young composer.

Miller takes the statue home and finds his wife furious over the delay. When she learns that he has purchased what she considers rubbish, she shatters the statue. Among the remnants of the statue they find the charred manuscript of an opera, which was secreted in the hollow statue. Henri, who has returned, bears the strains of music and hastens to the landlord's rooms. "My opera," he cries, and clasps the manuscript to his heart.

In time the opera is produced and meets with success. But all success does not console Henri, who cannot forget Mignon. He tries to locate her, and his quest leads him to the old curio dealer, from whom the statue was purchased. Meanwhile, Mignon returns to the city after a long absence, and at once seeks out her old friend, the curio dealer. There she meets Henri, who, though his heart goes out to her, hesitates to take her in his arms until she tells him that her brutal husband is dead. The banquet given in honor of the young composer's operatic success is also the celebration of his betrothal to Mignon, who, when her husband thrust the opera into the grate, snatched it from the flames when his back was turned, and hid it in the statue.

NESTOR.

HOW TIMES DO CHANGE (April 3).—The cast: Mr. Green (Lee Moran); Mrs. Green (Ethel Lynn); Ray (Ray Gallagher); the Girl (Billie Rhodes); Lawyer Bibbs (Neal Burns). Written and produced by A. E. Christie.

Mr. and Mrs. Green are a happy domestic couple and very much in love with each other. Mrs. Green has just had a new picture of herself taken and insists that her hubby have it placed in his watch. He leaves the watch at the jeweler's to have the picture inserted. They say that a picture of your sweetheart in a watch is a sure sign of love, and Ray had all the earmarks of a lover. His sweetheart, Billie, has just given him her picture and he hurried to the jeweler's to have the picture inserted. He, unluckily, left his watch at the same shop that Mr. Green did.

That evening Green and Ray call at the shop for their watches. They get the right watches but while talking, the watches become mixed and each leaves with the other's watch. Green hurries home and shows his wife how nice her picture looks. The fates are against him, however, and instead of his wife's picture he finds the face of another. His watch is so much like Ray's that he never notices the difference, and Mrs. Green angrily upbraids him. Ray hurries to Billie to show how nice her picture looks and she flies into a tantrum when she sees the other woman's picture in her sweetheart's watch. She recognizes the face as that of Mrs. Green and tells Ray she will tell Mr. Green of his wife flirting with Ray.

She accordingly calls the Greens and asks for Mr. Green. The wife cuttingly remarks to her husband that his sweetheart wishes to talk with him. He makes an appointment to talk over the matter with Billie. His wife, believing he is trying to square himself with the girl, follows and meets Ray. Ray, thinking Billie has an affair with Green has followed her when he meets Mrs. Green. They compare notes and Mrs. Green determines to get a divorce.

Ray accompanies her to the lawyer Bibbs, who has the reputation of getting divorce—grounds or no grounds. Arrangements are about made when they are crudely interrupted by the advent of Lee. He has learned from Billie of his wife's picture being in the other watch and, securing a revolver, determines upon revenge. Ray and Mrs. Green take refuge in the inner office, and when Green threatens to shoot within a minute, Ray pulls out his watch to see how long they have to live. Mrs. Green sees the watch and recognizes it as her husband's from a fob attached to it. Ray calls the police station for help and a squad of officers hurry to the scene. Green is timing the minute and Billie recognizes Ray's watch. Explanations follow and when the police arrive they find everything settled satisfactorily. The only one who is not satisfied is Lawyer Bibbs, who has already spent in his mind the fat fee he expected to get for the divorce.

A LEAP YEAR TANGLE (April 7).—The cast: The Boys (Eddie Lyons, Lee Moran and Neal Burns); the Girls (Betty Compson and Ethel Lynn); Principal (Stella Adams); Dean (Harry Rattenbury) Written and produced by Al. E. Christie.

A school for boys and a school for girls are just across the street from each other. Lee and Neal, realizing that leap year has its disadvantages, pledge to stay single. Eddie does not want to sign the pledge, but the two friends force him to enter in their contract. The girls, too, decide to take advantage of leap year and agree that the first one who captures a husband shall be given a handsome prize.

Eddie and Bettie have long been sweethearts and Eddie wonders how he will be able to keep this from his friends. When Eddie calls, Betty, thinking of the prize, suggests that they marry at once. This does not suit Eddie at all, but when she tells him that unless he marries her that day she will refuse him, he is forced to consent.

The boys see the two in their love making and learn of the impending wedding. They determine to visit dire punishment upon Eddie for breaking their arrangement. As Eddie and his bride leave the church they are set upon by the boys and their friends. The bride and groom are taken to one of the rooms in the school and the boys all insist on kissing the bride. Eddie is frantic, but is taken outside and tied to a tree. The bride is tied to the bed and left alone, while the captors torment the unhappy bridegroom. She succeeds in getting loose and, disguising in a suit of man's clothes she finds in the room, she escapes.

Some one sees her enter her room dressed in men's clothes and the principal is notified. Betty has attired herself in her own clothes and throws the other ones under the bed. The principal comes in to see about the man reported to have entered her room.

Meanwhile the janitor is straightening Eddie's room and finds women's clothes under his bed. He turns these over to the dean and Eddie is brought up on the carpet. He has a bright inspiration and tells the dean that he had rented the clothes for a masquerade. When further questioned Eddie admits that he is married.

The two young people are expelled, but Betty is happy in thinking of the handsome prize they will get. All the friends congregate to see the prize presented. Eddie and his bride have their suit cases ready to leave. The prize is brought forth and turns out to be a baby buggy. While it was a disappointment to the two, they determine to get some benefit from the prize and, putting their suit cases inside, gayly leave the school.

UNIVERSAL.

ANIMATED WEEKLY NO. 12 (March 22).—Do you want your movies censored? Cartoon by C. R. Macauley. Courtesy Morning Telegraph.

All for the Birdies—School children who made homes for birds on way to exhibit.—Seattle, Wash.

Telephone Inventor Unveils Tablet—Alexander G. Bell celebrates 41st anniversary of his success in perfecting talk by wire.—Boston, Mass.

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$1,000,000 for War Sufferers—Envoys and nobility from four countries unite to make Teutonic charity bazaar gigantic success.—New York City. Sub-Title: Count Von Bernstorff.

Speed Kings Dedicate Track—Auto racers take perilous curves at 70-mile gait.—Ascott Speedway, Cal. Sub-title: The Winner, Eddie Pullen.

From Watery "Grave"—Diver aids to hoist loaded freight cars that sunk with float.—Boston, Mass.

Honor Patron Saint—Reviewed by Mayor Mitchel, A. O. H. holds annual parade.—New York City.

Famous Wrestler Training—Frank Gotch, originator of deadly toe hold, makes ready for bout.—Ocean Park, Cal. Sub-titles: The toe hold. Gotch, Jr., is real "white hope."

Give Baby a Chance—He or she may become President, so U. S. Observes Baby Week.—Chicago, Ill. Sub-title: Nathan Straus, pure milk advocate and Mrs. Straus.—Los Angeles, Cal.

Welcome Warden—Thomas M. Osborne's "boys" greet him after acquittal of perjury with great St. Patrick's demonstration.—Sing Sing Prison, N. Y.

U. S. Chasing Villa—Snappy views of American and Carranza troop movements while pursuit of murderous outlaw is on. Sub-titles: Ready to start for front.—Chicago, Ill. U. S. troops in camp.—El Paso, Texas. Gen. Carranza, who is trying "to beat" Americans to Villa. Carranza troops on way to head off bandit. Waiting for news. Army aeros guide pursuit. Armored auto. Field wireless with 50-foot aerials aids bandit's pursuers to report to Gen. Funston.

Artillerymen Off to Isthmus—4th Field Artillery off on transport "Kilpatrick" to guard Panama.—Galveston, Texas.

Cartoons by Hy. Mayer.

ANIMATED WEEKLY, NO. 13 (March 29).

Pittsburgh Celebrates Birthday.—Thousands march to celebrate 100th year as city.—Pittsburgh, Pa. Subtitle: The "Smoky City" in panamora.

Dog Express from the Arctic.—Hudson Bay trader arriving from his post in Northern wilds on yearly trip by dog train.—Winnipeg, Canada.

America for Pure Food.—Government saturates with oil and burns 600 cases of confiscated tomatoes.—Houston, Texas.

Trying to Get Free Ride.—Throngs see pavement chopped away to save horse that fell into subway.—New York City.

Bryan Keeps Busy.—Ex-Secretary of State makes seven speeches in a day on peace, Prohibition, preparedness and Suffrage.—Wichita, Kans. Subtitle: Grand Jury witnesses knit while waiting to be called.—Wichita, Kans.

Girls Do Have Troubles!—Violet Mercereau, Universal star, trying to pick a spring hat. New York City. Courtesy London Feather Company.

Autos Chase Zeppelins.—"Air raid alarm" sends Middlesex Motor Battalion out on practice scout.—Hendon, England.

Wounded Soldiers Chase Hares.—Beagle hunt held near convalescent home to amuse men from Gallipoli.—Worcester Park, England.

Off to the War.—Farewell parade of Naval Hospital Battalion from Laval University.—Montreal, Canada.

Movie Stars Dance—Filmdom's prominent people guests at Universal's masque ball.—New York City.

Uncle Sam's Mystery Ship.—Transport "Hancock," sailing under secret orders, may be going to take marines to Mexico.—Philadelphia, Pa.

U. S. Crossing Border.—Cavalry quits United States for long chase after Villa. Subtitles: Pursuit leads over sandy desert. Mountain battery makes record speed. Inspecting prisoners' baggage. Francisco Villa—his head worth $50,000.

Launch New U. S. Warcraft.—The "Rowan," latest type of torpedo boat destroyer, christened.—Quincy, Mass.

Still World's Champion.—Jess Willard, who beat Moran in title bout.—New York City. Subtitles: Shadow boxing. "Belting" the bag. Fast work with trainer.

Cartoons by Hy. Mayer.

POWERS.

UNCLE SAM AT WORK (No. 11 "To Arms"—March 4).—This episode of the educational film on Frederic Haskin's book, "The American Government," deals with the preparedness of the United States for war and the defense of its shores in case the country should be attacked by a foreign state. Most of it was taken at the last gathering of the National Guard at Fishkill Plains for drill and instruction, and shows the National Guardsmen, some of them trained and some virtually untrained in the art of war as it may be learned in the armories of the states, going through their evolutions and in camp life. It shows the possibilities of drilling the American soldier more than it shows the fitness of the present armed guard of the United States. But there are also views of the forts and troop stations of the United States in various locations.

AMPHIBIAN ODDITIES (March 23).—This split reel shows some rare scenes of curious creatures who live with equal facility above and below water. The scenes were prepared by Curator Raymond L. Ditmars of the New York Zoological Gardens.

Scene 1 shows the hideous amphibious creature known as the hell-bender of the Greek Lakes, a creature which looks as much like an old shoe as anything else and carries its lungs outside. The movement of the lungs is very susceptible, particularly when changes occur in the temperature of the water. Cold causes the filaments of the lungs to contract and heat makes them expand. This movement aerates the blood.

The next animal shown is the salamander, which inhabits underground rivers, caverns an subterranean chambers. Its eyes are represented by mere dents in its skull, and it depends almost entirely upon its sense of touch. Like most subterranean creatures, it is colorless. In shape and structure it is much like an eel, though it has undeveloped limbs which are very weak.

Closely allied to these two forms of amphibian life are the tree toads so abundant in the south. These usually have acquired the color of the trees in which they live, many of them changing color with the seasons and the change of foliage. The tree toad has suckers on its fingers and toes and these perform various functions necessary to its health, happiness and the pursuit of liberty. It is a rarity to see a tree toad sing but that is made possible by this film, and the amount of chest expansion which this little animal has would be the envy of a Caruso.

VICTOR.

THE LITTLE FRAUD (April 5).—The cast: Joan (Mary Fuller); Chartry (Marcus Moriarty); Dick (Harry Hilliard); Jim (Bob Hill). Written by Elizabeth R. Carpenter. Produced by Lucius Henderson.

Chartry, a miser, and his niece live in an old lodge. Chartry is behind with the rent. Finally Chartry and his niece are put out. The girl, Joan, is broken-hearted. Chartry falls ill in the new home, which is simply a shack, and dies, muttering: "The old clock, the old clock."

Deeming, the man who had rented the lodge, spends his days in the open and his evenings reading. One night the lamp at his elbow is shattered by a bullet. This happens again a few nights later.

Next night Deeming reads as usual with shades up. After awhile the lamp chimney is again shattered. Deeming springs up and runs out. Jim, his attendant, is giving chase to a young fellow, who runs like the wind. Deeming, however, joins the chase and after a while the fellow is caught. They take him back to the lodge. The supposed boy, in reality, is Joan. Next morning Deeming orders the boy brought to him. Joan enters and says to Deeming: "I got nothing to say, but if you let me stay here and work, I promise not to shoot you." Deeming ponders and finally agrees to take the boy into service.

Jim and Joan work together in the garden. Jim is hail-fellow-well-met, but Joan is aloof. With Deeming she is more friendly. He attempts to read to the boy, to interest him in study. At night, Deeming sits writing and Joan slips in and sits down upon the hearth, gazing at the fire. Later Deeming invites a number of men friends to spend the night. The house is full. Joan has to wait on table. As she is placing a chair for one man to sit, the man turns and looks at the boy, then, laughingly remarks: "Say, you look more like a girl than a boy."

Joan, just placing the chair behind the man, pulls it back. The man sits down on the floor instead. In the laughter that follows, Joan

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runs out. The same night Deeming calls Joan aside and says: "You'll have to give up the garret tonight. You can bunk in with me." But Joan spends the night in the woods. One day Jim goes off on an errand and sees Joan. Her cap is beside her. Suddenly, as Jim watches, she pulls off her black wig and her curls fall about her shoulders. Jim's face wears a wicked grin.

He goes to her with a new light in his eyes. Instantly Joan scents trouble. She runs from him to the house. That night Joan has her first opportunity to get at the old clock. She finds her uncle's will behind it.

Deeming, who has heard the noise, fires, wounding the boy. Joan's wig falls off. Deeming then understands why he felt such an interest in the supposed boy. And although she *was* a little fraud, he does not send her away. Nor has she any desire to go—for in the following days she learns to love him as he loves her.

BIG U.

HUNGRY'S HAPPY DREAM (April 6).—The cast: H. Oboe Rhodes (Paul Bourgeois); Carrie Hash (Jean Taylor); Miss Ima Oldmaid (Florence Noar); Joe Martin (Himself). Scenario by Frank M. Wiltermood. Produced by Guy Hedlund.

H. Oboe Rhodes, a "knight of the road," limps into a large city with the idea of appeasing his hunger. His first quest is the welcoming doors of a saloon in which a large free lunch is advertised. Oboe tries the lunch, but not having the necessary wherewithal to buy the necessary liquid accompaniment, receives a rough reception and is thrown out. He wanders to various places but in each case mees with disappointment and growing hunger owing to his exertions. Finally he works the residence district and meets with more success. Carrie Hash, maid and cook for Miss Ima Oldmaid, admires his dashing appearance and brings him out a swell feed. But alas! her employer is on the lookout for "panhandlers" and ere the tempting food reaches his mouth, the dish is snatched away by the irate maiden and he is again cast out.

Tired from his fruitless search, Oboe wanders to an animal menagerie and asks the trainer for a job. The trainer turns him down and poor Oboe rests his tired frame on a bench. He drops off to sleep and has a wondrous dream.

In the dream he is an animal king and handles man-eating brutes as if they were dogs. Determined upon revenge for his cold reception, he takes a collection of his animals and sets out to "do the town." His first stop is the free lunch stand, and what he does there is "a caution." The inmates leave and Joe Martin and the prize chimpanzee have the place to themselves. There is a great consumption of liquor and eatables. In revenge, he decides to move the bar and, calling to his assistance the elephant, he hitches same to the brute and orders him to walk away. The elephant walks, so does the bar, so does the side of the house, and Charlie, the elephant, drags the wreckage, Oboe and Joe sit on the bar and, oblivious to their destination, enjoy themselves.

Unfortunately, Charlie wanders over a charge of dynamite on the road and the explosion happens at the wrong time. Oboe, Joe and the bar take a trip in the sky, and when they return to earth, drop through the roof of the house where Miss Ima Oldmaid lives. One of the tenants is taking a bath, the bar comes through and down below to where Ima and others are eating. The bar lands in the middle of the room. The boarders are covered with dust and feathers. Carrie sees Oboe and they are in a loving embrace, when he slides off the bar. With a jolt, Oboe falls off the bench and wakes up. As he stands rubbing his eyes in a daze, the animal man comes up and offers him a job. With a mad desire to escape, Oboe takes his hat in hand and "beats it."

RED FEATHER.

TWO MEN OF SANDY BAR (Five Parts—April 3).—The cast: John Oakhurst, personating "Sandy" (Hobart Bosworth); Sandy Morton (Emory Johnson); Old Morton (Frank MacQuarrie); Col. Starbottle (Charles Hickman); Don Jose De Castro (William Mong); Concho (A. E. Whiting); Pritchard (Jack Curtis); Miss Mary Morris (Jean Taylor); Dona Jovita Castro (Yona Landowska); the duchess, wife of Pritchard (Gretchen Lederer). Scenario written by Olga Printzlau. Produced by L. B. Carleton.

John Oakhurst is a chivalrous gambler, and his friendship for Sandy Morton forms the motif of the story.

Sandy Morton was given to excessive drink, which through the connivance of the duchess, the queen of the gambling houses, resulted in the loss of his birthright. Though his father had maintained a search for him covering a number of years, he had never been able to locate him. Circumstances so shaped themselves that Oakhurst innocently, and believing Sandy dead, took the place of the long-lost son in his father's affection and household, and these circumstances reached a climax when the true identity of Sandy was revealed at the psychological moment by the duchess herself. So upright has Oakhurst been in all his dealings with the elder Morton that as he turns to leave the room, the old man calls him back and announces that henceforth the name under which he will operate his banking business will be Alex. Morton & Sons and Oakhurst. Thus do the troubles of the two men cement their years of friendship into a life-long association.

AUTUMN (Five Parts—March 27).—The cast: Autumn and Jeanette Arden (Violet Mersereau); George Arden (Lester Stowe); Louise (Elizabeth Mudge); Dick Leslie (Lieut. Percy Richards); Diamond Jack (Paul Panzer); Spanish Kate (Clara Byers); Joe A. Trapper (Lindsay Hall); Hop Lee (Fred Probet). Written and produced by O. A. C. Lund.

George Arden and his wife, Jeanette, enter a deserted house in the woods and Jeanette, in a weakened condition is placed by her husband on a straw-covered cot. He then hastens to camp for a doctor. As he is going past a saloon in the town, he is hit in the head by a stray bullet. He falls prostrate to the ground where he is later found by Joe, a Canadian half-breed, who, with the aid of three friends, tries to stop the flow of blood. Joe goes to the cabin where he sees that Jeanette has given birth to a child and is in a dying condition.

The crowd from the dance hall is homeward bound when the light from the cabin attracts their attention and some of the women enter. Louise picks up the infant and another woman bends down over the still form of the mother. Next day we see George in the back room of the saloon. His reason is gone and he has lost the power of speech. He finds a cave and draws back into it for refuge. Joe is appointed godfather at the christening of the motherless infant. He says: "She came to us like the autumn wind. Let her name be Autumn."

There is a lapse of fifteen years. Autumn has been brought up by her god-father. Outside the Golden Eagle Saloon stands "Nobody." Right below his eye is a scar from a bullet wound. In the gambling room of the Eagle saloon we see Kate, her fingers covered with diamonds. At the other end of the table sits a gambler known as Diamond Jack, with whom she is apparently in love.

The scene shifts to the headquarters of the Royal Mounted Police, where Trooper Dick Leslie is told that a Chinaman, Hop Lee, has been trying for fifteen years to find George Arden. Dick is given an old-fashioned photograph with an autograph of George Arden and is assigned by his captain to make a search for the missing miner. Dick arrives at Camp Eldora and makes the acquaintance of "Autumn." Joe induces Diamond Kate to provide a fine dress for Autumn, so that she can go to the dance hall that evening to attract customers. Dick proceeds to the dance hall and presently Autumn, clad in the new dress Kate has given her, comes in to watch the game. Dick and Autumn recognize each other.

Thinking he is unnoticed, Jack spins the wheel quickly and moves his hand to the corner of the table to pull off a crooked deal. As Jack's hand disappears underneath the edge of the table we see Dick grasp it and hold it in a firm grip. With his other hand Jack draws a gun and shatters the lamp chimney, putting the house in almost total darkness. Autumn hides behind the shutter. A group of men move toward her holding on high the apparently lifeless body of Dick, which they throw into the river below. Autumn rouses "Nobody" and draws him toward the rapids, where they throw a rope to Dick, who has revived.

By an investigation of the contents of a crevice in the wall of the cave in which "Nobody" lives Dick learns the identity of the mysterious person. Kate the next day watches Jack leave the saloon and follows him. Joe meanwhile leads Autumn up to the cross-road of the trail leading to Frenchy's cabin, where he has promised Jack to bring her. Kate sees

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Jack enter the cabin. He draws Autumn to him and kisses her passionately. Kate opens the door and dashes the contents of the pepper castor into Autumn's face. It blinds her. She then fires at Jack.

Dick, walking along the trail, turns quickly as he hears the shot. Kate presses the gun into Autumn's hand and disappears into the next room. Dick enters and sees that Autumn still holds the hot revolver in her hand. Kate returns to the room with a surprised expression and Dick takes from her shoulders the shawl which shows a smoking hole through which the bullet had passed. Dick question the two girls and each denies her guilt. The crowd insist that Jack must be avenged and clamor to have both women hanged. A man seizes a coiled lariat from the wall and the mob lead the two girls to a tree nearby. Dick dispatches a boy to ride to headquarters to summon the mounted police.

A horse is led under the hanging noose and as the mob make a dash at the terrified women Dick holds up his hand and says: "Wait! The gallows shall decide between them—the innocent shall hang the guilty." Then addressing Kate, he says: "You say you are innocent. Are you prepared to hang this woman?" Kate shouts: "Fling the murderess on the horse at once and give me the whip. The mounted police are now in sight. Dick puts the same question to Autumn, asking her if she is prepared to hang Kate. Autumn moans, "I cannot." Dick exults at Autumn's answer and says to the crowd: "Judge for yourselves who is the guilty one."

Kate makes a dash to escape through the crowd, which yells: "Hang the murderess!" The mob gets Kate away from Dick. The mounted police pull up their horses and raise their rifles. The noose is about Kate's neck and the mob are about to draw it. Six rifles blaze away. The rope is severed and Kate falls fainting upon the horse's neck. Dick delivers his prisoner to the mounted police. Later we see Dick at the headquarters with "Nobody." Hop Lee enters and "Nobody" gives no sign of recognition. Captain Mills, who is on duty, questions both men searchingly. The surgeon declares it to be a case of lost memory resulting from a bullet wound which a successful operation will cure.

Two weeks later "Nobody's" memory has been restored. He knows he is George Arden, but the past fifteen years remain a blank. He recalls that he left his wife in an old abandoned cabin near Camp Elora, but believes that this only happened yesterday. Dick takes "Nobody" to the old cabin in an effort to solve the mystery and "Nobody" remembers the cabin. Joe is prowling around the woods with his gun and with him is Autumn. Autumn, seeing the two men, approaches to ascertain what they want. "Nobody" sees her coming and takes her for his wife. A light dawns upon Dick. He summons Joe and asks: "Where is the girl's mother?"

Joe answers: "She died here fifteen years ago." Then he points to her grave through the window. The mystery is solved and Dick makes his report to headquarters. A year later Dick and Autumn plan their marriage.

JOKER.

HIS HIGHNESS THE JANITOR (April 8).—The cast: Lizzie, the scrub girl (Gale Henry); Jake, the janitor (William Franey); Lillian (Lillian Peacock); Harry, her sweetheart (Milburn Moranti); Hotel Manager (Charles Conklin). Written by Gale Henry. Produced by Allen Curtis.

The Hotel de Luxe is not doing much business. The manager receives a telegram from a noted foreign nobleman, Baron Von Plotts, requesting reservation for an indefinite stay. The manager, delighted at the prospect of a visit from the distinguished guest, hastens to place a note in all the newspapers announcing the expected arrival and stating that he will stay at the Hotel de Luxe. The announcement makes quite a sensation. In fact, all the mothers in town make haste to secure quarters in the hotel. Among the mothers is Lillian's.

This arrangement does not suit Lillian at all, as she and Harry have arranged matters entirely to their satisfaction and are only awaiting to secure mother's consent before taking a certain definite step. Of course, mother is very antagonistic to Harry when she learns of the expected arrival of Von Plotts. Unfortunately for the hotel man he receives a telegram from the guest stating that he is unavoidably delayed and will be unable to make the visit. He is in despair.

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Lizzie, the scrub girl, and Jake, the janitor, have long been sweethearts, but there was one obstacle which had prevented the marriage of the happy couple. This had been the lack of money on the male side of the bargain. Accordingly, when the manager makes Jake a proposition to take the place of the expected baron and, in consideration, hands him a roll of greenbacks, Jake accepts at once. Unknown to the customers the fake baron is announced during dinner. There is a wild scramble among the women to be the first to greet him. Lillian's mother "wins the cup," and Jake, having fallen half way down the steps, is assisted to his feet by the designing mother. The other mothers are very much discouraged over the success Lillian's mother has achieved and decide to get at least half a chance at the baron by some hook or crook.

Lillian's mother, seeing things are against her, suggests that the baron select from among the daughters present the girl he will dine with. They all agree and the mothers line up their daughters for the judging. Lizzie, who has been promoted to waitress on account of the rush of business, makes her entry into the dining room at this critical moment. She recognizes her old sweetheart, Jake, and in the excitement she makes a wreck of the dishes. In spite of the manager's wild gestures the baron goes to Lizzie and makes her his choice.

Lillian had been among the first to be passed up by the baron and she and Harry are making good time during the excitement. When mother realizes that the baron is beyond her reach she is forced to consent to Harry's request. Jake and Lizzie meanwhile, having been fired, make a quick rush to the minister's to get married, carrying their roll of greenbacks in a satchel.

L-KO.

FOR THE LOVE OF MIKE AND ROSIE (Three Parts—April 5).—The cast: A Leech Cross (Henry Lehrmann); Rosie Goldfinger (Louise Orth).

The Goldfingers have just inherited a large fortune and moved into a $5,000 apartment. Everything goes fine with them. A number of young men are suitors for Rosie's hand, but, of course, she has her favorite. Dr. O'Briensky seems to have the best lead. A. Cross Leech, a "box-fighter" of some fame, interrupts the even tenor of the household when he butts into the courtship of Dr. O'Briensky and Rosie. He ousts the Doctor, who is not much on the fight. But Grandpa Goldfinger, who is always there with the bright idea, suggests that they secure the services of one Mike McGinnis, the Irish terror, to oust the Jewish lion. The Irisher arrives on the scene and soon has the Jewish lion on the run.

But there is where the whole trouble began. Rosie looked so good to the terror that he decided he would make his home in the Goldfinger apartment. Father Goldfinger's pleading had no effect on the terror, who stayed and stayed. Police were called in to oust him, but they all beat a hasty retreat. The terror was proud of his ability to play the piano and throughout the entire night he sang and played all his favorite airs, much to the chagrin of the Jewish family.

In the early morning, A. Cross Leech, after a night of anguish, presents himself at the Goldfinger apartment, and this time he is welcomed. They urge him to try and help get the terror out. He at first wishes to beat a hasty retreat, but the sight of the good old coin of the realm changes his opinion and by a ruse he gets the terror outside and wins the bet.

But the Irisher was not to be downed so easily. Mike returned and challenged the Jewish lion to battle, which was to take place at two. The battle was a hard one and after repeated knock downs the fight was stopped by a gent without a cent, who scrambled into the ring and brought the whole house down to assist. The ring collapsed precipitating Irish and Jews together, and a grand free-for-all international fight followed.

REX.

THE STILL VOICE (April 7).—The cast: Dr. Robert Durant (Ben Wilson); Charlotte Durant, his wife (Irene Hunt); Frederick Kirkwood (Charles Ogle); Margaret Hamlin (Edna Pendleton). Written by J. Grubb Alexander. Produced by Ben Wilson.

Dr. Robert Durant and Charlotte, his young wife, return from their honeymoon. They live

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happily together for a year, at the end of which Dr. Durant spends more and more of his time with his men friends. As he is older than Charlotte, he doesn't realize that she is lonely and needs some diversion.

One night, as usual, Dr. Durant leaves his wife and goes to his club, giving as an excuse a very urgent case. He meets his friends and the party become quite jolly. A run out to the "Black Horse Inn" is suggested. Dr. Durant sends a note home stating that he will be very late, and the crowd drives to the road house.

Meanwhile, Margaret Hamlin calls on Charlotte, and invites her to attend a dance at the residence of Mrs. Mallory. Charlotte at first refuses, but finally, being lonely, consents to go with Mrs. Hamlin and her husband to the dance, where she meets Frederick Kirkwood, an old and very dear friend. Frederick is a young bachelor about whom there hovers a scandal concerning a married woman. However, he holds Charlotte in all respect, and realizes that he is only her friend.

The hour being late, Charlotte indicates her desire to return home, and Frederick offers to take her in his car. As it is cold, they stop at the "Black Horse Inn" for warm refreshments. They are discovered together by Robert Durant, and an angry scene ensues. Remembering the talk concerning Frederick Kirkwood, Dr. Durant takes Charlotte home, and in the morning indicates that she can see his lawyer regarding arrangements for divorce.

Charlotte protests her innocence, but her husband cannot be induced to change his course. He leaves her and goes to another room preparatory to going away. By accident he knocks a work basket from the table and a small notebook and tiny baby garments fall on the floor. He picks them up and finds that the book is Charlotte's diary. He reads the recent entries and, finding that his wife is innocent, begins to realize how he has been neglecting her. He looks at the baby garments again, and rushes to his wife's bedroom, begging forgiveness. "The silent call" of duty through the still voice of the little unborn stranger has reconciled them.

Mutual Film Corp.

A CORRECTION.

On page 144 of our last week's issue the stories of two Cub releases were erroneously placed under the head of "American," which made it appear as if they were American subjects. The titles of the Cub pictures are "On the Rampage" and "Jerry and the Smugglers."

CUB.

THE WINNING PUNCH (April 7).—The cast: Jerry (George Ovey); Hank, the fighter (George George); father (Jefferson Osborne); daughter (Hazel Cole); manager (Louis FitzRoy); referee (Arthur Mund); Bill, at Town Hall (Arthur Jackson); gardener (Gordon McGregor). Directed by Milton Fahrney.

Jerry's continued love for the fair sex brings him in contact with the daughter of a village squire. The old man has employed a gardener whose duty it is to see that the fair product of the family shall not even saunter outside of the grounds near the house. But while the gardener is busy pruning trees or clipping the grass, the daughter makes her way to the hedge about the place and there she meets Jerry. The gardener sees him and quickly transmits the incident to his master. They pounce upon Jerry and the girl and during the mix-up Jerry manages to get away with the daughter. The two find shelter on a bench under a tree but just as they are getting interested in each other along comes Hank, "the terrible Swede," who is a terrible pugilist.

Hank has a naughty eye which keeps winking at the girl and when Jerry suddenly gets wise he picks a fight with the Swede. Luckily Jerry is aided by a few handy rocks and an iron bar and he makes the elongated one look foolish. As Hank, the Swede, recovers from the sting of defeat at the hands of this sawed-off being, Jerry makes a hasty exit. Jerry's sprint carries him to the town hall and he arrives in time to see a poster on a fence announcing the debut of "The Terrible Swede," who will meet all comers in the squared arena. Jerry suddenly decides to contest for the honors. The night of the event finds him at the ringside and the manager of the Swede announces that all comers are welcome to try their brain and brawn against the clever boxer. The silence is broken by Jerry's shout, "I'll take 'em on."

Jerry is wildly applauded by the fans and two seconds togg him out in fighting attire. When the Swede enters, he recognizes Jerry as the one who had done him up not many hours previous and he wants to rip him to bits without any ceremony. But Jerry makes a hasty exit to the dressing room. There he spies some weights which are used on the weighing machine and he stuffs his gloves to the fullest extent. Jerry returns to the ring. The gong sounds and they go to it. The Swede has Jerry at his mercy, holding him off with one of his long arms while he pelts him at will with the other. Finally exhausted, Jerry drops and while he is recovering the "champ" is busily engaged bowing here and there to his admirers.

Jerry sees his chance and he lands with both hands on the Swede's "dome" knocking him insensible and the count of ten proclaims Jerry the victor. He is handed his bag of gold and is having a fine time counting it when the police break in. Everyone escapes excepting Jerry and his victim and they are arrested. At the police station Jerry attempts to explain but there is no way out of it. The sergeant takes Jerry's money and is about to place him in a cell when an alarm comes in and the big bell starts to ring. It acts as a tonic on the Swede, who comes to and believing it to be the bell at the ringside he wades in among the cops and puts them all in the land of dreams—with Jerry's assistance. When all are unconscious, Jerry grabs his money and he and the Swede run off to have a good time on the spoils.

FALSTAFF.

RUINING RANDALL'S REPUTATION (April 3).—The cast: Rivington Randall (Riley Chamberlin); his niece (Gladys Dore); her suitor (Walter Hiers).

Rivington Randall was proud of his reputation. In his home town the papers spoke of him as "Honest" Rivington Randall. Therefore his standards were high and when his niece decided to marry a young man, Randall refused, declaring that the young man was not the kind of nephew-in-law he wanted.

The suitor had a friend who was managing the campaign of a Congressional nominee, who had almost a certainty of election. When the suitor told him his troubles, the campaign manager laughed and said he knew how to ruin a business reputation, as that was his life work. Then he added. "We'll get the old chap the opposition nomination for Congress. His reputation is fine now, but when we get our campaign lies started, old Randall won't stand as high in public estimation as an average burglar does."

Nobody wanted the opposition nomination, which probably explains why Randall got it. He took it as a compliment not knowing it was loaded, but the opposition manager was a person of resource and before long poor Randall imagined that Rivington Randall was somebody he had never known. For example, he was pictured as the most heartless of landlords. Randall was a bachelor of unblemished habits, and he was naturally amazed when he met his "wife and child," especially as he had never seen or heard of them in his life, but the woman told a story that seemed to bear the earmarks of truth.

Many of his would-be constituents believed that he robbed the poor-box in church, because a statement to that effect was current and others again knew that he tried to bribe some politicians, for one honest politician returned money. In the end Randall hastily resigned and departed steathily for South America, leaving a note in which he said: "I have lost all my reputation and most of my friends, and I am afraid I'll lose my liberty before election day if I stay here." Did the young man marry the niece? Most certainly, and Rivington Randall was grateful to him, for, as he said to the young man, "It's kind of you to want to belong to our family after all this disgrace."

THE PROFESSOR'S PECULIAR PRECAUTIONS (April 8).—The cast: Girl (Winifred Lane); her father (Sol Aekin); collector of precious gems (Joe Phillips); crooks (Billy Noel and Jock Gironde).

Peter's collection of minerals was regarded as remarkable, and he took great pains to see that it remained in his possession. His house was most carefully guarded against thieves and fire. By opening a certain window the police were automatically told that burglars were on the premises, any extra heat in the room (even the heat of a lighted cigar, as Peter found out) being enough to send an alarm to the fire department, while an ingenious attachment to the safe, held fast any intruder who might try to open it without first turning off a catch. While the intruder was held helpless, a signal flashed in a Burglar Protective Agency, and the scheme was that a sleuth would at once be sent around to lead the criminal to a cell.

Within a very short time Peter had turned in so many false alarms, "testing" the apparatus, that no one paid any attention to him. In fact, the matter became such a joke that the newspapers printed an article about it. This item fell under the eye of a collector who had sold Peter a famous uncut diamond and held Peter's note for $2,000, balance still due. It struck this man that he could easily get the gem, and he called at midnight one evening for that purpose. When he arrived two professional burglars were on the job. They had bound Peter in his chair and were trying to blow up the safe. They miscalculated, somehow, and used too much explosive. The result was that the entire party were blown through the roof, landing in a police station, where the

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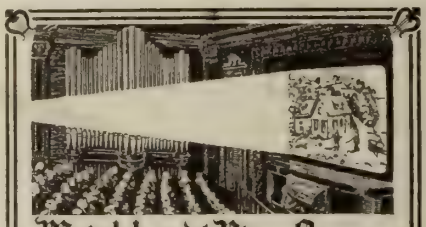
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astute Peter collected a reward of $3,000 for the delivery of three burglars. Then he added insult to injury by paying up his note out of the reward money, explaining to his unhappy fellow collector that "perhaps your lawyer may need the cash."

From that time on Peter always defended his system of "testing" fire and burglar apparatus, claiming most justly that he had made $3,000 out of it, and the investment was worth it.

THANHOUSER.

OH! OH! OH! HENERY!! (Two Parts—April 4).—The cast: Henery (Jay C. Yorke); his trusting wife (Frances [illegible]); John (Daniel Leighton); his wife (Edith Diestel); the gossip (Nellie Parker Spaulding).

Henery was a pious-looking man and at home a paragon of [illegible] led him to be almost an [illegible] Henery [illegible] was much mistaken in [illegible] was out of her sight he was "some gay [illegible]." A pretty stenographer worked for Henery, and he bestowed much of his affection upon her.

On the other hand, John's home life was a continual turmoil, due to the jealousy of his wife. Being of striking appearance his wife continually suspected him although he never flirted and attended strictly to business. However, John was unfortunate and fate was unkind to him; for instance, one day a lady coming out of a restaurant accidentally dropped her glove as he was passing. Being a gentleman, he picked up the glove, handing it to the lady, just as a friend of his wife's came along, saw him addressing the owner of the glove, and, of course, told John's wife. At the office one day John's stenographer was examining a new perfume atomizer and some of the perfume accidenally got upon John's coat as he was passing. At home that evening his wife smelled the perfume, and there was more trouble and explanation.

To cap the climax, John's largest customer came to the city and naturally it was John's duty to entertain him. Unfortunately for John the customer brought his wife with him to the restaurant and still more unfortunate was the fact that the customer was called from the table for a telephone message, thus leaving John and the customer's wife alone at the table near the window, where they were again seen by the busybody friend of John's wife.

Hearing all the things about her husband increased her jealousy to such an extent that John's wife decided to investigate for herself. So one day when John phoned that business would detain him and for her not to save dinner for him, it was natural that she would invite Henery's wife and her busybody friend to join her in her investigations.

You can imagine their surprise when the three women entered the restaurant where John supposedly was with some chicken, they found Henery with his stenographer and friends having a gay old time. Naturally Henery's wife fainted from the sudden shock and there was a commotion during which Henery was able to escape.

Upon her arrival home John's wife found him dozing at the fireside and being ashamed of her overwrought jealousy she begged his forgiveness, promising never to suspect him again. It would have been a sad night for Henery had he dared to face his wife. He did look into the bedroom window but the missus was laying for him with implements of war and so deciding that "discretion was the better part of valor," our Henery failed to enter.

MUTUAL.

MUTUAL WEEKLY, No. 65 (March 30).

Galveston, Texas.—Fourth Field Artillery sails for Panama.

San Francisco, Cal.—Girl artist invents new millinery. Any design painted to order.

Boston, Mass.—Evacuation Day celebration.

Monterey, Cal.—First Cavalry leaves for service in Mexico.

New Haven, Conn.—Automobile show is held on 12th floor of Hotel Taft.

New York City.—Head of big film company arrives here. Mr. Leon Gaumont of Paris pays visit to inspect his American properties.

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San Francisco, Cal.—Steamship "China" raided on high seas by British cruiser, arrives here. Subtitles: Thirty-eight Germans removed and made prisoners. Captain Frazier of the "China." Chung Wong Wang arrives to buy 20 submarines for China.

Hartford, Conn.—New dirgible DN-I inflated for first time. Exclusive pictures of the first of Uncle Sam's fleet of dirigibles.

Ft. Sam Houston, Texas.—Third Cavalry leaves for the front.

Hot Springs, Ark.—Racing revived at famous resort. Fastest track after 10 years' lapse.

San Antonio, Texas.—Aeroplane squadron accompanies General Pershings' troops into Mexico.

San Antonio, Texas.—St. Louis "Cardinals" begin spring practice here.

Miami, Fla.—Boston "Braves" arrive here for spring practice.

Columbus, N. M.—Funeral services for U. S. troopers killed in Villa bandit raid, are held here. Subtitles: Outposts watch the border for new attack by Villa raiders. Col. Herbert J. Slocum, 13th U. S. Cavalry. General Bertani, commander of Carranza troops at Palomas, Mexico. General John J. Pershing, who is leading the pursuit of Villa at the head of the 7th and 10th U. S. Cavalry. Second Battalion U. S. Army Engineers preparing to accompany the troops into Mexico. Our troops enter Mexico. Saber charge. Col. C. W. Taylor, commander Ft. Bliss. Lt. Col. E. V. Smith, 6th U. S Infantry

Chicago, Ill—Campaign for better babies opens. Scientific care of little tots urged.

GAUMONT.

SEE AMERICA FIRST (No. 28 "Palm Beach, Fla."—March 26).—The cameraman carries the spectators along the beautiful and sandy beach of this famous winter resort, pointing out scores of well-known personages as they sport in the surf or enjoy the glorious summer sun from covered chairs along the picturesque shore. In the trip through the city, known to travelers as "America's paradise," the camera brings into view many of the city's beautiful residences, historical points and numerous other places of interest. The annual speed boat regatta, during the running of which several records were broken, is one of the most thrilling events or its kind ever caught by a motion picture camera. This interesting release is rounded out by Harry Palmer's famous cartoon comicalities, entitled "Signs of Spring."

MUTUAL MASTERPICTURE DE LUXE.

REVELATIONS (American—Five Parts—March 30).—The cast: Magda (Constance Crawley); Karl Von Kellar (Arthur Maude); Lieutenant Colonel Schwartz (William Carroll).

Magda, the daughter of Colonel Schwartz, a retired army officer, runs away from her home in Germany, and goes to Paris, hoping to gain fame as an opera singer. Her leavetaking breaks her father's heart and brings on a stroke of paralysis, which almost results in his death. After months of careful nursing, he partially recovers, and thereafter, forbids even the mention of Magda's name in his presence.

In Paris the years pass, and Magda failing to realize her ambitions, is reduced to abject poverty, and finally, rather than sell her honor, becomes a common beggar of the streets. Then, one day, penniless and starving, she enters a Bohemian cafe, in the Latin Quartier and sings for the price of a meal. Here she is seen and recognized by an old friend of her childhood days, Karl Von Kellar, who has come to Paris to study law. Learning the pathetic story of Magda's struggles and failure, he takes her to his apartment, and in the course of events she becomes his mistress. After months of happiness, Von Kellar begins to tire of Magda, and then, one day, he is called back to Germany by the death of his father.

A few months later, Magda's child is born, but pride prevents her from communicating the fact to Von Kellar, who has apparently forgotten her. Again reduced to poverty, and cast out upon the streets by a heartless landlord, she wanders up and down the highways, singing, her baby clutched to her breast. Later, to save her child from starvation, and with the

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promise of attaining the goal of her life's ambition—a musical career—she becomes the mistress of Antony D'Arcy, a rising young operatic manager.

Years pass, and Magda, now a famous opera singer, known as Maddalina Dall Orto, arrives at the principal hotel in her home city, to attend a big musical festival. At the governor's ball that night, which she attends, as the guest of honor, she is instantly recognized by Von Kellar, who is now a dignified and eminently respectable counsellor of state. Meanwhile, Colonel Schwartz, learning that the distinguished guest of the governor's is Magda, his daughter, is prevailed upon to forgive her, and take her back. With her numerous servants and pets, Magda takes up her quarters in the old home, and bedazzles her humble family with the wealth of her jewels and the magnificence of her wardrobe. At a loss to understand how she has attained so much good fortune and fame, her father becomes suspicious, and questions her persistently regarding her past life in Paris.

Then Von Kellar pays a call, and learns for the first time of his child, now a youngster of seven, attending a private academy in Paris. Magda denounces Von Kellar. When Von Kellar has departed, Magda's father, who has overheard enough to confirm his suspicions, confronts Magda and brutally forces a confession from her. In a towering rage, he writes Von Kellar a note, threatening to kill him, unless he consents to an immediate marriage with Magda. Fearing public exposure, and realizing that Magda's position in the world of art, will lend a certain dignity to his political prestige, Von Kellar calls on Colonel Schwartz and heartily agrees to an immediate marriage with his daughter. Alone with Magda, however, Von Kellar refuses to make her his wife, unless she agrees to keep all knowledge of their child a secret from the world. In a burst of outraged pride, she is furiously denouncing him, when her father enters, and learning what has passed between them, promises Von Kellar that he will force Magda to marry him as she is no longer in a position to choose the conditions under which she will become the honorable wife of her child's father. After Von Kellar has left, Colonel Schwartz locks all the doors, and arming himself with a revolver, threatens to kill both Magda and himself unless she consents to marry Von Kellar at once. She refuses to abandon her child, and as her father slowly raises the pistol to her heart, he is seized with a stroke of paralysis and falls back dead. Flinging herself upon her knees by her father's dead body, Magda sobs out her misery and grief, as the story concludes.

SIGNAL FILM CORP.

THE GIRL AND THE GAME (Chapter 13—"A Fight for a Fortune"—March 20).—As Helen and Storm stood at the mouth of the Superstition Mine, Rhinelander presented to each of them a one-third interest in the rich property. In addition to the present to Storm, the latter was made Rhinelander's personal representative at the workings. At this juncture, Rhinelander received a note from Spike, purporting that "Lefty," a convict, had confessed to the murder of Helen's father, for which Spike had been returned to the penitentiary, and saying that he (Spike) was to receive his freedom in a few days.

Regretting the fact that he had sold himself out of rich property Seagrue congratulated himself on having been able to withhold a minority interest; and advised Rhinelander that a quarterly payment was due the following day. When this message was received, Rhinelander and Helen read it together. It was arranged that Rhinelander should take the cash to Seagrue to avoid any technicality.

Helen decided to go down with Rhinelander and meet Spike when he should leave the jail. When Seagrue received the advice that Rhinelander would be in the next day with the cash, he immediately paid a visit to the lair of his henchman, Ward, closely followed by Adams. The instructions to the two crooks were to separate Rhinelander from the money which he would be carrying to Seagrue.

Ward and Adams boarded the Las Vegas passenger train. When the train stopped for twenty minutes at a small station, the two crooks purchased a bag similar to the one in which Rhinelander carried the money. When dinner was announced, Helen and Rhinelander passed into the diner, tagged closely by Ward and Adams, who, unnoticed, took seats at the adjoining table. At his feet, Rhinelander had placed the money-filled bag. Cautiously, Ward with his foot slid the bag away and replaced it with the one purchased at the station.

Having hastily eaten their luncheon, the two men left the diner ahead of Helen and Rhinelander. Reaching Oceanside, the crooks lagged until they saw Helen and Rhinelander take a taxicab uptown, not having noticed the transfer in bags. Just at this point the crooks were approached and apprehended by two plain clothes detectives.

When the police sergeant demanded the key for the bag, that he might search it, Ward stated fiercely that he was a messenger for Seagrue, of the Colorado and Coast Railway, and did not have a key, also had no idea or knowledge of the contents of the bag. At this, the police officer thrust the bag grimly under the desk, and the two men were locked up. Leaving Rhinelander at the hotel, Helen went at once to the safety deposit vaults to place some securities for safe-keeping, and thence to the penitentiary where she met Spike, who left in her company.

In Seagrue's room, Rhinelander discovered the exchange in bags, and telephones Helen to bring the securities from the safety deposit vault at once to deposit with Seagrue until he could replace the money. She and Spike proceeded to the bank, which they found closed, and their entreaties fell upon the deaf ears of the watchman. Spike led Helen to a side-door and thence to the lock box from which Helen withdrew the desired securities, only to be confronted by the watchman and the police. Helen and Spike were escorted to the police station to which Helen's telephone message brought Rhinelander. His explanation soon freed the pair, but Seagrue refused to accept the securities, demanding cash.

As they stood outside of the station, Ward and Adams were released. Rhinelander recognized his bag as they passed, and gave hot pursuit. The crooks outdistanced their pursuers, and climbed onto a freight at crossing. Helen caught a passenger train, and clambered to the roof of it. The passenger soon overhauled the freight and the fearless girl, leaped to the top of the box car sheltering Ward and Adams, swung down upon them, beat them off and jumped, with the bag, from the car door.

She started north to the next station, but was overtaken by Ward and Adams. At this point, Spike, who had come up with Rhinelander in an auto, rushed to her assistance to put the thieves out of the battle. Helen and Spike soon joined Rhinelander with the bag, and they hurried back to pay Seagrue in the legal tender he demanded.

BEAUTY.

BUMBLE'S JOB (April 2).—The cast: Mr. Bumble, a school teacher (Orral Humphrey); Mrs. Bumble, his wife (Simone Cavens); The Inspector (Hugh Bennett); Mrs. Boardem, principal of girls' school (Lucille Ward).

Professor Bumble, the absent-minded master of Corncenter School, whose attendance is composed chiefly of the seven little Bumbles, is visited by the Inspector, who picks a case of measles and discharges Bumble for neglect.

Returning home, the professor reads Miss Highbrow's advertisement for an instructor at her school. While writing this application, the professor dozes and dreams he receives the appointment.

He encounters many difficulties because he is not prepared to meet requirements; he finds physical culture physical torture until he turns to the point where he is able to beat up the inspector. The professor is reinstated for a diagnosis proves the marks on the girl's face to be dirt instead of measles.

BILLY VAN DEUSEN'S MUDDLE (April 5).—The cast: Billy (John Steppling); The Girl (Queenie Rosson); The Mother (Dixie Stuart); Grace (Carol Halloway); Walt, her husband (Dick Rosson); Lou Leuter (John Sheehan); Copess (Mary Talbot).

Grace and Walt have had a spat. The old biscuit argument is again brought up and Walt leaves the house in a rage. Lou Leuter, the lawyer, passing, overheard Grace's laments and, certain that when a woman weeps she wants a lawyer, he strolls into her house, hands her a card, and learns the source of the trouble. With customary promptness he immediately asks for a retainer and then advises Grace that if she will get a co-respondent her husband will sue for divorce and she will be able to separate from him. She agrees and arrays herself for a catch.

Grace strolls in the park, where she is admired from the distance by Bill Van Deusen, who has just been thrown down and is waiting for something to happen. In the meantime the police are informed that a flirt is working in the park and a policewoman is delegated to get him. Walt, while driving through the park, sees his wife in company with another man. There is a bit of a mixup in which Grace denies all knowledge of knowing her husband, and the lady cop arrests Walt for flirting. She drags him off to jail while Lou advises Grace to get Van Deusen to some roadhouse and he will have her hsuband see her there. They start for the roadhouse and Lou starts for the jail, where he has Walt released, after receiving a retainer.

Walt trails Billy and Grace to the roadhouse where Lou scouts and finds Grace and Van Deusen in a booth. He informs them that Walt is outside with a gun and offers to arrange an amicable settlement for a certain sum, which Van Deusen provides. Lou now goes to the angry Walt and informs him that his wife is in the place in company with Van Deusen. He sends Walt in after being rewarded and watches developments. Walt and Van Deusen get together and have a battle which is finally brought to a halt by the waiters and attaches in the place. It is then revealed that Lou has been the source of the trouble. Van Deusen, Grace and Walt leave the best of friends.

VOGUE.

THE LION HEARTED CHIEF (March 30).—The cast: The Lion Hearted Chief (Frank Coleman); His Daughter (Priscilla Dean); Her Sweetheart (Jack Dillon); the Star Detective (Paddy McQuire); the Bandit (Arthur Moon); His Accomplice (Louise Owen). Scenario by Robert A. Dillon. Directed by Jack Dillon.

The lion hearted chief objects to his daughter's sweetheart, and favors the star detective. Her sweetheart arranges a plot to make the chief think his daughter has been kidnapped, hoping to be assigned to the case, prove his ability, and win the chief's approval.

The daughter leaves the house, and her sweetheart sends news of the kidnapping to the chief. The star detective gets the assignment. Upon reaching the rendezvous, the dauguter is bound and gagged by a bandit and his accomplice. The star detective follows the scent, and reaches the haunt of the bandit, where he is forced to guard the chief's daughter. In this compromising position he is discovered by the girl's sweetheart and her father. The star detective is disgraced, and the girl and her sweetheart receive the blessing of the chief.

BUNGLING BILL, DETECTIVE (April 6).—The cast: Bungling Bill (Paddy McQuire); the Bad Man (Jack Gaines); His Wife (Mert Sterling); the Clerk (Jack Connelly); the Soubrette (Louise Owen). Directed by Jack Dillon. Scenario by R. A. Dillon.

Bungling Bill reads in the papers that the fashionable Hotel St. Clare requires the services of an experienced man as Hotel Detective and, applying for the position, he is hired to discover who is stealing money from the room of the guests. A bad man from the west registers at the hotel with his wife, and Bill, not impressed with his looks, follows him to his room and spies upon him. The Bad Man discovers this and causes Bill to make a hasty get-away down to the hall to the tune of his forty-four.

As gun play is out of Bungling Man's line he interviews the manager, and tenders his resignation. Upon the offer of a thousand dollars to get the Bad Man from the hotel, Bill is induced to continue on the job and, obtaining access to the room above the Bad Man, he bores a hole in the floor and spies upon him in this manner.

The plaster falling upon the gentleman from the wild and wooly, aggravates him so that he goes to the room above him and makes the occupant and innocent fat person dance to the music of his smoke wagon, while Bill is hiding under the Fat Man's bed. The Bad Man returning to his room accidentally enters the room of the soubrette and orders a drink from the bell boy. Bill, coming from under the bed, takes the wallet from the Fat Man and departs with it, and going down the stairs he learns of the Bad Man's flirtation and informs his wife of it.

Things happen fast and furious after this, with the result that Bill is caught with the

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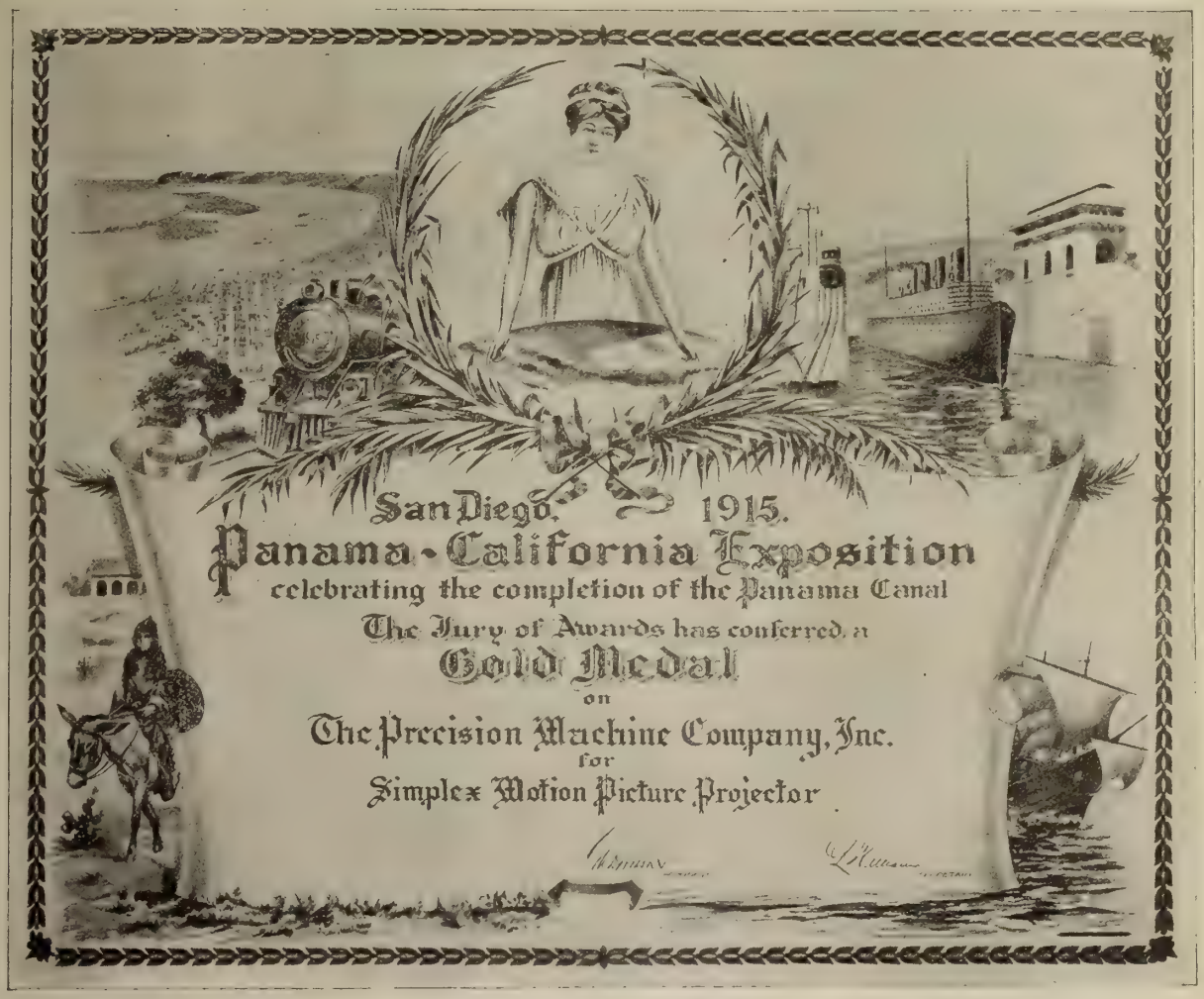

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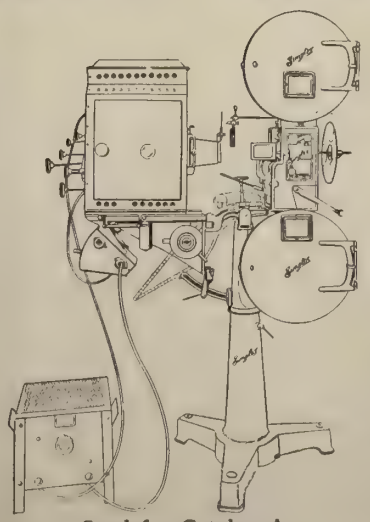

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Fat Man's wallet, and forced to flee from the hotel, with police and guests pursuing him. As usual he doubles on his pursuers during the chase and makes a resolution to avoid all positions where the science of crime detection is required.

Triangle Film Corp.

A LOVE RIOT (Keystone—Two Parts—March 19).—The cast: Charles Murray, Louise Fazenda, Harry Booker, Alice Davenport, Wayland Trusk and Dora Rogers.

Murray and Miss Fazenda live in a house adjoining the home of Booker and Miss Davenport. Next door lives Miss Rogers, a manicurist, with whom Trask, a barber, is in love.

Murray is making ardent love to Dora when the barber calls. With the implements of his trade in his pocket, Trask chases the trespasser all the way home. Here Murray finds how the barber felt when he found another paying court to his sweetheart. For, in the Murray home the head of the house discovers Booker, whose flirtatious efforts are finding cordial response from Louise.

Two hitherto happy homes are thus broken up. Murray goes home to his mother while Booker is locked in his sleeping room without his clothes. The train on which Murray had planned to leave town is wrecked, but Dora has prevented a catastrophe. On his way Murray has met her. He has forgotten all his troubles when Trask again appears. The interloper is for the second time sent on his way. Force of habit takes him home. His reception is similar to the first return. Booker, believing that his neighbor has been killed in the wreck, has escaped in his pajamas and is consoling the supposed widow. After a chase over nearby roofs the air is cleared of misunderstanding.

BY STORK DELIVERY (Keystone—Two Parts—March 26).—The cast: Mack Swain, May Emody, Vin Moore, Baby Marie Kiernan, Joe Lee, Ivy Crosthwaite, Bobby Dunn and Polly Moran.

Swain has a rich uncle who has promised him a check for $5,000 if he becomes the father of a boy. Not long afterward a boy is born and the father is overjoyed at the prospect of the small fortune that is coming to him. Seeing all this fuss made over her little brother the daughter of the family becomes jealous and hides the infant in the dog house.

The newspapers carry a story of a mysterious kidnapper and when Miss Emory reads it and discovers that her child is missing she starts a mad search. At the railroad station Swain sees a veiled woman hand a baby to a stranger, snatches the child and goes home to place it in a crib before uncle arrives. The stranger, who proves to be the uncle, reaches the house in hot pursuit, followed by the woman. They look in the crib and see a colored baby, the child of the janitor's wife.

When all seems lost a note written by the little girl is found. She says she has stolen the baby and hidden it in the dog house. As all rush into the yard the dog chained to the house has started after another dog, dragging the structure behind him. The dogs dash down the railroad track with the pursuers following on hand cars, a locomotive and train. When the chase ends no baby is to be found. Returning home in despair, Swain finds his offspring in the yard, uncle writes the check and the picture ends.

Pathe Exchange, Inc.

PATHE NEWS, NO. 24 (Mar. 22).

Fort Bliss, Texas.—The Sixteenth Infantry leave for the base of operations to reinforce the troops pursuing Villa.

Marlin Springs, Texas.—Bennie Kauff, famous batter of the Federal League, joins the New York Giants baseball squad after months of legal wrangle. Subtitle: 1. The rebellious Kauff is initiated into the fold.

San Antonio, Texas.—The United States aeroplane fleet, used for the first time in American warfare is assembled for service in Mexico. Subtitle: 1. Special cars are employed to transport the large machines.

Ossining, N. Y.—Members of the Mutual Welfare League of Sing Sing celebrate St. Patrick's Day with a grand parade inside the prison walls. Subtitles: 1. Thomas Osborne (left), warden-on-leave, is glad to be with his boys again. 2. The league's mascot participates in the festivities.

Montreal, Canada.—Cold weather does not diminish the stream of recruits enlisting for war-service. Subtitle: 1. A short rest between drills.

London, England.—Ladies dressed in Welsh national costume sell flags for Red Cross funds on St. David's Day.

Souchez, France.—Many varieties of gas masks are being brought into use to offset the terrible effects of the asphyxiating gas bombs used by the enemy. Subtitles: 1. Spraying the air with alkaline liquid to remove chloride fumes. 2. An oxygen apparatus enables the soldier to enter a gas cloud.

Long Beach, Cal.—Fair mermaids find a new sport in riding the treacherous surf on inflated auto tires. Subtitle: 1. Playing rings 'round the man.

Eagle Harbor, Wash.—All kinds of sailing ships, long since discarded, are being pressed into service to handle the enormous freight congestion caused by the shortage of vessels.

New York City.—Grand Marshal Timothy P. Healy leads the parade of the Ancient Order of Hibernians in celebration of St. Patrick's Day. Subtitle: 1. Mayor Mitchel, who reviewed the march.

Aiken, S. C.—The Fifth United States Cavalry Polo Squad is vanquished by the strong Cooperstown team after an exciting contest, by the close score of 10 to 8. Subtitle: 1. One of the players is injured in a fall from his mount.

Columbus, N. M.—War supplies and troops are rapidly concentrated here, and a base of operations is formed for the field army. Subtitles: 1. Villistas wounded in the fighting are left behind by their leader. 2. A machine gun captured from the bandits. 3. Captured Villa spies. 4. On the trail.

LONESOME LUKE, CIRCUS KING (Phunphilms—March 29).—Luke figures a circus is a good money-maker and goes into the business with that idea in mind. But things don't pan out exactly as he had figured, and the net result is nil. He gathers around him all the necessary freaks that go with a modern, up-to-date, honest-to-goodness circus—the bearded lady, the fat girl, the royal something-or-other band, the smallest man in captivity, and so on. But when the beard falls off the bearded lady and reveals a young man, the fat girl proves also to be a boy, the royal band simmers down to a two piece affair, and the dwarf's fake legs are discovered the City Fathers determine on drastic action. The would-be Barnum realizes what drastic action is generally decided on by City Fathers, and determines to save them the trouble. He then "lights out" as fast as his legs will carry him, and the last we see of him is when he leaves the confines of the village far in the rear and vows never to return.

SIBERIA, THE VAST UNKNOWN (Fourth Installment—April 1).—These pictures were taken in the dead of winter and picture to great advantage the modes of living of the peculiar peoples inhabiting that region. Fishing is the main occupation of these folk, and it must be done through holes chopped in the ice. The catch is then thrown on the roof of the house where it keeps fresh.

The marriage ceremony is a most unusual one and one which is most interesting. After the ceremony is completed, the wedding party wends its way through the village streets, visiting all the houses, and announcing the glad tidings to the inmates. The day after the wedding the bride and groom, escorted by the village priest and their families, make a tour of the homes of their friends and collect the wedding presents that are awaiting them. The chubby children of the Siberian wilds are also pictured.

Miscellaneous

METRO PICTURES CORP.

THE WALL BETWEEN (Quality—Five Parts—March 20).—Trouble came upon John Kendall on his graduation from college. His father, a prosperous banker, had had his fortune utterly swept away and under circumstances which left his good name under a cloud. He died, and John, unable to clear away the stain, but bitterly resenting it, enlisted. He won quick promotion, and soon became a quartermaster sergeant. He had begun his second term of enlistment when he first saw Edith Ferris, the niece of Colonel Dickinson, his commanding officer. Kendall was granted a month's furlough, with permission to wear citizen's clothes, and it happened that almost the first person he encountered away from the fort was David Barclay, the chum of his college days, who took him to his country home.

When Kendall met Edith Ferris he did not know she was the colonel's niece. For a fortnight every moment of their waking hours, that was not actually demanded by their social duties, they spent in each other's society. The denouement came at a dance at the country club just before Kendall was to return to duty, his furlough being at an end. It happened that Lieutenant Burkett, an unpopular man and officer of Kendall's regiment, was also a guest. Burkett came upon the sergeant, just then in conversation with Edith Ferris and her mother, and brusquely and insultingly ordered him from the club. Kendall chose for the first time in his military life to disobey the command of a superior. Lieutenant Burkett, white with suppressed rage, was escorted to the door, while Kendall remained with Edith.

Until that time, only Edith had shared Kendall's secret. Now that her mother knew that her daughter's suitor was only an enlisted man, however, a sudden change swept over her. Finding she could not persuade Edith to give Kendall up, Mrs. Ferris took sides with Lieutenant Burkett, and they sought to discover facts which might discredit the sergeant. The story of the elder Kendall's failure came to them.

This was some weeks after the happening at the country club, and Edith, who, with her mother, was visiting Colonel Dickinson soon heard of it. That evening Kendall received a brief but urgent note. "Meet me at the pier after taps. Important. Edith." When Kendall met his sweetheart, she told him of the plot to ruin him. Suddenly a sharp commotion at the barracks and a cry for the "Guard" caused both of them to start in alarm. "A prisoner has escaped," exclaimed Kendall. Then he ran with Edith to the storehouse on the shore, of which he alone had the key. There he hid Edith until he had distracted the guards.

How the quartermaster sergeant diverted the guards and gave Edith a chance to avoid being seen, and of his refusal to explain the reasons for his presence near the storehouse, which later was found open, all of which gave Lieutenant Burkett his opportunity to discredit him and bring about his reduction to a mere sergeancy, are all matters of record. It is not generally known, however, that it was Edith's confession of her presence there to her uncle,

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Colonel Dickinson, that saved Kendall from further disgrace. In the days that followed the regiment was called to Nicaragua to aid the government there in putting down an insurrection.

Kendall saved the regiment from an ambuscade that threatened to decimate it, while Burkett hid far at the rear. When the regiment returned, Sergeant Kendall found a commission as lieutenant and Edith both waiting for him. Better still, he learned that a train of circumstances had led to the clearing of the stain on his dead father's name and the return of a portion of his fortune.

BLUEBIRD PHOTOPLAYS, INC.

TANGLED HEARTS (Five Parts—April 2).—The cast: Vera Lane (Louise Lovely); Lucille Seaton (Agnes Vernon); Enid Hammond (Marjorie Ellison); Child (Georgie French); Montgomery Seaton (Haywood Mack); John Hammond (Lon Chaney); Ernest Courtney (Jay Belasco); John Dalton (Bud Chase). Scenario by Ida May Park. Produced by Joseph De Grasse.

Montgomery Seaton is one of the idle-rich, who makes a hobby of befriending everybody upon whom he can intrude his good offices. Thus occupied, he neglects his wife to a considerable degree, and she in turn gives her entire attention to household duties. Vera Lane is a rich widow, with whom Ernest Courtney is in love, but Courtney, being of a bashful nature, is embarrassed in pressing his suit.

Mrs. Hammond comes to Seaton in distress with the story that some years before she left home with a married man and lived with him for several months. Upon discovering that she had been deceived, she returned home and later wedded John Hammond. Some few weeks after her marriage, her husband was called away on a business trip and while he was gone Mrs. Hammond became the mother of a child, the result of her conduct previous to her becoming Mrs. Hammond. She concludes with the statement that the nurse who has always secretly cared for her child has just died and that the baby must be provided with a home.

Seaton goes to Hammond and relates a story which in substance made Seaton the parent of the child. He induces Hammond to adopt the baby and thus Mrs. Hammond receives in her own home the child of her illicit adventure. Later Mrs. Hammond writes to Seaton a note telling that the baby was safely arrived in her home, and further makes clear the unfortunate condition under which the baby was born. This note, by mistake, Seaton gives to Hammond, who, upon reading it, concludes that Seaton has played a trick upon him and induced him to adopt the issue of an affair between Mrs. Hammond and Seaton. That very night, while attending a reception, Hammond discovers Seaton and Mrs. Hammond in confidential conversation. Hammond shoots, but the bullet strikes Mrs. Hammond, who has thrown herself in front of Seaton to protect him.

Coincident with these details, Seaton undertakes to present Ernest Courtney's love affair to Vera Lane, the widow, in convincing fashion. While progressing with this purpose, Mrs. Seaton becomes suspicious of her husband and is doubly mystified when she sees him carrying the child to Mrs. Hammond's home.

Having been a witness to the shooting of Mrs. Hammond, and being a friend of all parties concerned, it becomes the widow's mission to straighten the various entanglements, and this she does with such success that the Seatons are restored to each other's confidence and the Hammonds are reconciled after Mrs. Hammond has related to her husband the story of her past.

RAVER FILM CORPORATION.

AUSTRIA AT WAR (Two Parts—March).—Views of Gorlitz Galicia, where two million men were recently engaged in battle are shown. Lupkow Pass, Turka and other places were photographed. The retaking of Lemburg from the Russians is visualized. The capture of Russian prisoners, views of big German guns used by the Austrian army, the Austrian hospital corps and the "Red Devils," a company of hussars composed of Austrian nobles are prominent scenes in the picture.

DRIFTWOOD (Five Parts—Ocean Film Corporation—March).—The cast: Helen Warner (Vera Michelena); Alice Warner, her sister (Clarissa Selwynne); Their Mother (Dora Heritage); Lawrence Grove (Harry Spingler); Richard Grove, his father (Leslie Stowe); James Wayne, a leading member of the bar (Charles Graham); Ira Simpson, his managing clerk (Joseph Daly); Hattie, his daughter (Vida Johnson); Dan, an office boy (David McCauley). Scenario by Anthony Kelly. Directed by Marshal Farnum.

Helen Warner, courted by Lawrence Grove, the son of a wealthy contractor, agrees to secretly marry him and to that end goes to the city with him. Lawrence leaves her to meet his father, and while driving him in his racer, informs him of the proposed marriage to Helen. Grove, Sr., opposes the proposition and heated words follow. The automobile, suddenly stalled on a railroad track, is smashed by an oncoming train. Grove and his son are seriously injured, removed to a hospital, where both remain unconscious for two days.

In the meantime, Helen, who has remained awake the entire night at the hotel waiting the return of Lawrence, believes he has deserted her and, ashamed to return to her home in the country, determines to find work in the city. Upon his recovery, Lawrence endeavors to locate Helen, but is unable to procure any word of her whereabouts. Grief-stricken at the turn of affairs, he accept an engineering engagement in Canada, where he spends the succeeding two years.

Meanwhile Helen has accepted one position after another, under an assumed name, finally she finds work as the stenographer of James Wayne, a prominent city lawyer. Helen's mother has died, and her sister, Alice, takes up her residence with her aunt in the city, and at a reception given in her honor, she meets Wayne, whom she later marries.

Wayne becomes infatuated with Helen's beauty, proposes that she give up her job as his stenographer, and accept his offer to remain as his companion and pal. First rejecting his advances, Helen, in a moment of weakness, however, finally gives way. Lawrence Grove, upon his return from Canada, calls upon Wayne, who is his father's lawyer, and employs him to find Helen Warner, informing him of the details of their separation. Lawrence shows Wayne her photograph and Wayne realizes that the girl he has wronged is the object of Lawrence's quest.

Wayne makes an excuse and leaves his office, telling Lawrence to dictate a description of the girl to his stenographer, and there Helen and Lawrence meet. Lawrence urges her to marry him immediately, but she answers that she is unworthy of him, that another man has already entered her life.

Lawrence is beside himself with rage and urges her to reveal the man's name, vowing that he will kill him. Helen refuses. She leaves Wayne's employ and takes up her residence at the home of Wayne's managing clerk, Simpson. In the meantime, Helen has written Alice to the country, not knowing that her sister had returned to the city, and asking Alice to take her away. The letter is re-addressed to Alice in New York, and she calls for Helen at Simpson's home, at the same time that Wayne calls for the purpose of urging Helen to marry Lawrence. It is then that Helen learns that Wayne is her sister's husband.

Alice takes Helen to their home, where she meets Lawrence, who again pleads with her to marry him. She still refuses him. Wayne also urges her to accept the boy and finally, in order to force her to consent, tells her in the presence of Lawrence that he knows the name of the other man, and that unless she marries Lawrence, he will name the man and at the same time places a gun on the table in front of Lawrence, knowing Lawrence will carry out his threat and kill him. Helen realizes how many lives are dependent on her decision, and what it would mean to her sister especially, finally consents to marry Lawrence, whom she still loves, but of whom she has not felt worthy.

THE FORTUNATE YOUTH (Ocean Film Corporation—Five Parts—March).—The cast: Paul Kegsworthy, afterwards known as Paul Savelli (Wilmuth Merkyl); Silas Kegsworthy, his father, afterwards known as Silas Finn (William Cohill); Barney Bill Simmons (John A. Smiley); Colonel James Winwood (G. Davison Clark); Mr. Buttons (Charles Graham); Princess Sophie Zobraska (Lilie Leslie); Polly Gordon (Rita FitzGerald); Miss Ursula Winwood (Sue Balfour); Jane (Marguerite Forrest); Maisie Shephard (Betty Holton).

Silas Kegsworthy, arrested for assaulting his wife, is sent to prison. The wife, together with her baby boy, Paul, is under the protection of Barney Bill, a friend of her husband. Silas, injured in prison in an attempt to stop an explosion, is reported to have died. Mrs. Kegsworthy marries Mr. Buttons, and Paul, the drudge of the household, is abused by his stepfather.

The lad leaves home, assumes the name of Paul Savelli and travels about the country with Barney Bill, who is an itinerant hardware dealer, and meets Jane at the home where Barney Bill places him. The lad grows to be physically a perfect specimen of manhood and is sought after by artists to pose. He leaves this profession and becomes an actor in a traveling repertoire troupe. The company is stranded and the young man, penniless, trudging along the highway faints in front of the residence of Colonel James Winwood. He is brought into the home and receives medical attention.

Impressed with the wonderful classic features of the man, and his evident distress and refinement, upon his recovery he is appointed by Colonel Winwood, his secretary. His rise thereafter, in the face of strong trials and hardships is rapid, until finally he becomes a can-

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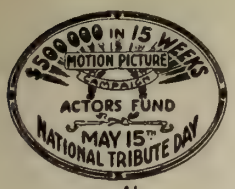

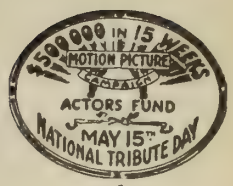

Actors—Actresses

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didate for a seat in Parliament. In the intervening years, his father Silas Kegsworthy, having been released from prison and assuming the name of Silas Finn, has become a religious fanatic and a wealthy fish dealer. In the borough where "Paul Savelli, the Fortunate Youth" is running for Parliament, his father is his opponent.

Barney Bill and Jane are aware of the relationship and acquaint Finn with the fact. Finn determines that his son shall not oppose him, and telling the lad that he, Silas Finn was chosen by God, he urges the boy to decline the nomination, which he refuses to do. It is then that Silas reveals to the lad that he is the father. Stunned with this intelligence, Paul Savelli, acquaints Princess Zobraska, who is devoted to the boy, with the fact, and realizing the lowly source from which Paul had sprung, she spurns him.

Paul is successful in the election, and his father, overcome with heart disease, occasioned by the shock that his past prison record is revealed, is dying the night of the election. Paul goes to his father and to ease his last moments tells him that the cheers of the multitude are because of his father's success at the polls, and his father dies in that belief. Princess Zobraska, unable to subdue her real love for Paul, goes to him, and the story is concluded with their betrothal.

GEORGE KLEINE.

THE MISHAPS OF MUSTY SUFFER (No. 6 "The Lightning Bell-hop"—April 5).—The flirty proprietor of the Outside Inn catches his bell-boy laughing at him and throws him into the street, just in time to be caught by Musty, who is passing by. When Musty learns that the bell-boy has been discharged and that there is consequently a vacancy in the hotel organization, he drops him to the sidewalk, enters the Inn and applies for the position. Proving himself the lightning bell-boy of the world, he is accepted.

Musty soon learns that the grand stairway of the hotel is a trick staircase and that by pulling a lever the stairs will straighten out, converting the stairway into a chute. After descending the incline on his own account, he tries it out on various patrons with satisfactory results.

The elevator, operated by handpower, sticks when a corpulent guest acts as cargo and a horse is commandeered to raise the lift. All goes well until a passing farmer inadvertently cuts the rope with his scythe. Then follows a vivid illustration of the descent of man.

Musty plays manys tricks on the proprietor and the guests, and enjoys waiting on the whims of an actress who stops at the hotel. He explains how the room is lightened by drawing a flame on the gas-jet painted on the wall, and darkened by erasing it. When the actress complains that there is no chair in her room, Mustv obligingly paints one on the wall. After numerous amusing episodes, the reel ends in a general scramble, in which, of course, Musty gets the worst of it.

WORLD-EQUITABLE.

THE SUPREME SACRIFICE (Five Parts—Premo Feature Film Co.—March 20).—The Cast: David Aldrich (Robert Warwick); Rev. Phillip Morton (Vernon Steele); Lillian Drew (Christine Mayo); Helen Chambers (Anna Q. Nilsson); Alexander Chambers (Robert Forsyth); Kate Morgan (Jessie Lewis); Tom (Dion Titherage). Directed by Lionel Belmore.

David Aldrich aspires to be an author. The publishers reject most of his manuscripts because they seem to lack realism. David struggles on, however, determined to succeed and kept happy by his love for Helen Chambers and for his bosom friend Morton, who is a young minister working among the people on the East Side. Unknown to David and the world at large, the Rev. Phillip Morton, idol of the East Side, is systematically being blackmailed by Lillian Drew, a woman with whom the young minister had had an affair when a college student and who is now a woman of the town.

In desperation, Morton appropriates funds from a charity organization of which he is the head, and dies of heart failure when he realizes that the stock certificates, with which he hoped to make up the deficit, are worthless.

David, heartbroken by the loss of his friend, discovers to his horror the secret that brought on Morton's sudden death. The Committee of the Charity Society discover the shortage and suspicion falls on David. He submits in silence to trial and conviction, rather than expose his dead friend.

David goes to prison and serves a term of four years. Helen never loses her faith in David and spends the years of waiting in charitable and settlement work. Free at last, David attempts to rebuild his life, only to find himself beset by the police with their customary method of hounding ex-convicts and making it almost impossible for them to hold decent employment. But David at last overcomes all obstacles and forges ahead, though he has steadfastly kept himself from seeking out his old friends and the woman he still loves.

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THE STRUGGLE (Equitable—Five Parts—March 27).—The cast: Major James Carew (Frank Sheridan); Lieut. Leonard Dames (Arthur Ashley); Col. Caldwell (Alfred Loring); Mrs. Caldwell (Isabelle Vernon); Marjorie Caldwell (Ethel Gray Terry); Mrs. Drew (Eileen Evans). Directed by John Ince.

Carew, surgeon at an army post, is in love with Marjorie Caldwell, but Marjorie, who is all for social stuff, thinks her feeling toward him is only friendship. Dames comes to the post as junior surgeon, and supersedes Carew in her regard, marrying the girl. Mrs. Drew, a widow, comes to the post and an intrigue begins between Dames and the widow. Carew sees it, and to save Marjorie tells her that his absences are matters of duty. He asks to be transferred to Manila, and he and Dames are both sent there. On the way Carew warns Dames that he will lose Marjorie's love, and they quarrel, Dames being partly drunk.

The ship hits a reef, and Dames, in an effort to save himself, wrenches a life preserver from a woman. Marjorie and Carew are left on the ship, but Carew rescues her, and in the morning they are on the shore of an island with an overturned boat and the bodies of their fellow-passengers in the surf.

On the shore of another island Dames is rescued by an Abbot, but his wounds cause him to lose his identity. On the first island, Marjorie comes to see the strength of Carew's character, but he refrains from telling her of the actions of her husband. A ship is sighted, and Carew, after a struggle, lights the beacon that will save them both but probably take Marjorie away from him.

In San Francisco they learn that Dames is reported missing. He asks her to be his wife, but she thinks Dames may still be alive. Dames is on the island with lepers, and works with the monks as Father Fabrician. Carew comes to the island and finds Dames at work among the lepers. He recognizes Dames, but the latter denies his identity. He goes to the monastery, tells the Abbot the truth, and Dames leaves with Carew for Manila, and an operation that will restore his memory.

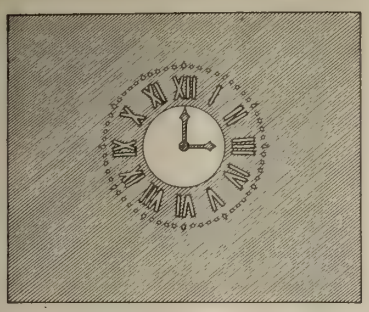
After the operation Dames returns to his drunken habits, and reading some of Carew's letterslearns of the feeling of his wife, giving it a sinister turn. As he prepares to assault Carew he sees the marks of leprosy on his arm, becomes agonized with fear, jumps overboard and is lost. In San Francisco Carew finds Marjorie, tells her of the occurrences and of Dame's death, and while she feels sorry that he has gone as he did, she finds her true happiness with Carew.

THE HAND OF PERIL (Paragon—Five Parts—March 27).—The cast: James Kestner (House Peters); Maura Lambert (June Elvidge); Frank Lambert (Ralph Delmore); "Bull's Eye" Cherry (Doris Sawyer); Tony Morello (Ray Pilcer). Directed by Maurice Tourneur.

James Kestner is a government secret agent on the trail of a band of counterfeiters and particularly anxious to locate the head of the gang, Frank Lambert, who, in addition to his skill as a counterfeiter, is known to the underworld as the only man who can fill in the perforations of a used bank check. Kestner locates the band in their underground work shop near the river front. He cleverly maneuvers his way into the headquarters of the band when it is empty, but is caught in the act of searching for incriminating evidence by "Bull's Eye" Cherry, a clever girl crook, and one of the mainstays of Lambert's crowd.

Lambert and his daughter, who has been educated in crime by her father, return to find Kestner held at the point of Cherry's revolver. Lambert is for killing the detective outright. Impressed by Kestner's brave demeanor, Maura intercedes in his behalf, but finding her father determined in his intention to kill the government agent, she pretends that the police are outside. The counterfeiters make their escape without settling accounts with Kestner. Kestner locates the criminals in their new quarters. One of his assistants trails "Bull's Eye," who has the new counterfeit plates in her possession, but she cleverly evades capture and returns the plates to Lambert's headquarters.

Kestner forces his way into the gang's rooms, arriving just in time to witness a desperate battle between Lambert and Tony Morello, one of his accomplices, whose passion for Maura has led him to attempt to force his advances upon her. Lambert kills Morello with a knife, but before dying the man acquaints Maura with the fact that Lambert is not her real father, but that he stole her when a baby and reared



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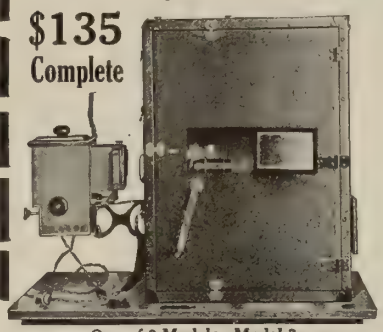

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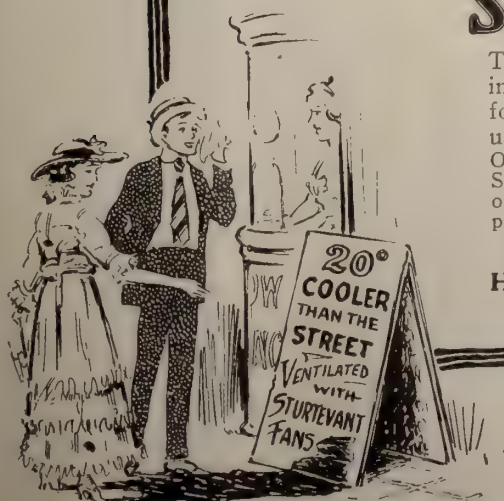

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her to this life of crime. Kestner places Lambert under arrest, but the crook evades capture a second time by a ruse. Kestner's assistant arrives with the police, but Kestner permits Maura to go free on account of her having saved his life on the occasion of their first meeting.

Kestner is determined to capture Lambert single-handed. He trails him to a midnight rendezvous on a wharf, where he and Lambert fight it out to a finish. The revolver battle between the two men in the dark culminates in a hand-to-hand encounter in which Kestner ultimately proves victor, but has barely strength enough to handcuff himself to his unconscious opponent before collapsing. In the end Kestner induces Maura to return to the straight road, and she takes up her home with his mother. The story closes with the intimation that the romance so strangely begun will lead, as time passes, to a life of happiness for them, together.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 20 (March 1).

The United States collier Prometheus starts from San Francisco to tow the steamer Crescent to New York on the longest trip of its kind on record.

When Chicago society women, enthused by the call for preparedness, joined a cavalry troop, a Hearst-Vitagraph cameraman caught the festive item, and another was on hand when the students of two classes at the University of California staged their annual fight. And in New York when six barefooted girls rehearsed their vaudeville act in the ice-crusted snow of Central Park, a Hearst-Vitagraph "movie man" was present to show their blood trickling-feet which resulted from the cruel experience. In like manner, a big blaze in Chicago's loop district was caught on the moment. Even Newton D. Baker, the newly-appointed Secretary of War, and Lindley M. Garrison, the retiring secretary, did not escape the Hearst-Vitagraph cameraman.

This issue also includes the novel sight of Gordon Ronneberg, of Chicago, aged six, in a thrilling high leaping ski exhibition and shows also society afoot on a winter hunt near Burlingame, California. And from over the seas, the French front in Greece and the Allied fleet in the harbor of Salonika are brought to the eyes of the Western world through the medium of Hearst-Vitagraph.

T. E. Powers, the cartoonist, drops in one of his famous gloom killers. Hearst-Vitagraph never neglects the women. In this release the fair ones may see the choicest creations of New York designers, of negligee, bathing costume and morning dresses, all veritable dreams of novelty and newness.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 21 (March 13).

Nothing in days has so affected the people of the United States as the raid of the bandit Villa and his blood-spillers of the Mexican revolution into the town of Columbus, New Mexico, and the subsequent rush of the United States troops across the border, in pursuit of the murderers. To avenge the death of the seventeen citizens killed in the massacre, a most thrilling man hunt is under way, and the Hearst-Vitagraph cameraman has secured scenes of this incident for this release.

Lively scenes of the Greek troops leaving Salonika and the occupation of the city by the Allies are also shown. Another view shows the curious splendor of the New Orleans Mardi Gras, and when the torpedo boat destroyer Portland had its first test in a gale at Rockland, Me., a Hearst-Vitagraph man was there to picturize the trip.

Down in Tampa, Florida, a Hearst-Vitagrapher overtook Joe Tinker and his Chicago Nationals and sent in a pre-season line of the activities of the Cubs. When Secretary McAdoo and other high officials started for a trade promotion trip to South America, a Hearst-Vitagraph cameraman "got" them as they sailed from old Point Comfort.

George Herriman and his funny Krazy Kat and Ignatz Mouse in an error in a study on bugology lend a hearty laugh to the reel, and a choice lot of afternoon gowns, tailored suits evening gowns, hats and footwear of the very latest New York creations furnish the interest for the women. In addition to this gunners on the cruiser San Diego being awarded a naval marksmanship trophy, and the boy scouts of Cleveland in a novel river hunt are shown.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 22 (March 17).

In this release are pictured the stirring scenes in Columbus, New Mexico. It shows General Slocum and his staff prepared for their dash after Villa and his outlaws, while a guard of honor paces before the tent which contains the bodies of the seventeen Americans who were killed in the Villa raid. In addition, an animated cartoon by Hal Coffman illustrates the critical situation.

In Cincinnati, a Hearst-Vitagraph man was on hand when the famous old Trinity Church was destroyed by flames. The human fly was caught by another cameraman, while doing a daring slide on a wire, at Oakland and babies of all shapes and sizes and manifold chubbiness were clicked while rolling, walking, riding and toddling in the "Better Baby Week" exposition in Chicago.

In this reel, the Philadelphia National League champs are presented in Spring practice at St. Petersburg, Fla., and religious enthusiasts of Chicago are shown constructing a tabernacle for evangelistic services. In addition this reel contains views of Eddie Pullen winning a dashing hundred mile motor race at Los Angeles auto course; overseas pictures of the Allies, their work and their pleasures, together with some funny Krazy Kat and Ignatz Mouse cartoons from the pen of George Herriman, and a tempting glimpse of newest creations of the leading American designers, in the line of hats, sport suits, evening dresses, footwear and afternoon gowns.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 23 (March 20).

This release begins with scenes of the bloody strife at far-away Salonika. Then at Yarmouth Junction, Me., a Hearst-Vitagraph photographer registered the embarkment of three thousand mules for the Allies; further up in the Maine woods he caught great tractor engines hauling logs from a lumber camp over scarcely broken roads, and at Portland, Me., he photographed the steamer Herman Winter, which was beached when fire broke out in her hold.

Hearst-Vitagraph Staff Photographer Mathewson, who has faithfully recorded the exciting scenes on the Mexican border, gives another series of views, showing last tributes to the dead heroes of the Columbus raid, members of the 13th Cavalry, as their bodies started homeward from the scene of their murder.

In addition this reel contains an animated argument over a demi-tasse, between George Herriman's Krazy Kat and his Ignatz Mouse.

nd for the women it has a rare lot of after-Easter hints that are both new and wonderful, possessing many of the modern things that furnish joy and inspiration to feminine hearts.

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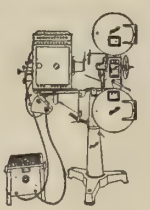

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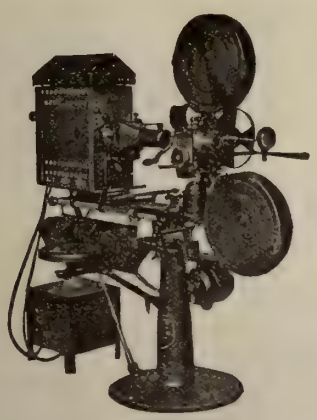

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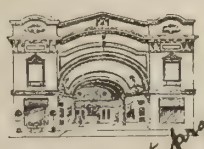

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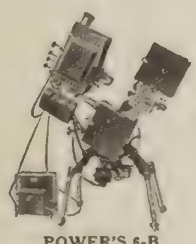

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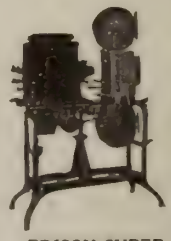

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OPERA AND FOLDING CHAIRS—Large stock of slightly used at less than half. 800 green plush upholstered, $1.25 each. 200 leather, $1.50. Veneer, 65c up. Maple wood folding chairs, new, 40c. each. Atlas Seating Co., 10 East 43d St., N. Y. City.

FOR SALE—Two hundred and fifty (250)-theater seats, will be sold at once at great sacrifice. No speculators need answer. Idle Hour Theater, Hamburg, N. J.

CAMERAS, perforators, printers, tripods, projectors, developing outfits, polishers, rewinders. Special filming, private screening. Titles, Zeiss lenses, optielectromechanical repairing. Eberhard Schneider, 219 Second Ave., N. Y. City.

CHAIRS—5,000 in stock, as low as 50c each. We can save you money on chairs. Write us for particulars. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

REBUILT—1911 Motiograph, with outside shutter same as new; big bargain at $75. Arthur Close, 1120 Branson St., Marion, Ind.

MIRROR SCREENS—Second hand. Have all kinds second hand scenery. Bailey Scenic Studio, Box 416, Troy, N. Y.

POWER'S 6A—Machines fully equipped—first-class condition; one at $165.00, one at $175.00, and one at $195.00. A full line of used machines and theater equipment at bargain prices. Write us today. Crescent Film Co., 170 W. Washington Street, Chicago, Ill.

SWELL ROAD OUTFIT—Complete, cost five hundred, for sale two hundred. Fibre trunks, Power's machine, four lenses. Photo Drama Co., 220 West 42d St., N. Y. City.

THEATER EQUIPMENT—Send for bargain list. Machines, chairs, curtains, fire pumps, lenses and other items pertaining to the theater. Crescent Flm Co., 170 W. Washington St., Chicago, Ill.

BARGAIN—Rembusch moving picture screen size 9½ x 12¾. $150 F.O.B. cars this city. Neal & Co., Lebanon, Ind.

FOR SALE—Galvanized iron booth in first class condition. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

POWER'S MACHINE—$40, economizer $25, curtain $4, spotlamp $10, asbestos booth $20. Flms, extra lenses. All A-1 condition. Holdenried, 222 West 30th St., N. Y. City.

MOVING PICTURE MACHINE—Power's No. 5 for sale, very reasonable. Chernay, care Leone, 51 West 3d St., N. Y. City.

FOR SALE—Simplex projector completely equipped ready for business. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

WANT TO TRADE—60 volt, 30 ampere dynamo, 3 H. P., 2 cycle engine for 200 opera chairs, or $150 cash. A. R. Moore, Eustis, Neb.

ASK—Nicholas Power or F. H. Richardson—then order an "Amberlux Lens Filter." Hundreds already in use. Ten times more effective than best gold fibre screen made. W. D. Warner, Wyandotte Bldg., Columbus, Ohio.

A BARGAIN—Power's No. 5, almost new, complete. Two rheostats and carbons, outfit worth $100. First $60 takes it. E. K., care M. P. World, N. Y. City.

CAMERAS WANTED.

WANTED—Motion picture camera for cash. Professional, any condition, any price. Address H. R. H., care M. P. World, N. Y. City.

CAMERAS FOR SALE.

NEW MODEL NO. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

1916 THE "MOVIE" YEAR—Get in on the big money. Do not experiment with cheap new motion picture cameras. We can sell you the finest makes of cameras and tripods at a saving of 35% to 60%. Guaranteed equal to new. Write us today. David Stern Co., 1047R West Madison St., Chicago, Ill. In business since 1885.

SAVE MONEY—Vistas $60, Pittman, Jr., $90, Prestwich $175, Peters $150. Tripods with tilt and panoramas $18 upwards. Ray, 326 Fifth Ave., N. Y. City.

FILMS WANTED.

WANTED—In large lots, features, all lengths and singles. Must be in good condition with posters. M. D. Sikawitt, 729 7th Ave., N. Y. City.

WANTED—Chaplin and Keystone comedies, any length—also miscellaneous European war scenes. Submit list with prices and conditions to Feature Film Company, 27 E. 7th St., St. Paul, Minn.

WE ARE—In the market for five and six-reel features. State particulars in first letter. Acme Feature Film Co., 172 W. Washington St., Chicago, Ill.

WANTED—Pieces of Kinemacolor film, also gelatin filters. T. Morris, 449 Belden Ave., Chicago, Ill.

WANTED—Keystone and Chaplin comedies. Pathe "Passion Play" and "Life of Our Savior," 7,000 ft., colored. "Pope Pius," 7,000 ft. Other big features and religious subjects. Export, P. O. Box 45, Station B., Brooklyn, N. Y.

FILMS FOR SALE OR RENT.

OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

1,000 Single reels American and foreign subjects at $3.00, in first-class condition. Try one or two and be convinced of the condition. Cash with order. Federal Feature Film Co., 119 East 23d St., N. Y. City.

NEMESIS or 19 Down Express, 3 reels, lot paper, $25; Dagmar, 3 reels, lot of 1, 3 and 6 sheets, $25. Red Rose of the Apaches, 3 reels, heralds and some paper, $35. Power's 6 machines, $85. Edengraph, all complete, $40. Edison, all complete, $40; 25 per cent. with order, balance C. O. D., privilege examination. Chaplins, $30 and $35 per reel. Liberty Film Rental Co., Pittsburgh, Pa.

FEATURES—Two, three, four and five reelers in A-1 condition from $18 to $100. 500 single comedy, drama and western from $1.50 to $6 each. Send for list. Hatch Co., 284 Market St., Newark, N. J.

LEADER—While it lasts—new film (black leader) never run $5.50 per 1,000 ft. Evans Film Mfg. Co. 416-22 W. 216th St. N. Y. City.

FOR SALE—Three reel features with original lobby displays, $25 each. "Tracked by Wireless," "Zigomar," "Tiger Lily," "Pit and Pendulum," "Cycler's Last Lap," "Dawn of Tomorrow," "In Touch With Death." Barney Film Brokers, 5 So. Wabash Ave., Chicago, Ill.

MISCELLANEOUS.

NOTICE—Manufacturers' samples of Famous Movies. Liberal lengths. Price 10c each. The H. K. Tucker Corporation, York, Pa.

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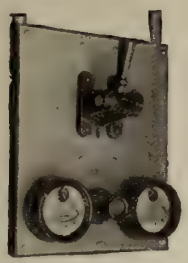

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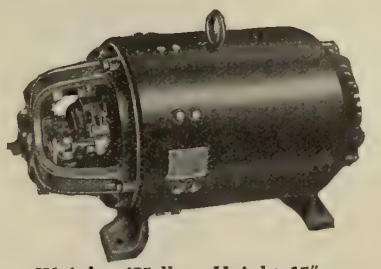

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 310, 312.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Mar. 15—Number 11 (Topical).
Mar. 22—Number 12 (Topical).
Mar. 29—Number 13 (Topical)
Apr. 5—Number 14 (Topical).
Apr. 12—Number 15 (Topical).

BIG U.

Mar. 16—The Fatal Introduction (Three parts—Drama).
Mar. 23—On Dangerous Ground (Drama).
Mar. 30—No release this day.
Apr. 6—Hungry Happy's Dream (Comedy).
Apr. 13.—No release this day.

BISON.

Mar. 11—The Quarter Breed (Three parts—Western—Drama).
Mar. 18—The Iron Rivals (Two parts—Railroad—Drama).
Mar. 25—Monna Vanna (Three parts—Dr.).
Apr. 1—The Night Riders (Two parts—Western—Drama).
Apr. 8—Behind the Mask (Two parts—Dr.).
Apr. 15—The Rival Pilots (Two parts—Railroad—Drama).

GOLD SEAL.

Mar. 14—Born of the People (Two parts—Society—Drama).
Mar. 21—The Madcap Queen of Crona (Two parts—Comedy—Drama).
Mar. 28—Lady Raffles Returns (Two parts—Detective—Drama).
Apr. 4—Lord John's Journal (Adventure No. 5, "The League of the Future"—Three parts—Detective—Drama).
Apr. 11—The Voice of the Tempter (Three parts—Domestic—Drama).

IMP.

Mar. 10—The Doll Doctor (Two Parts—Modern—Drama).
Mar. 14—Her Invisible Husband (Comedy).
Mar. 17—Paterson of the News (Two parts—Newspaper—Drama).
Mar. 21—Ain't He Grand? (Comedy).
Mar. 24—The Crimson Trail (Two parts—Dr.).
Mar. 28—The Gasoline Habit (Comedy).
Mar. 31—Scorched Wings (Three parts—Dr.).
Apr. 4—The Town That Tried to Come back (Comedy).
Apr. 7—The Poet's Progress (Two parts—Comedy—Drama).
Apr. 7—The Dare-Devils of War (Two parts—War—Dr.).
Apr. 9—Mignonette (Two parts—Drama).
Apr. 11—Held for Damages (Comedy).
Apr. 14—The Doctor of the Afternoon Arm (Two parts—Northwest—Drama).

JOKER.

Mar. 11—No release this day.
Mar. 18—Muchly Married (Comedy).
Mar. 25—It Nearly Happened (Comedy).
Apr. 1—The Tale of a Telegram (Comedy).
Apr. 8—His Highness the Janitor (Comedy).
Apr. 15—Hubby Puts One Over (Comedy).

LAEMMLE.

Mar. 9—Lavinia Comes Home (Two parts—Heart-Interest—Drama).
Mar. 15—Lonesomeness (Drama).
Mar. 16—No release this week.
Mar. 19—No release this week.
Mar. 22—The Desperado (Drama).
Mar. 23—The Secret Foe (Two parts—Dr.).
Mar. 26—No release this day.
Mar. 29—The Blackmailer (Drama).
Mar. 30—A Fool's Gold (Three parts—Dr.).
Apr. 6—The Eyes of Fear (Two parts—Dr.).
Apr. 9—Bill's Wife (Comedy).
Apr. 12—The Brink (Drama).
Apr. 13—Public Approval (Three parts—Society—Drama).
Apr. 16—No release this day.

L-KO.

Mar. 19—Live Wires and Love Sparks (Three parts—Comedy).
Mar. 22—Scars and Stripes Forever (Two parts—Comedy).
Mar. 26—A Friend—But a Star Boarder (Comedy).
Apr. 2—Caught on a Skyscraper (Two parts—Comedy).
Apr. 5—For the Love of Mike and Rosie (Three parts—Comedy).
Apr. 9—No release this day.
Apr. 16—The Doubles Troubles (Two parts—Comedy).

NESTOR.

Mar. 17—Across the Hall (Comedy).
Mar. 20—Love and Vaccination (Comedy).
Mar. 24—The Wrong Bird (Comedy).
Mar. 27—The Janitor's Busy Day (Comedy).
Mar. 31—He Almost Eloped (Comedy).
Apr. 3—How Times Do Change (Comedy).
Apr. 7—A Leap Year Tangle (Comedy).
Apr. 10—Putting Her Foot in It (Comedy).
Apr. 14—Some Honeymoon (Comedy).

POWERS.

Mar. 18—No release this day.
Mar. 23—A Toyland Mystery (Novelty).—Ambian Oddities (Educational).
Mar. 25—No release this day.
Mar. 30—Between Midnight (Comedy).
Apr. 1—A Serpent in the House (Comedy).
Apr. 6—The Dance of Love (Novelty).
Apr. 8—No release this day.
Apr. 13—Some Fish (Comedy).
Apr. 15—The Stolen Melody (Drama).

RED FEATHER PHOTO-PLAYS.

Mar. 20—Drugged Waters (Five parts—Dr.).
Mar. 27—Autumn (Five parts—Drama).
Apr. 3—Two Men of Sandy Bar (Five parts—Drama).
Apr. 10—Brigadier Gerard (Five parts—Dr.).

REX.

Mar. 14—The Bold Bad Burglar (Comedy—Drama).
Mar. 17—The Cry of Erin (Drama).
Mar. 19—Behind the Curtain (Drama).
Mar. 21—The Phantom Thief (Drama).
Mar. 26—A Social Outcast (Three parts—Dr.).
Mar. 28—There's no Place Like Home (Drama).
Apr. 2—Her Sister's Sin (Drama).
Apr. 4—No release this day.
Apr. 7—The Still Voice (Drama).
Apr. 11—No release this day.
Apr. 14—The Toll of the Angelus (Drama—Reissue).
Apr. 16—The Sham Realty (Drama).—300 Arrivals from South America (Educational).

VICTOR.

Mar. 15—Orders Is Orders (Two parts—Dr.).
Mar. 24—No release this day.
Mar. 29—The Model Husband (Two parts—Comedy).
Mar. 31—No release this day.
Apr. 5—The Little Fraud (Drama).
Apr. 12—The Lathered Truth (Two parts—Comedy).

UNIVERSAL SPECIAL FEATURE.

Mar. 20—Graft No. 15, "The Patent Medicine Dangers" (Two parts—Drama).
Mar. 27—Graft No. 16, "Pirates of Finance" (Two parts—Drama).
Apr. 3—Graft No. 17, "Queen of the Prophets" (Two parts—Drama).
Apr. 10—Graft No. 18, "The Hidden City of Crime" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Vogue.
Monday—American, Falstaff.
Tuesday—Thanhouser, Vogue.
Wednesday—Beauty, Weekly, Gaumont.
Thursday—American, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—Masterpicture de Luxe (5), Falstaff, Mustang.

AMERICAN.

Feb. 29—The Happy Masquerader (Three parts—Drama).
Mar. 7—The Silken Spider (Three parts—Society—Drama).
Mar. 14—The Suppressed Order (Three parts—Drama).
Mar. 21—The Code of Honor (Three parts—Drama).
Mar. 28—In the Shuffle (Three parts—Drama).
Apr. 3—Ways of the World (Two parts—Dr.).
Apr. 6—Bonds of Deception (Three parts—Drama).

BEAUTY.

Mar. 1—Johnny's Jumble (Comedy).
Mar. 8—The Gay Blade's Last Scrape (Com.).
Mar. 12—Persistent Percival (Comedy).
Mar. 15—Plotters and Papers (Comedy).
Mar. 19—Tips (Comedy).
Mar. 22—Cupid at Cohen's (Comedy).
Mar. 26—The Bubbles and the Barber (Comedy).
Mar. 29—A Trunk an' Trouble (Comedy).
Apr. 2—Bumble's Job (Comedy).
Apr. 9—Art and Arthur (Comedy).

CUB.

Mar. 3—The Deseperate Chance (Comedy).
Mar. 10—Jerry's Big Game (Comedy).
Mar. 17—The Twin Trunk Mystery (Comedy).
Mar. 24—On the Rampage (Comedy).
Mar. 31—Jerry Among the Smugglers (Com.).
Apr. 7—The Winning Punch (Comedy).

FALSTAFF.

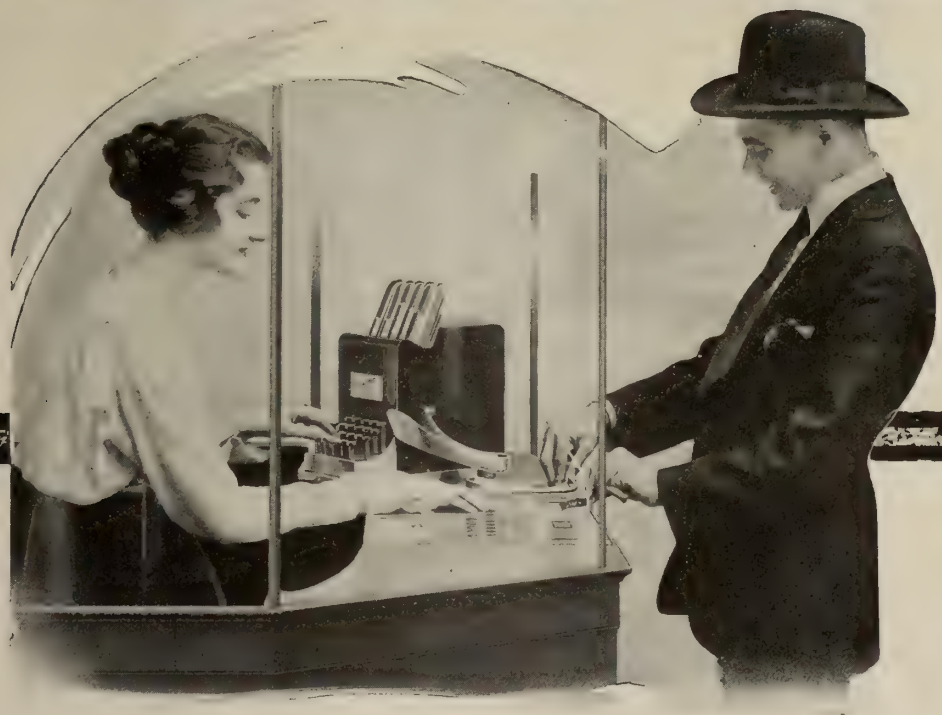
Feb. 24—Perkins' Peace Party (Comedy).
Feb. 29—Rustic Reggie's Record (Comedy).
Mar. 2—Maude Muller Modernized (Comedy).
Mar. 7—Oscar the Oyster Opener (Comedy).
Mar. 9—Ambitious Awkward Andy (Comedy).
Mar. 14—Theodore's Terrible Thirst (Com.).
Mar. 16—Rupert's Rube Relations (Comedy).
Mar. 21—Pansy Post Protean Player (Comedy).
Mar. 23—Pedro the Punk Poet (Comedy).
Mar. 28—Paul's Political Pull (Comedy).
Mar. 30—The Snow Shoveler's Sweetheart (Comedy).
Apr. 3—Ruining Randal's Reputation (Com.).
Apr. 8—The Professor's Peculiar Precautions (Comedy).

GAUMONT.

Feb. 20—See America First, No. 23, "Key West, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Feb. 27—See America First, No. 24, Miami, Fla. (Scenic).
—Keeping Up with the Joneses (Cartoon-Comedy).
Mar. 5—See America First, No. 25, Tampa, Fla. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 12—See America First, No. 26, "Monterey, Cal" (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 19—See America First, No. 27, "San Francisco, Cal. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 26—See America First, No. 28, "Tampa, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy.
Apr. 2—See America First, No. 29, "Charleston, S. C." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

(Mutual Releases continued on page 348.)

Save Time at the Window



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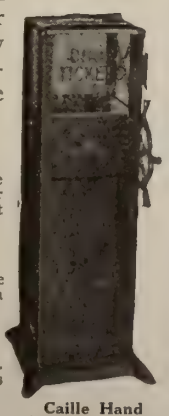

Caille Hand Operated Ticket Chopper. We build Electric Ticket Choppers also.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 310, 312.)

(*Mutual Releases continued from page 346.*)

MUSTANG.

Mar. 17—Quagmire (Three parts—Drama).
Mar. 24—The Ranger of Lonesome Gulch (Three Parts -Western—Drama).
Mar. 31—Snow Stuff (Three parts—Drama).
Apr. 7—Two Bits (Two parts –Drama).
Apr. 8—Under Azure Skies (Three parts—Western—Drama).

MUTUAL WEEKLY.

Mar. 16—Number 63 (Topical).
Mar. 23—Number 64 (Topical).
Mar. 30—Number 65 (Topical).
Apr. 5—Number 66 (Topical).

THANHOUSER.

Mar. 15—The Whispered Word (Two parts—Drama).
Mar. 22—The Fifth Ace (Two parts—Society—Drama).
Mar. 29—Fear (Three parts—Drama).
Apr. 4—Oh! Oh! Oh! Henery!!! (Two parts—Comedy).

MUTUAL MASTERPICTURES DE LUXE.

Mar. 16—A Bird of Prey (Thanhouser—Five parts—Modern—Drama) (No. 81).
Mar. 18—Overalls (American—Five parts—Modern—Drama) (No. 82).
Mar. 20—My Partner (Gaumont—Five parts—Drama) (No. 83).
Mar. 23—The Bruiser (American—Five parts—Drama) (No. 84).
Mar. 25—The Hidden Law (Centaur—Five parts—Social—Drama) (No. 85).
Mar. 27—The Love Liar (Centaur—Five parts—Drama) (No. 86).
Mar. 30—Revelations (American—Five parts—Drama) (No. 87).
Apr. 1—The Net (Thanhouser—Five parts—Drama) (No. 88).
Apr. 3—Haunted Manor (Gamount—Five parts—Drama—No. 89).
Apr. 8—The Traffic Cop (Thanhouser—Five parts—Drama No. 90).

SIGNAL FILM CORPORATION.

Mar. 6—The Girl and the Game, No. 11, "The Salting of the Superstitious Mine" (Two parts—Drama).
Mar. 13—The Girl and the Game, No. 12,, "Buried Alive" (Two parts—Dr.).
Mar. 20—The Girl and the Game, No. 13, "A Fight for a Fortune" (Two parts—Drama).
Mar. 27—The Girl and the Game, No. 14 (Two parts—Drama).

VOGUE.

Mar. 16—Bungling Bill's Peeping Ways (Comedy).
Mar. 19—Troubled Waters (Comedy).
Mar. 23—Search Me (Comedy).
Mar. 26—Devilish Business (Comedy).
Mar. 30—The Lion Hearted Chief (Comedy).
Apr. 2—On a Still Hunt (Comedy).
Apr. 4—Bungling Bill Detective (Comedy).
Apr. 9—Knocking Out Knockout Kelly (Com.).

Pathe Exchange, Inc.

BALBOA.

Mar. 11—The Red Circle, No. 13, "Branded As a Thief" (Two parts—Drama).
Mar. 18—The Red Circle No. 14 "Judgment Day" (Last No.) (Two parts—Dr.).

GOLD ROOSTER PLAYS.

Feb. 18—The Shrine of Happiness (Three parts—Drama).
Mar. 21—The Woman's Law (Five parts—Dr.).

PATHE.

Mar. 20—The Iron Claw (No. 4, "The Name and the Game"—Two parts—Dr.).
Mar. 25—How Flowers Breathe (Educational) (Colored).
—In the French Soudan (Picturesque Africa) (Scenic).
Mar. 27—The Iron Claw, No. 5, "The Intervention of Tito" (Two parts—Drama).
Apr. 1—Siberia, the Vast Unknown, No. 4 (Scenic).

PATHE NEWS.

Mar. 15—Number 22, 1916 (Topical).
Mar. 18—Number 23, 1916 (Topical).
Mar. 22—Number 24, 1916 (Topical).
Mar. 25—Number 25, 1916 (Topical).

PHOTOCOLOR.

Feb. 21—By the Zuyder Zee (Picturesque Holland) (Scenic).
Mar. 1—Siberia, the Vast Unknown (Scenic).

PHUNPHILMS.

Mar. 22—In Soft in a Studio (Comedy).
Mar. 29—Lonesome Luke, Circus King (Com.).

STARLIGHT.

Feb. 21—Starved to Death In a Restaurant (Comedy).
Mar. 6—Gleeful Guardians (Comedy).
Mar. 15—Luke Pipes the Pippins (Comedy).

Miscellaneous Feature Releases.

AUTHORS FILM CO., INC.

Feb.—The Red Cross Nurse (Topnotch—Five parts—Drama).
Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).

BLUEBIRD PHOTOPLAYS.

Mar. 19—The Yaqui (Five parts—Drama).
Mar. 26—The Flirt (Five parts—Drama).
Apr 3—Tangled Hearts (Five parts—Dr.).
Apr. 10—John Needham's Double (Five parts—Drama).

CLARIDGE FILMS, INC.

Feb.—The Heart of New York (Drama).

FOX FILM CORPORATION.

Feb. 27—The Witch (Drama).
Mar. 6—The Marble Heart (Drama).
Mar. 13—Gold and the Woman (Drama).
Mar. 20—The Bondman (Drama).
Mar. 27—A Wife's Sacrifice (Drama).

IVAN FILM PRODUCTIONS, INC.

Feb.—A Fool's Paradise (Six parts—Drama).

METRO PICTURES CORPOI.ATION.

Mar. 13—Lovely Mary (Columbia—Five parts—Drama).
Mar. 20—The Wall Between (Quality—Five parts—Drama).
Mar. 27—Her Great Price (Rolfe—Five parts—Drama).
Apr. 3—The Kiss of Hate (Columbia—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Mar. 23—The Saleslady (Famous Players—Five parts—Drama).
Mar. 27—Audrey (Famous Players—Five parts—Drama).
Mar. 30—The Sowers (Lasky—Five parts—Drama).
Apr. 3—The Heart of Paula (Pallas—Five parts—Drama).
Apr. 6—The Race (Lasky—Five parts—Comedy—Drama).

PARAMOUNT-BRAY CARTOONS.

Mar. 23—Inbad, the Sailor, Gets Into Deep Water.
Mar. 30—Bobby Bumps Gets a Substitute (Comedy).
Apr. 6—The Police Dog Turns Nurse.
Apr. 13—The Stone Age Roost-Robber.

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Mar. 27—The Fire Fighting Forest Rangers in Arizona.
Apr. 3—Old and New Manila.
Apr. 10—Bilibid, the "Sing Sing" of the Philippines.
Apr. 17—The Pasig River (The Filipino Thames).

PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

TRIANGLE FILM CORPORATION.

Releases for week Mar. 12:
The Flying Torpedo (Fine Arts—Five parts—Drama).
The Village Blacksmith (Keystone—Two parts—Comedy).
Bullets and Brown Eyes (Kay-Bee—Five parts—Drama).
The Village Vampire (Keystone—Two parts—Drama).
Releases for week of Mar. 19:
Martha's Vindication (Fine Arts—Five parts—Drama).
Gypsy Joe (Keystone—Two parts—Com.).
The Moral Fabric (Ince—Five parts—Dr.).

WORLD-EQUITABLE.

Mar. 27—The Hand of Peril (Paragon—Five parts—Drama).
Mar. 27—The Struggle (Equitable—Five parts—Drama).
Apr. 3—Velma (Shubert—Five parts—Dr.).
Apr. 3—Her God (Equitable—Five parts—Drama).
Apr. 10—The Feast of Life (Paragon—Five parts—Drama).
Apr. 10—The Chain Invisible (Equitable—Five parts—Drama).

V-L-S-E, INC.

Mar. 6—Mr. Jack Ducks the Alimony (Vitagraph—Comedy).
Mar. 6—The Hunted Woman (Vitagraph—Five parts—Drama).
Mar. 6—Unto Those Who Sin (Selig—Five parts—Drama).
Mar. 10—Hearst-Vitagraph News, No. 20 (Topical).
Mar. 13—Hearst-Vitagraph News No. 21 (Topical).
Mar. 13—The Hero of Submarine D-2 (Vitagraph—Five parts—Drama).
Mar. 13—Mr. Jack the Hash Magnate (Vitagraph—Comedy).
Mar. 17—Hearst-Vitagraph News No. 22 (Topical).
Mar. 20—The Havoc (Essanay—Five parts—Drama).
Mar. 20—Dollars and the Woman (Lubin—Six parts—Drama).
Mar. 20—Hearst-Vitagraph News No. 23 (Topical).
Mar. 20—The Ne'er-Do-Well (Selig—Ten parts—Drama).
Mar. 20—The Supreme Temptation (Vitagraph—Five parts—Drama).
Mar. 24—Hearst-Vitagraph News No. 24 (Topical).
Mar. 27—The Two Edged Sword (Vitagraph—Five parts—Drama).
Mar. 27—Mr. Jack Inspects Paris, No. 6 (Vitagraph—Comedy).
Mar. 27—Hearst-Vitagraph News, No. 25, 1916 (Topical).
Apr. 3—God's Country and the Woman (Vitagraph—Five parts—Drama).

GEORGE KLEINE.

Mar. 15—The Mishaps of Musty Suffer, "Hold Fast" (Comedy).
Mar. 22—The Mishaps of Musty Suffer, "Going Up" (Comedy).
Mar. 29—The Mishaps of Musty Suffer, "Look Out Below" (Comedy).
Apr. 5—The Mishaps of Musty Suffer "The Lightning Bell Hop" (Comedy).
Apr. 12—The Mishaps of Musty Suffer, "Belle and Belles" (Comedy).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 310, 312.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Mar. 8—The Mystery of Orcival (Three parts—Drama).
Mar. 13—The Lady and the Mouse (Drama) (Biograph Reissue No. 41).
Mar. 14—A Grip of Gold (Two parts—Drama).
Mar. 15—The Rejuvenation of Aunt Mary (Three parts—Comedy-Drama).
Mar. 20—His Mother's Scarf (Biograph—Reissue No. 42—Drama).
Mar. 22—The Battle of Truth (Three parts—Drama).
Mar. 27—The Golden Supper (Drama) (Biograph—Reissue No. 43).
Mar. 28—Alias Jimmie Barton (Two parts—Drama).
Mar. 29—Madelaine Morel (Three parts—Dr.).
Apr. 3—Three Friends (Drama) (Biograph—Reissue No. 44).
Apr. 5—Paths that Crossed (Three parts—Dr.).
Apr. 10—The Tender-Hearted Boy (Drama) (Biograph—Reissue—No. 44).
Apr. 11—The Man Who Called After Dark (Two parts—Drama).
Apr. 12—The Stampede (Three parts—Drama).

ESSANAY.

Mar. 13—The Strange Case of Mary Page, No. 8, "The Perjurer" (Two parts—Drama).
Mar. 14—Joyce's Strategy (Two parts—Dr.).
Mar. 15—Vernon Howe Bailey's Sketch Book of Philadelphia (Cartoon).
A Scenic subject on the same reel.
Mar. 18—Unknown (Three parts—Drama).
Mar. 20—The Strange Case of Mary Page, No. 9 (Two parts—Drama).
Mar. 21—Separating from Sarah (Two parts—Drama).
Mar. 22—Canimated Nooz Pictorial, No. 7 (Cartoon).
—A scenic subject on the same reel.
Mar. 25—I Will Repay (Three parts—Dr.).
Mar. 27—The Strange Case of Mary Page, No. 10, "The Clew" (Two parts—Dr.).
Mar. 28—The Dixie Winner (Two parts—Dr.).
Mar. 29—Vernon Howe Bailey's Sketch Book of Paris (Cartoon).—Scenic of Western America on same reel.
Apr. 1—The Spider's Web (Three parts—Dr.).
Apr. 3—The Strange Case of Mary Page No. 11 (Two parts—Drama).
Apr. 4—Under Royal Patronage (Two parts—Drama) (Reissue).
Apr. 5—Canimated Nooz Pictorial No. 8 (Cartoon).
—A Scenic subject on the same reel.
Apr. 8—The Lightbearer (Three parts—Dr.).
Apr. 10—The Strange Case of Mary Page No. 12 (Two parts—Drama).
Apr. 11—Millstones (Two parts—Drama).
Apr. 12—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—A Scenic subject on the same reel.
Apr. 15—The Last Adventure (Three parts—Drama).

KALEM.

Mar. 15—The Eveless Eden Club (Comedy).
Mar. 17—A Flock of Skeletons (Comedy).
Mar. 18—The Girl who Dared (No. 71 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 21—For Sweet Charity (Comedy).
Mar. 22—At Bachelors' Roost (Comedy).
Mar. 24—When Things Go Wrong (Comedy).
Mar. 25—The Detective's Peril (No. 72 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 27—The Little Monte Carlo (No. 1 of the "Social Pirates"—Two parts—Dr.) (Special Release).
Mar. 28—Ham and the Hermit's Daughter (Comedy).
Mar. 29—The Trailing Tailor (Comedy).
Mar. 31—Almost a Heroine (Comedy).
Apr. 1—The Trapping of Peeler White (No. 73 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 3—The Corsican Sisters, No. 2 of "The Social Pirates" (Two parts—Dr.). (Special release.)
Apr. 4—From Altar to Halter (Comedy).
Apr. 5—Trapping the Bachelor (Comedy).
Apr. 7—The Fickle Fiddler's Finish (Com.).
Apr. 8—The Record Run (No. 74 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 10—The Parasite (No. 3 of "The Social Pirates"—Two parts—Drama).
Apr. 11—Millionaires by Mistake (Comedy).
Apr. 12—Fashion and Fury (Comedy).
Apr. 14—Romance and Riot (Comedy).
Apr. 15—The Race for a Siding (No. 75 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Mar. 2—Her Wayward Sister (Three parts—Drama).
Mar. 4—Hamlet Made Over (Comedy).
Mar. 6—Ophelia (Drama).
Mar. 6—A Change of Heart (Two parts—Dr.).
Mar. 9—Soldiers Sons (Three parts—Drama).
Mar. 11—Some Boxer (Comedy).
Mar. 13—The Butler (Comedy).
Mar. 16—The Gulf Between (Three parts—Dr.).
Mar. 18—Dare Devil Bill (Comedy).
Mar. 21—The New Janitor (Comedy).
Mar. 21—The Crash (Two parts—Drama).
Mar. 23—A Sister to Cain (Three parts—Dr.).
Mar. 25—Love One Another (Comedy).
Mar. 27—Otto the Soldier (Comedy).
Mar. 30—The Voice in the Night (Three parts—Drama).
Apr. 1—Billie's Double (Comedy).
Apr. 3—The Fatal Bean (Comedy).
Apr. 4—The Return of James Jerome (Two parts—Drama).
Apr. 6—The Scarlet Chastity (Three parts—Drama).
Apr. 8—A Wise Waiter (Comedy).
Apr. 10—Otto the Bell Boy (Comedy).
Apr. 13—The Greater Wrong (Three parts—Drama).
Apr. 15—Mr. Housekeeper (Comedy).

SELIG.

Feb. 24—Selig-Tribune No. 16, 1916 (Topical).
Feb. 26—A Safe Risk (Comedy).
Feb. 28—Selig-Tribune No. 17, 1916 (Topical).
Feb. 28—The Grinning Skull (Three parts—Drama).
Mar. 2—Selig-Tribune No. 18, 1916 (Topical).
Mar. 4—The Uncut Diamond (Drama).
Mar. 13—The Regeneration of Jim Halsey (Three parts—Drama).
Mar. 13—Selig-Tribune No. 21, 1916 (Topical).
Mar. 16—Selig-Tribune No. 22, 1916 (Topical).
Mar. 18—Toll of the Jungle (Wild-Animal—Drama).
Mar. 20—Number 13 Westbound (Three parts—Drama).
Mar. 20—Selig-Tribune No. 23, 1916 (Topical).
Mar. 23—Selig Tribune No. 24, 1916 (Topical).
Mar. 25—Trilby's Love Disaster (Western—Comedy).
Apr. 3—The Devil, the Servant and the Man (Three parts—Drama).
Apr. 3—Selig-Tribune No. 27, 1916 (Topical).
Apr. 6—Selig-Tribune No. 28, 1916 (Topical).
Apr. 8—Along the Border (Western—Dr.).
Apr. 10—Wives of the Rich (Three parts—Society—Drama).
Apr. 10—Selig-Tribune No. 29, 1916 (Topical).
Apr. 13—Selig-Tribune No. 30, 1916 (Topical).
Apr. 15—The Beauty Hunters (Comedy).

VIM.

Mar. 10—Their Wedding Day (Comedy).
Mar. 16—Nerve and Gasoline (Comedy).
Mar. 17—A Pair of Skins (Comedy).
Mar. 23—Bungles Lands a Job (Comedy).
Mar. 24—Behind the Footlights (Comedy).
Mar. 30—Their Vacation (Comedy).
Mar. 31—Anvils and Actors (Comedy).
Apr. 6—Mamma's Boys (Comedy).
Apr. 7—In the Ring (Comedy).
Apr. 13—The Battle Royal (Comedy).
Apr. 14—The Sleuths (Comedy).

VITAGRAPH.

Mar. 6—Mrs. Dane's Danger (Unit Program—Four parts—Drama).
Mar. 6—Bittersweet (Unit Program—Comedy).
Mar. 10—Beaned by a Beanshooter (Comedy).
Mar. 11—The Human Cauldron (Broadway Star Feature—Three parts—Drama).
Mar. 13—Putting Pep in Slowtown (Comedy).
Mar. 17—Freddy Aids Matrimony (Comedy).
Mar. 18—Miss Warren's Brother (Broadway Star Feature—Three parts—Dr.).
Mar. 20—A Squared Account (Comedy).
Mar. 24—Freddy Versus Hamlet (Comedy).
Mar. 25—Husks (Three parts—Drama—Broadway Star Feature).
Mar. 27—Three Johns (Comedy).
Mar. 31—Freddy Foils Floaters (Comedy).
Apr. 3—Her Partner (Drama).
Apr. 7—Friday, the Lonely (Comedy-Drama).
Apr. 8—Myrtle, the Manicurist (Broadway Star Feature—Three parts—Com.).
Apr. 10—The Hoydes (Drama).
Apr. 14—Susie, the Sleuth (Comedy).
Apr. 15—The Other Way (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES

Feb. 26—The Road of Many Turnings (Two parts—Drama).
Mar. 4—La Paloma (Three parts—Drama).
Mar. 11—The Human Cauldron (Three parts—Drama).
Mar. 18—Miss Warren's Brother (Drama).
Mar. 25—Husks (Three parts—Drama).
Apr. 8—Myrtle, the Manicurist (Three parts—Comedy).
Apr. 15—The Other Way (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

Mar. 10—The Slave of Corruption (Three parts—Drama).
Mar. 17—Mismates (Three parts—Drama).
Mar. 24—The Witch of the Mountains (Three parts—Drama).
Mar. 31—The Home-Breakers (Three parts—Drama).
Apr. 7—The Millionaire's Son (Three parts—Drama).
Apr. 14—Haunted and Hounded (Three parts—Drama).

UNIT PROGRAM RELEASES.

Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Mar. 6—Bittersweet (Comedy).

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Specimen on Application

PRICE LIST OF MUSIC

suggested in the cue sheet for the Metro release.

"HER GREAT PRICE"

Herbert—Debutante Waltzes	$0.75	Edwards—Here's to You, my Sparkling Wine	$0.60
Romberg—The Rag-time Pipe of Pan	.60	Friml—I Want to Marry a Male Quartet	.60
Friml—Mignonette	1.50	Onivas—La Coquette	.75
Chopin—Preludes Op. 28, Nos. 6 and 7	1.50	Popy—Valse Poudree	.95
Vieuxtemps—Reverie	1.45	Friml—Your Photo	.60
Allier—Idols of the Heart Valse	.75	Bohm—Cavatina	1.50
d'Ambrosio—Canzonetta	1.00	Arensky—Intermezzo	1.00
Adam—The Bim-Bims	.80	Bizet—Le Retour	1.00
Herbert—Air de Ballet	1.00	Ern—Serenade	1.00
Eysler—Waltz of the Season	.60	Burgmein—Carnaval Venetien Suite	2.00
Bartlett—A Love Song	1.00		

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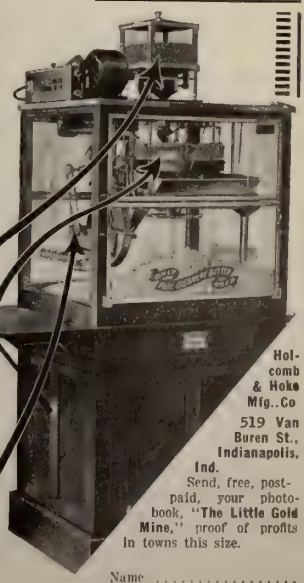

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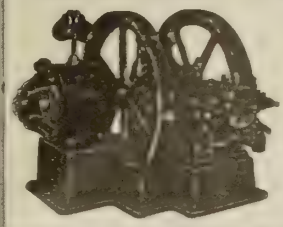

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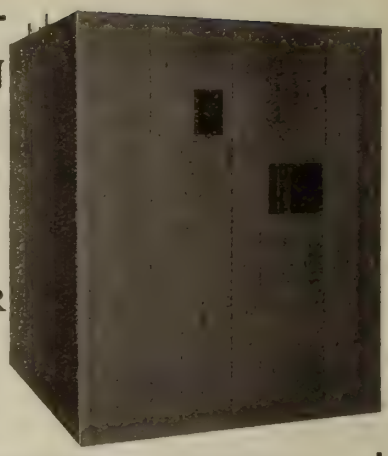

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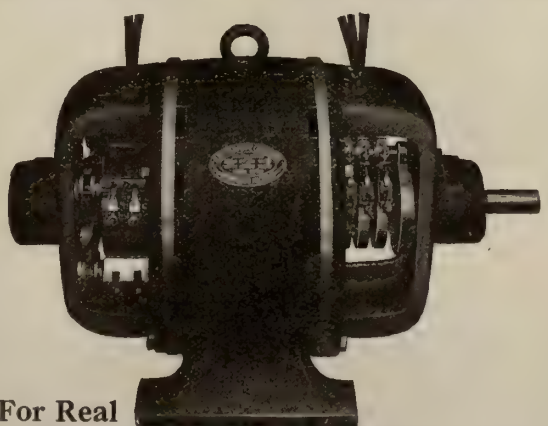

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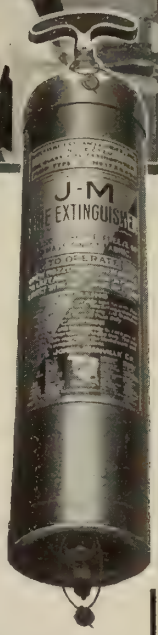

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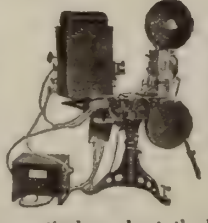

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Bolivia*	35 000	172	398	980.000	805.876	962.459
Brazil	120.099.305	95 000.622	100 947,735	84.883,540	23.275.994	39.901,203
Chili	37.284.043	24.238.713	29.553,823	17.800.611	13.627 618	16.616.912
Colombia*	19.615.000	17.647,987	15,714,447	17.213.000	5.784.275	7 647.165
Ecuador*	5.290.000	3.355.916	3.462.567	3 277.000	2.504.014	2.821.646
Guiana, British*	260,000	222.969	98 045	1,971.000	1.812.684	1.630.244
Guiana, Dutch*	620.000	1.034.508	813.325	594.000	655,244	731.806
Guiana, French*	49,000	.....	31 821	553.000	282.430	318.793
Paraguay*	63,000	61.198	67 220	61,000	83,595	215,058
Peru*	15.455.000	11 269,941	10.824.587	7,520,000	5.876.487	7.608.916
Uruguay*	13,644.000	9.597.168	1,860.609	8.099.000	4.153,438	7.617.110
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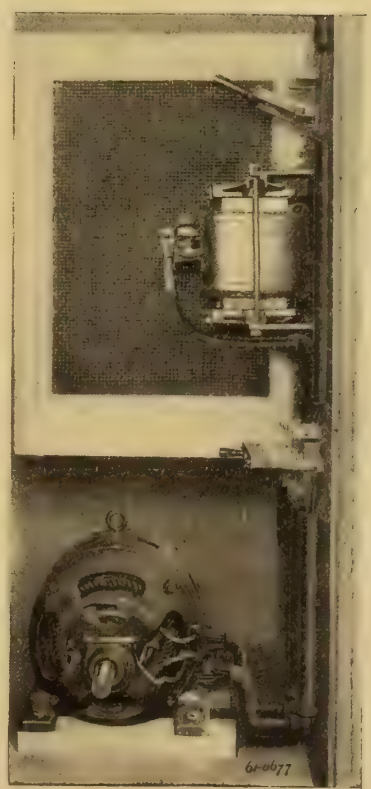

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Grand Prize, 1915
AMERICAN MUSEUM OF SAFETY, Grand Prize, 1914
AMERICAN MUSEUM OF SAFETY, Grand Prize, 1913

HELD BY

NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK CITY

Vol. 28, No. 3 April 15, 1916 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Ne'er-Do-Well" (Selig).

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MUTUAL PICTURES

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KATHRYN ADAMS and WAYNE AREY

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A 2-REEL THANHOUSER PRODUCTION OF DISTINCTIVE MERIT.

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FALSTAFF COMEDY

SINGLE REELS

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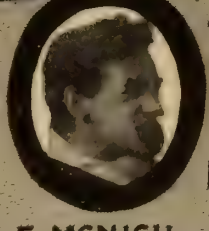
Released April 10



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RICHARD C. TRAVERS
and JOHN JUNIOR

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THE LITTLE SHEPHERD OF BARGAIN ROW

in 5 acts

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Directed By Fred E. Wright

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The Havoc
The Discard
Vultures of Society
The Misleading Lady
Captain Jinks of the Horse Marines
A Daughter of the City
The Alster Case
The Raven
The Crimson Wing
The Man Trail
A Bunch of Keys
The Blindness of Virtue
In the Palace of the King
The White Sister
The Slim Princess
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JUST stop a moment and try to grasp, if you can, the magnitude of those figures. $720,000.00—nearly three-quarters of a million dollars in **cash paid admissions,** in eleven weeks' time to see PAVLOWA the Incomparable. The World's records smashed into smithereens—former facts and figures completely shattered as regards the colossal amount of money paid to see PAVLOWA. And mind you, this stupendous sum was taken in in **two cities** in the almost unbelievable short space of 11 weeks. In still another city in **four** performances **over $25,000 in cash** was taken in. In another city over **$11,000** was taken in, in **ONE SINGLE PERFORMANCE.** And remember also that PAVLOWA had none of the countless wonders, none of the lavish splendor, to back her up as presented in that magnificent

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OWA

spectacle that defies all description—"The Dumb Girl Of Portici" — Produced by Lois Weber and Phillips Smalley, by arrangement with Max Rabinoff.

Imagine if you can—conceive if you have a brilliant imagination what PAVLOWA'S extraordinary drawing power must be—what immense personal magnetism and personal popularity she **must** possess to draw any such almost unbelievable **CASH** returns. The Press and Public of Chicago pronounced PAVLOWA in "The Dumb Girl of Portici" the superimposing achievement and unquestionably greatest accomplishment of the silent drama. To State Rights Buyers, the one extraordinary opportunity of a lifetime is now offered for—

State Rights Now Selling On The Stupendous Pavlowa "Dumb Girl Of Portici" Production

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Based upon the much discussed question of the right of a physician mercifully to end the life of a hopelessly incurable patient this big picture abounds in tense and thrilling situations. The allegorical prologue—a picturization of the scriptural story of the Good Samaritan—is a masterly presentation. This feature will appeal to any audience and add to the reputation of your theatre.

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TO build your business on a rock you must be assured of such regular weekly service as the Universal Program alone can give. Producers come and go; producers spend millions of "stage money" in producing the "one, two and three reelers that will revolutionize the industry"; producers go up like a rocket and come down like a stick; producers holler their heads off about their wonderful stars—people who cannot measure up to 500 capable actors and actresses in Universal studios who never see their names in print—When you book from such producers you are on the road to ruin. Protect yourself, your good name and your fortune by playing the one safe program—the MIGHTY UNIVERSAL—which week after week releases more great plays, more novelties, more genuine stars, more capable actors and actresses, under the finest directors, more crowd-getting, money-making, punch photo plays than all other programs combined. If it isn't too late tie up to the Universal Program NOW—if you can't get it NOW—watch your chance and get in on it at the first opportunity. Write your nearest Universal Exchange or the Home Office at the address below.

Mary Fuller in "Thrown to the Lions." Cabaret life drama from the story by Wallace Irwin. Thirteenth Red Feather Production. Directed by Lucius Henderson. Released April 24. Granting that people don't like to be "preached at," it must be admitted that they do like "to be shown." This big and thrilling emotional drama shows the cabaret life along the "Gay White Way" and the dangers that confront an ambitious girl in a great city. Metropolitan characters abound and the scenes—the cabaret—the stage—behind the scenes—are not only the essence of realism, but as such they will prove a revelation to those unfamiliar with the most famous street in the world. This picture is truly tremendous. Its prologue alone will make it famous. Scenes in ancient Rome with Christian maidens literally thrown to the lions to make sport for the degenerate emperor Nero are depicted with a fidelity that will bring gasps of admiration and thrills of suspense from your patrons. This typifies the young girls who are thrown to the modern lions of lust. Produced by any other concern, this would be considered big enough to be labeled "special feature." Take a little tip from thousands of successful Exhibitors and book this quick.

"The Other Half" with G. Raymond Nye and Roberta Wilson. Two Reel Gold Seal Emotional Drama. Directed by Jacques Jaccard. Released April 25. The boy's artistocratic papa didn't think the girl was of good enough family for his son. And when you consider that her father was "Blackie" Connors, a notorious dive keeper, you'll admit you might have hesitated yourself. But when "Blackie" stole the old man's rental records and disclosed more vile sources of "tainted money" than "Blackie" himself could show—well, there's the most surprising climax you ever saw.

"Bill's Narrow Escape." Billie Ritchie in Two Reel L-KO Komedy scream. Released April 26. How're ya goin' ta describe a laff? Huh? How're ya goin' ta even remember a coupla thousand places to laff in a coupla thousand feet of funny fillum? Huh? You can't. But you can book this smashing, screaming comedy and give your patrons the treat of their young lives. Do it.

"Miss Blossom" with Myrtle Gonzalez, Val Paul and Fred Church. A Romance of Springtime. Two Reel Laemmle. Directed by Lynn Reynolds. Released April 27. Shad was only "po' white trash," but he was ambitious for an education. Fred's blue blood did not curb his brutal and contemptible nature and the clash of these two strong characters, rivals for Blossom's hand, makes one of the most beautiful as well as one of the strongest romantic dramas ever released on the Universal Program, which means the best in the entire world. Book this for profits and for the pleasure you will give your patrons.

"Why Mrs. Kentworth Lied." Three Reel Victor Detective Drama with Matt Moore and Jane Gail. Directed by Matt Moore. Released April 28. Her husband was shot by a burglar. Her gems are missing. She was found standing over the wounded man with a revolver in her hand. She wouldn't admit the shooting, but she was evidently shielding the burglar. The house was full of detectives. Who was the guilty man? Though you are told early in the picture, you can't get the reason why Mrs. Kentworth lied, till the big climax comes, which will surprise and delight every one who sees it.

"The Torrent of Vengeance" with Lee Hill and Ora Carew. Two Reel 101-Bison. Directed by Henry Macrae. Released April 29. Bigger, more sensational, more daring and more truly realistic than any moving picture ever shown—is the very least that can be said about this startling, thrilling, gripping picture of a flood that destroyed a town. Every scene is actual and real. You see a town swept away before your very eyes. Men, women and children; horses and cattle, houses and buildings, automobiles, bridges, all are doomed before the mighty torrent. The dramatic situation and story is as intense as the tragic flood scenes, and the whole is the most stupendous spectacular picture of its kind ever released. Don't fail to get this—it is a picture in a thousand.

"Through Flames to Love" with Harry Ben- ham and Edna Hunter. Two Reel Imp Romantic Drama. Released April 30. A married man ain't got no business foolin' around a young girl, but Gosh, Edna's so sweet and lovely ye have to admit the feller's got provocation. However, she was wise to his tricks and when she "spurned him" he tried a dirty trick for revenge. It was a darned good thing Harry came along and saved her, otherwise he wouldn't have won the prettiest screen bride, and you would have missed a climax that's as effective as it is unusual.

The above subjects that others would label "FEATURE" are all on the REGULAR UNIVERSAL PROGRAM

UNIVERSAL FILM MANUFACTURING COMPANY

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W. S. Hart in the Aryan

For the week of April 9th the TRIANGLE-Ince Play is of particular interest to exhibitors and public alike. W. S. Hart, who has established a reputation for his excellent portrayals of western characters, plays the leading role in "The Aryan" with that intensity and reality that only Hart can give to a picture.

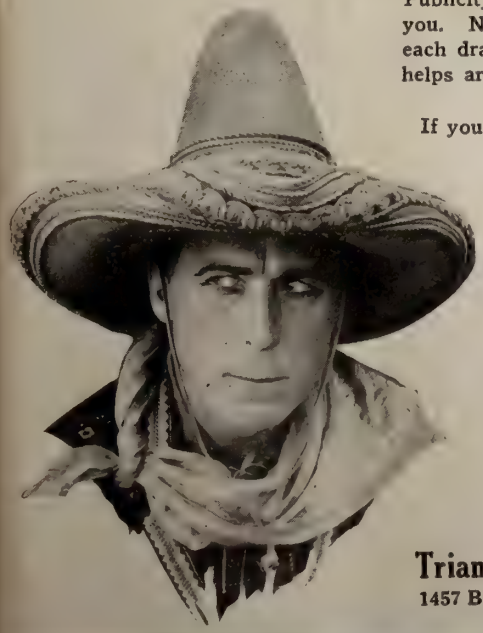
Produced almost in its entirety on the sands of the Mojave desert in California this picture gives ample opportunity for effective presentation.

Hart plays the part of a rugged man of the desert who, having been fleeced of his fortune by a degraded woman who deceived him, kidnaps her, and escapes to the desert to establish a lawless mining camp, there to become the personification of hate, utterly despising all women, until he is awakened to the code of his race by a gentle fearless girl who trusts him.

Bessie Love, who may be remembered for her appearance in "Acquitted" and in "The Flying Torpedo," plays the part of the demure, trusting little girl, while Louise Glaum, the popular vampire woman plays the part of the deceiver.

For this same week the TRIANGLE Fine-Arts Play will be Dorothy Gish, with Owen Moore, in "Little Meena's Romance"—a particularly interesting tale of the Pennsylvania Dutch. A love affair between a poor little Pennsylvania Dutch girl and a Baron salesman of patent clothes-wringers is the theme of this latest Triangle Play. Then as usual there will be two Keystone Comedies that are guaranteed to drive dull care away.

If you are a TRIANGLE exhibitor and need assistance with your publicity or advertising work let our Publicity Department be of service to you. Newspaper advertisements for each drama release and other special helps are at your service.



If you are not a TRIANGLE exhibitor why not use the attached coupon and secure information in regard to the presentation of these pictures in your town. Increased box office returns will surely result. Without question the matter is one worth investigation.

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Produced by Pallas Pictures

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April

Lenore Ulrich	*The Heart of Paula*	Pallas
Victor Moore and Anita King	*The Race*	Lasky
Marguerite Clark	*Mollie Make Believe*	Famous Players
Wallace Reid and Cleo Ridgely	*The Love Mask*	Lasky
Mary Pickford	*The Eternal Grind*	Famous Players
Valentine Grant	*The Innocent Lie*	Famous Players
Marie Doro	*The Heart of Nora Flynn*	Lasky
Pauline Frederick	*The Moment Before*	Famous Players

May

Dustin Farnum	*David Garrick*	Pallas
John Barrymore	*The Red Widow*	Famous Players
Geraldine Farrar	*Maria Rosa*	Lasky
Sessue Hayakawa	*Alien Souls*	Lasky
Hazel Dawn	*The Trust*	Famous Players
George Beban	*Pasquale*	Morosco
Blanche Sweet	*Unconquered*	Lasky
Peggy Hyland	*Saints and Sinners*	Famous Players

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PRESENTS

LENORE ULRICH

COURTESY
THE OLIVER MOROSCO
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IN

"THE HEART OF PAULA"

RELEASED APRIL 3

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NEW YORK LOS ANGELES

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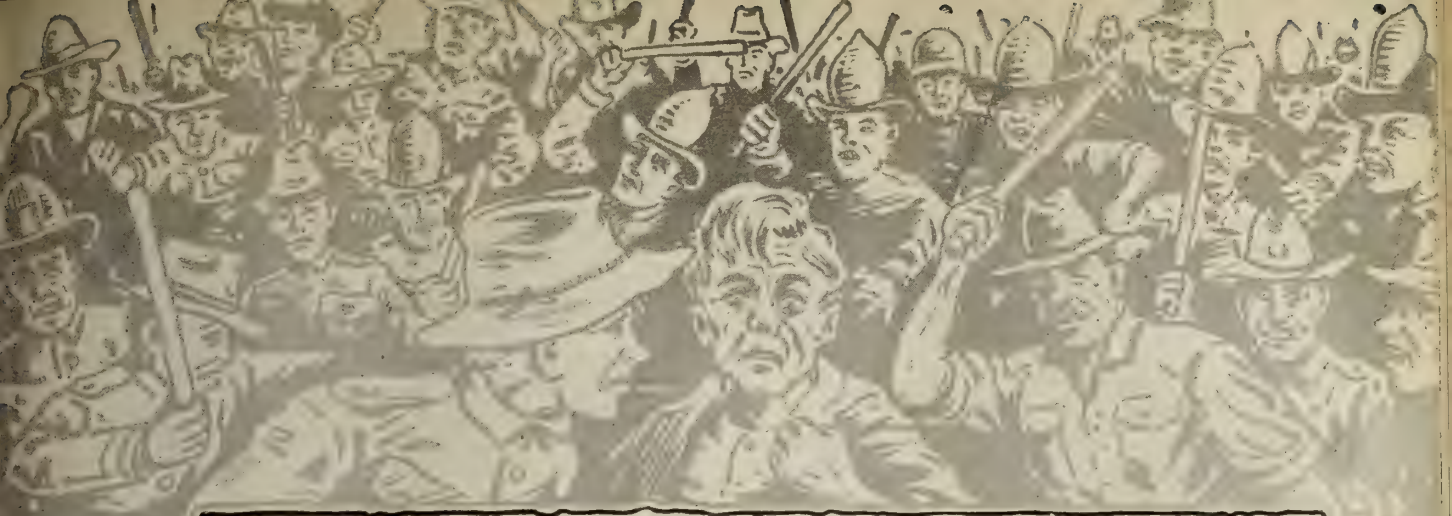

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We announce for release throughout the United States, beginning Monday, May Twenty-Second, a novel by Mr. and Mrs. Rupert Hughes, which will be presented in twenty chapters in motion picture form through the leading theatres and in novelized form through the leading newspapers. A new, two-reel chapter will be released each week through the Kleine Exchanges.

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The Authors: Mr. and Mrs. Rupert Hughes
The Producer: George Kleine

This production offers exhibitors an exceptional opportunity for tremendous box-office receipts for twenty weeks. Never before has such a remarkable cast been assembled for a serial production. Never before has such a costly and magnificent subject been presented. Never before has such a powerful work of literature been screened. Leading exhibitors are now invited to apply for this attraction.

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Miss

Billie Burke

in

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The method of offering this remarkable feature production to exhibitors will be through application. If you are seeking a box-office attraction of exceptional magnitude—one that means large attendance regularly—*steadily*—make your application for this subject immediately.

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Ham and Bud on land and afloat—in a joyous mix-up of preparedness, secret intrigue and pretty girls. Ham is a "Hero of Cow's Run."

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Daring Helen Gibson in A Gripping "Hazard of Helen"

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April 28th

"THE RIVALS"

with

"Pokes and Jabbs"

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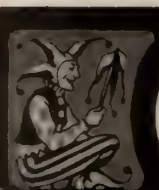

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April 21st

"WHEN MIGHT IS RIGHT"

Featuring

Henry King

A popular star in a powerful drama

* * *

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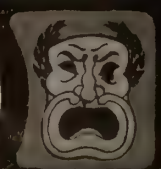


GENERAL FILM SERVICE

LUBIN
Releases

April 10

DAVY DON COMEDY

"OTTO THE BELLBOY"

ONE ACT

April 13

"THE GREATER WRONG"

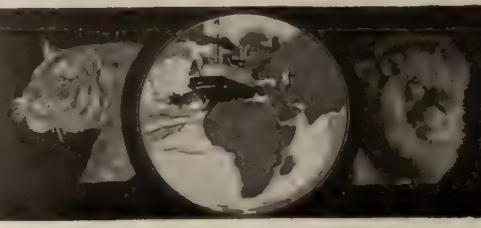
THREE ACT DRAMA

April 15

BILLIE REEVES COMEDY

ONE ACT "MR. HOUSEKEEPER"

LUBIN



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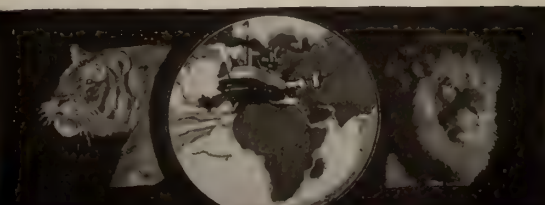

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A heart throbbing drama

Of the charm of sex
And the spirit of the West

"SIN'S PENALTY"

Featuring Mary Anderson
And other eminent Vitagraph players

Another reason why successful exhibitors proclaim

Broadway Star Features
The best three reelers in the world

Released Saturday, April 15th
Through the General Film Company

The VITAGRAPH COMPANY of AMERICA
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NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

THE REGULAR VITAGRAPH PROGRAM
For the Week Commencing April 10th
Consists of
A One-Part Comedy
On Monday

—o—

Edith Storey and
Antonio Moreno
Will be seen in a
Screaming Comedy Release
On Friday

—o—

And a Three-part
Broadway Star Feature
Enacted by an all star
Cast of players from the
Western Studio
On Saturday

REGULAR RELEASES

"The Hoyden"

One-part Comedy—Monday, April 10th
Presenting:
Mary Anderson, Webster Campbell
Otto Benninger and
Edith Reeves

—o—

"Susie, the Sleuth"

One-part Comedy—Friday, April 14th
Presenting:
Edith Storey, Antonio Moreno
and Rose Tapley

—o—

"Sin's Penalty"

Three-part Drama—Saturday, April 15th
BROADWAY STAR FEATURE
Presenting:
Mary Anderson, Webster Campbell
Corinne Griffith, Otto Lederer
Anne Schaefer and Fred W. Hiller.

Released through the General Film Company

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The Greek idea of a classic was something clear, concise, condensed—not a word too much.

Essanay is producing classics in its one, two and three reel photoplays by making them clear, concise, condensed.

This eliminates unessentials and quickens the action.

Essanay gives just as much care and attention to the production of its short subjects as it does to its features.

Short subjects have always been in demand and always will be.

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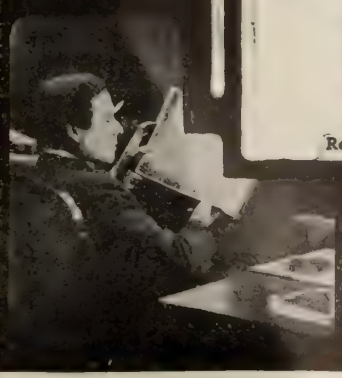
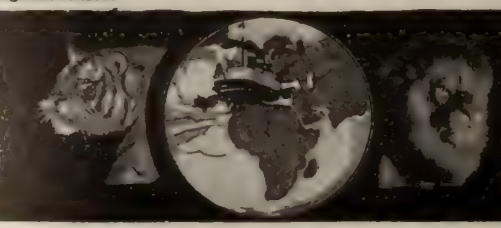

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Essanay Short Subjects

MILLSTONES

presenting

DARWIN KARR AND NELL CRAIG

Even a thief may have a tender heart. Bill Dolan did. He rescues a little girl from cruel parents. Finally the love of the little girl, grown up, wins his redemption from crime.

2 act drama.....April 11

VERNON HOWE BAILEY'S SKETCH BOOK OF BOSTON

Showing all the scenes of historic interest in the Hub City.

1 reel with scenic.....April 12

THE LAST ADVENTURE

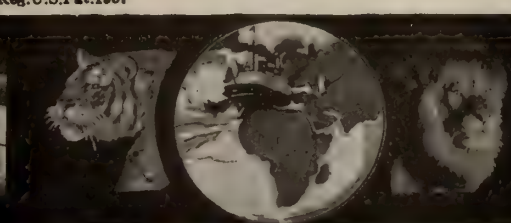
presenting

LILLIAN DREW

EDWARD ARNOLD AND JOHN LORENZ

The story of a love pirate who preys on innocent girls, but who comes to his destruction through the avenger, who saves the last victim from a terrible fate.

3 act drama .....April 15



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Chicago (Wabash)	Omaha
Cincinnati	Philadelphia
Cleveland	Pittsburgh
Columbus	Portland
Dallas	St. Louis
Denver	Salt Lake City
Des Moines	San Francisco
Detroit	Scranton
Harrisburg	Seattle
Houston	Spokane
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Kansas City	Wheeling
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General Film Company
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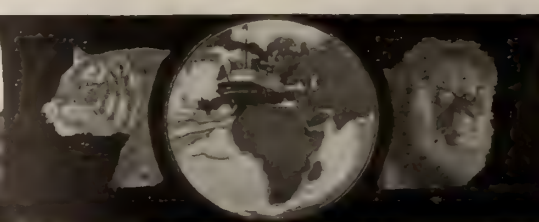

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PATHÉ'S fine serial, made by Balboa, is showing everywhere to crowded houses.

$500,000 IN 15 WEEKS MOTION PICTURE MAGAZINES ACTORS FUND MAY 15TH NATIONAL TRIBUTE DAY

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Not best because it was first but first because it is best!

The PATHÉ NEWS

The PATHÉ EXCHANGE inc.

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In answering advertisements, please mention The Moving Picture World

BLUEBIRD
PHOTOPLAYS (INC)
PRESENT
THE POPULAR SCREEN STAR
VIOLET MERSEREAU
IN A MOST UNUSUAL DRAMA
"THE GREAT PROBLEM"
STRONG IN HEART INTEREST, UNIQUE IN PLOT & STAGED WITH ARTISTIC REALISM
DIRECTED BY REX INGRAHAM
BOOK THROUGH THE EXECUTIVE OFFICES OF
BLUEBIRD (INC)
1600 BROADWAY, NEW YORK OR YOUR
LOCAL BLUEBIRD EXCHANGE

BLUEBIRD
PHOTOPLAYS (INC)

SUPREME in lavishness of production, masterly direction, artistic presentation, character of stars, acting and cast, BLUEBIRD Photoplays have set the highest standard also in presenting the greatest of human stories in fascinating dramas, strongly appealing and especially TIMELY.

Of the features already announced each makes a special appeal as fitting in with daily news stories, or as holding the interest and attention of the public by the timeliness of the subjects. Proof follows:

The Divine Sarah Bernhardt in

"JEANNE DORE"

Released at the time Madame Bernhardt's permanent retirement from the stage was announced and talked about the world over.

The Distinguished Emotional Actress
Helen Ware in

"SECRET LOVE"

As a great legitimate star, Miss Ware's appearance in BLUEBIRD Photoplays broke down the last barrier between stage and screen.

The Perfect Woman, Ida Schnall in

"UNDINE"

A Sea Fairy Tale greater than "Neptune's Daughter." The most beautiful picture ever released.

Lois Weber and Phillips Smalley in

"HOP—THE DEVIL'S BREW"

Produced by the Smalleys. An expose of the opium traffic. Authorized by the U. S. Secret Service. Released at the time of San Francisco's nationally heralded clean-up of Chinatown.

Carter De Haven and Flora Parker De Haven in

"THE WRONG DOOR"

Gave to moving pictures a new type of play—serious drama, brightened by the genius of two of America's most popular musical comedy stars.

The Most Beautiful Woman on the Screen
Louise Lovely, in

"THE GRIP OF JEALOUSY"

A celebrated Australian star whose appearance here in a lavish production of a beautiful play of the Old South met with an ovation.

The Popular Screen Star, Jane Gail in

"RUPERT OF HENTZAU"

This great play by Anthony Hope, has appealed to millions in play and story form, and registered an even greater success on the screen.

The Idol of Millions, Mary Fuller in

"*The* STRENGTH *of The* WEAK"

In these days of frank sex discussion, this great play strikes a new and wholesome note in the leading role as played by Miss Fuller.

"THE YAQUI"

Released at the very climax of the tense and strained Mexican situation, showing the exact condtiions of guerrilla warfare along the much raided Mexican Border.

"THE FLIRT"

With Marie Walcamp and Antrim Short

Booth Tarkington's celebrated Saturday Evening Post story. The boy character was the forerunner of the famous Tarkington "Penrod" stories, and Antrim Short is the exact "Penrod" type

Beautiful Louise Lovely in

"TANGLED HEARTS"

Here comedy and tragedy are separated by the faintest of boundaries. This sparkling production is a splendid example of the BLUEBIRD'S high standard.

One of America's Leading Actors,
Tyrone Power in

"JOHN NEEDHAM'S DOUBLE"

The American stage is proud of the genius of Tyrone Power. Of this remarkable Smalleys picture, an eminent critic said: "As near perfect as the most critical could require."

Rice

MUTUAL PICTURES

The PENDULUM of CHANCE

A powerful two-part "Flying A" drama of society and business life. Edward Coxen, Lizette Thorne and George Field are featured under the direction of Thomas Ricketts. Released April 10th.

Silent Selby

Anna Little, Thomas Chatterton, Jack Richardson and Dick LaReno in a compelling story of the west and a man's honor. A three-part "Mustang" drama directed by Thomas Chatterton. Released April 13th.

Peanuts and Powder

A snappy "Beauty" Comedy of fast action, and fun. Carol Halloway, John Sheehan and John Steppling under the direction of Archer McMackin. Released April 12th.

The Improbable Yarn of McQuirk

Orral Humphrey in a picturized yarn of an old "salt." A "Beauty" Comedy full of cannibals and mirth. Directed by Phil Walsh. Released April 16th.

Book these films today! They mean packed houses and pleased patrons.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

AMERICAN FILM COMPANY, INC., SAMUEL S. HUTCHINSON, President CHICAGO, ILL.

MUTUAL SPECIAL FEATURE

All Records Smashed!

Book This Profit Building Series Today!

Helen Holmes and an all star cast in guaranteed thrills. Every one of the fifteen chapters will pack your house to the doors.

Mr. Jacob Freed, of the Bijou Theatre, Schenectady, N. Y., says: "THE GIRL AND THE GAME is making more money for me than any other serial I have ever played in my house. *It has broken all records.*"

Directed by J. P. McGowan

THE GIRL AND THE GAME

Mr. Letson, of the Richmond Theatre, Herkimer, N. Y., says: "THE GIRL AND THE GAME has broken all records since pictures have been running in the Richmond Theatre. On the first chapter I played to 1100 people; and against strong competition I played to 1500 on the second chapter, and stood them out to the sidewalk.

Mr. Elmer Crowningshield, of the Scenic Temple Theatre, Hudson Falls, N. Y., says: "THE GIRL AND THE GAME is jamming my house to suffocation every night I run it. Do not be afraid to mention my name to any exhibitor who is in doubt about the drawing power of this wonderful series. It is exceeding all expectations."

For booking information apply to the "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City

Signal Film Corporation

SAMUEL S. HUTCHINSON, President
4560 Pasadena Avenue, Los Angeles, Cal.

MUTUAL PICTURES

Rube's Hotel Tangle

A Vogue Comedy in which Rube Miller plays the part of a "rube" who goes to a city hotel and gets into all kinds of trouble through his flirting propensities. Madge Kirby, Arthur Tavares and Alice Neice pyramid the laughs in this fun film.

Directed by Rube Miller — Released April 11th.

A Mix-Up in Photos

This fast action Vogue Comedy, sparkling with mirth, introduces Vogue's new ingenue lead, Miss Rena Rogers. Supporting her in wit and comics are Arthur Moon, Jack Gaines and Louise Owen.

Directed by Jack Dillon — Released April 16th.

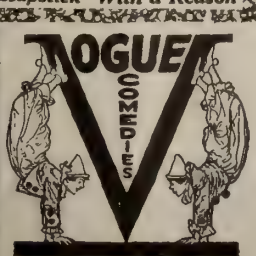
Book These Vogue Comedies Today!

They are ***sure-fire*** hits that will get the crowds!

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

VOGUE FILMS, Inc., Gower and Santa Monica Los Angeles, California

Slapstick With a Reason



MUTUAL MASTERPICTURES

DE LUXE EDITION

"THE HAUNTED MANOR"

Released April 3

IVA SHEPARD

An East Indian Photoplay of Romance and Intrigue

"FEATHERTOP"

Released April 17

MARGUERITE COURTOT

Which will she choose? The South Sea Islands and Love, or Fifth Avenue and Selfish, Smart Society?

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News of the World
FIRST
In Motion Pictures

GAUMONT'S POPULAR SPLIT-REEL

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Staged by H.M.MITCHELL
FROM
LLOYD LONERGAN'S Story

A DRAMA OF CIVIC IMPORT
MADE WITH THE CO-OPERATION
OF THE N.Y. POLICE DEPARTMENT

WITH

GLADYS HULETTE

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

BIG FOUR FEATURE PLAY
V L S E

Ready
NOW

At All

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The World's Greatest
BOX-OFFICE ATTRACTION

CHARLEY CHAPLIN'S

Burlesque On

"CARMEN"

An

Essanay-Chaplin Comedy

In Four Screaming Parts

You've Been Waiting—
Here It Is

BOOK IT NOW!

Released through V-L-S-E.

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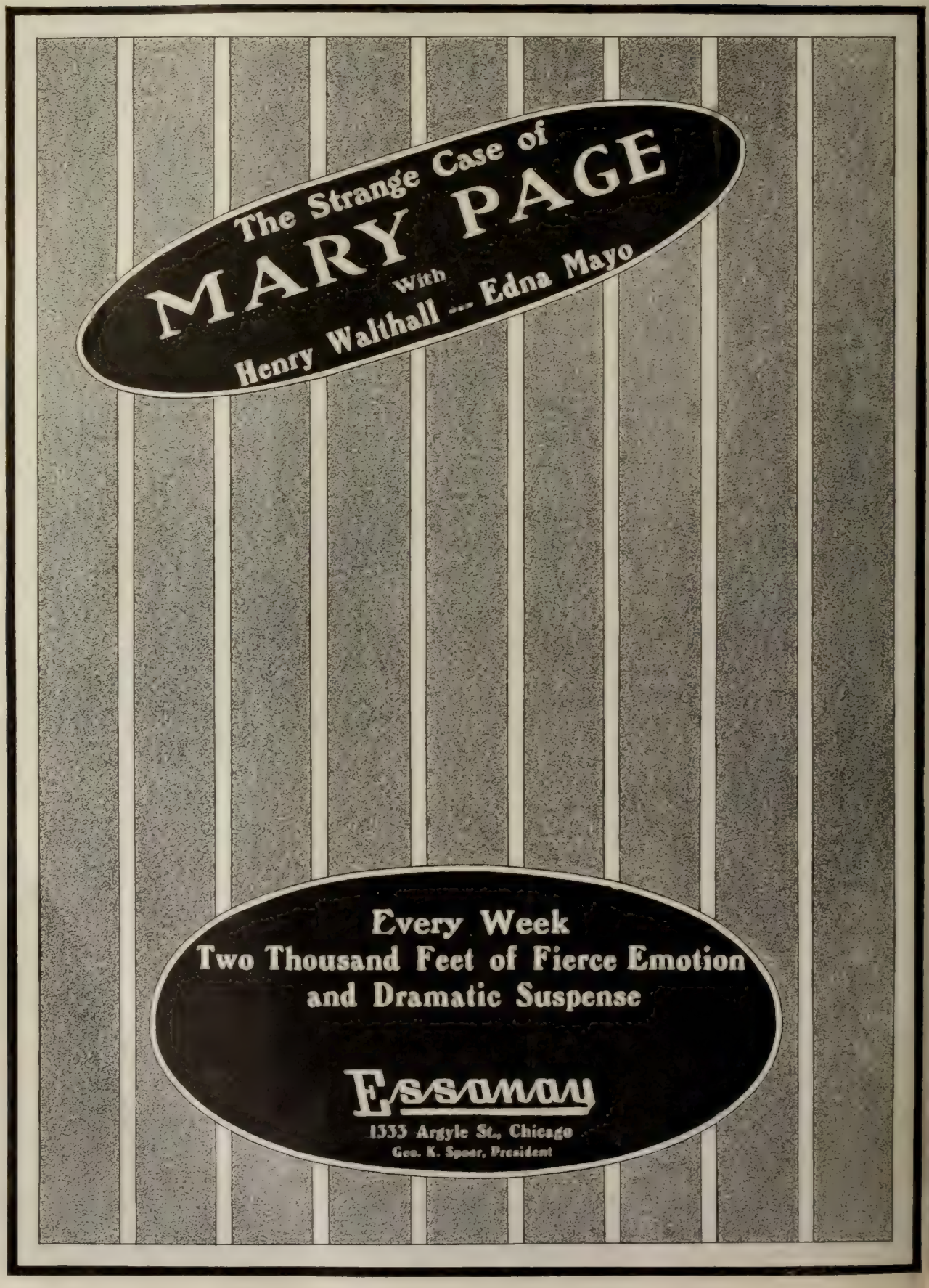
The Strange Case of
MARY PAGE
With
Henry Walthall ... Edna Mayo
Every Week
Two Thousand Feet of Fierce Emotion
and Dramatic Suspense
Essanay
1333 Argyle St., Chicago
Geo. K. Spoor, President

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THE NOLA FILM COMPANY announces the first production of its series of releases featuring WARREN E. LYLE IN The FOLLY of REVENGE

IN FIVE ACTS

Featuring Scenes Laid in the famous Latin Quarter of New Orleans

Write or wire about territory wanted to

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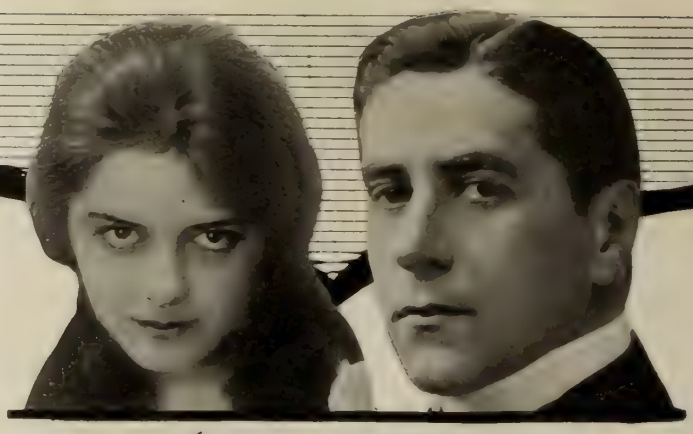

SHUBERT FILM CORPORATION
PRESENTS

ROBERT WARWICK
and
FRANCES NELSON
IN

"Human Driftwood"
by Emmett Campbell Hall

¶ Two of the most eminent artists appearing on the screen in a photoplay by an author of national reputation. The story tells in strikingly dramatic form, the power of destiny to bridge the years and bring to fruition the aspirations of youth. 500 big scenes, and a punch in every one of them

CLARA KIMBALL YOUNG

MOLLIE KING

GAIL KANE

EDWIN AUGUST

CARLYLE BLACKWELL

ALICE BRADY

JUST SO SURELY
TRAVELS TO

¶ WILL YOUR PATRONS TRAVEL TO YOUR THEATRE

YOU'D BETTER

RELEASED
WORLD FILM

130 W. 46th

EQUITABLE MOTION PICTURES CORP.
PRESENTS

CARLYLE BLACKWELL
IN

"The Shadow of Doubt"
by Shannon Fife

¶ A drama which reveals one of the most popular of all screen stars in a role of marked originality and tremendous dramatic force. The photoplay itself is bound to prove a tremendous money-maker—packed with thrills, romance and mystery, all leading up to a climax of terrific and soul-stirring force

ETHEL CLAYTON

FRANCES NELSON

MURIEL OSTRICHE

GERDA HOLMES

HOLBROOK BLINN

RUPERT WARWICK

S YOUR EYE
HIS SPACE

IF YOU ARE PLAY-
ING WORLD-EQUIT-
ABLE FEATURES!

HINK IT OVER

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CORPORATION

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The Social Pirates

The Premier Photoplay Series by GEORGE BRONSON HOWARD

Smashing Booking Records Everywhere and Packing Theatres Wherever Booked, Gaining in Strength and Drawing-Power With Each Episode —It Is "The Series Without Regrets."

Next Release: "THE PARASITE"

The fascinating heroines in an absorbing adventure when they deal justice to a society blackmailer.

RELEASED MONDAY, APRIL 10th

Newspapers!

Here is a partial list of the papers publishing the stories and advertising:

Elmira Advertiser
Halifax, N. S., Herald
Florida Metropolis
Louisville Herald
Milwaukee Sentinel
Portland, Me., Press
Montgomery Journal
Mobile Item
Terre Haute Tribune
Wilkes-Barre Independent
Fort Wayne Journal-Gazette
New York World
Philadelphia Press
Indianapolis Star
New Orleans Item
Washington Herald
Albany Times-Union
Atlanta Constitution
Denver Times
Birmingham Age-Herald
Charleston News-Courier
Evansville Journal-News
Charlotte News
Joliet Herald-News
Minneapolis Tribune
Peoria Journal
Macon Telegraph
Springfield, Ill., State-Register
Meridian Star
Waterloo Times-Tribune
Norfolk Virginian-Pilot
Chicago Record-Herald
Baltimore News
St. Louis Times
Kansas City Journal
Houston Post
Altoona Times
Buffalo Times
Burlington Gazette
Cedar Rapids Times
Dubuque Tribune
Harrisburg Telegraph
Hartford Post
Johnstown, Pa., Leader
New Haven Register
Memphis Press
Quincy Journal
Detroit News
St. Joseph, Mo., Gazette
Toronto World
Erie Herald
Boston Herald
Pittsburgh Press
Omaha Bee
Richmond Virginian
Tacoma Ledger
Augusta, Ga., Herald
Des Moines Tribune
Bangor Commercial
Cincinnati Post
Dallas Times-Herald
Fort Worth Daily Record
Providence Tribune
Columbus Dispatch
Cleveland News

MARIN SAIS

KALEM

KALEM COMPANY 235-239 W. 23d ST. NEW YORK CITY

MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 524)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, April 15, 1916

Facts and Comments

WITHIN the last six months some of the most prominent European producers have been in this country looking over the American market. The war is responsible for this. The vast commerce between the various European countries has come to a standstill. Italy and France find Germany, Austria and Southeastern Europe closed to them. Russia is difficult to reach in peace times, at present it is almost impossible to carry on a lucrative film trade with that country. Producing, too, has diminished in every belligerent country. Hence the eyes of the European manufacturer are turned toward us. There may be an invasion, which will from present indications very much antedate our own contemplated invasion of the Latin-American market.

* * *

ALL over the country newspapers are declaring themselves on the question of screen censorship. They are all against it. You Mr. Exhibitor can do your share to increase this kind of valuable publicity. The MOVING PICTURE WORLD has a complete anti-censorship literature. It's yours for the asking. Send it to your local paper. It's bound to help you individually and of course it will redound to the benefit of the industry as a whole. Write for it today.

* * *

PUBLICITY is no substitute for quality. We would like to see this simple sentence plastered over the walls of every publicity mill in the country. The cleverest kind of publicity will be like a blow in the air unless the intrinsic quality supports every statement sent out by the Perpetual Publicity Promoters. "Give Me Publicity or Give Me Death," sounds all right as the agonized cry of the press agent, but there is in it no echo of common sense.

* * *

THE National Board of Censorship is no more. Instead of a group of censors we now have the National Board of Review. It was a consummation which THE MOVING PICTURE WORLD had wished devoutly and advocated strongly. The reasons given by the board for dropping the odious word are as brief as they are excellent. Congratulations on behalf of the entire industry.

* * *

SPORADIC complaints about bad business in the exhibiting end of our industry are caused by sporadic conditions. But recently the writer listened to the manager of a prominent house in the city, who was deploring the backwardness of his public. While thus listening I watched the picture and presently the hero was brought into the presence of the agonized heroine. The hero was supposed to be badly wounded and as he was carried in on a stretcher the leader of the orchestra started a strain of lively Oriental music distinctly reminiscent of the Hoochee-Coochee. If this sort of thing was typical, the small attendance of the public was but natural. From all accounts that reach this office and from our own observations, it may be stated with a good degree of certainty that bad business is often the fault of bad management, and that business is normally good.

* * *

IT IS our view that the drastic and unfair Children's Law in this state is not supported by public opinion. Arouse public opinion on this subject and some such bill as the Ellenbogen measure allowing children under age to attend motion picture theatres during certain hours without adult escorts will be enacted into a law. The mothers are not in favor of the present law. There is not a box-office in any theatre of a residential neighborhood where mothers do not file requests to admit their children after they come out of school. The mothers go to the show and leave written notices with the cashier or doorman asking that their children be admitted when they present themselves later. As the law stands today it may lead to unpleasant consequences if these mothers' requests are heeded. In some theatres the mothers are called out when their children come. This angers the mothers, who may lose their seats and whose enjoyment of a good picture is often spoiled by the sudden summons. The State League deserves great credit for seeking a remedy for this condition and we earnestly hope their effort will be successful.

Picture Inspiration*

By Louis Reeves Harrison.

IT IS possible to intensify the main line of action in a big screen story through effects rarely suggested by authors because not demanded by that action, yet it is their duty, not that of directors, to provide and appropriately place such effects in the story structure. We are just now enjoying some very beautiful sunsets to the detriment of other matter and some equally beautiful dawns where there is no particular reason for them to appear. Vivid lightning and torrents of rain are shown where there are no "dark deeds or strange," and lovely formal gardens, of themselves a delight to the eye, are thrust upon attention to the complete distraction of interest in the play and its characters.

If an author feels that his inventive resources would not stand the strain of devising a new effect, the older arts may lend a small fraction of what has accumulated during the past twenty centuries. An empty stage may be shown when the curtain rises with a view to causing a hush of expectation in the audience, then the scope may be enlarged and a scene revealed which suggests the story's mood. Or a symbol may be exhibited, or some mechanical accessory on which events depend. A little glamour, a suggestion of mystery, a stretch of fair country, some keynote to the composition, may start the imagination of an audience before the play begins.

There is a sad note at the beginning. A fond girl is parting from the man she loves. She will linger after he has gone, her heart aching as she contemplates the scene, for a shadow has fallen on her most cherished hopes and plans. The slanting sunlight is painting dark shadows on the hills, shadows that deepen until the whole world seems dark. A day comes when she receives notice that the absent one is to return. She rises and opens a window. She looks out on a scene so bathed in early sunshine that every flowering plant is tipped with gold—the whole world is radiant.

The story opens with a view of flowers. While attention is confined to a study of their beauty there is no other movement than theirs. When attention has given place to curiosity a butterfly is seen, drifting this way and that, impelled by every vagrant breeze. It vanishes and a light-hearted girl appears. She stops here and there, impelled by every shifting caprice in her nature. She dances off scene, and no other characterization is needed. We know what to expect of her in the events that follow.

Ah! Here is a closeup of a splendid spider on his intricate and well-constructed web! Carnivorous and highly predatory, he can afford to wait in his Wall-Street office until the foolish come along and speculate on a margin. He does not have to hunt his victims—they hunt him. The spider fades out as one of the characters seated at his desk fades in, and we need no other introduction.

It is through symbols that this new art often gathers its strength. It may appeal to intelligence through its representations of thought and reach that intelligence the more directly through an excited imagination, through arousing the sympathies, through the magic of suggestion. To stir soul appreciation, one must have soul appreciation and ingenuity enough to contrive means of communicating such appreciation to others.

The story is of a man who conceives the idea of curing all the ills of the world through laughter. The ordinary method is to explain his plans by means of screen imprint, but there is a method quite as effective without words, and therefore more in accord with story visualization. By double exposure the Spirit of Joy visits him, perhaps a pretty little girl who laughs because she cannot help it. He feels brightened by her spiritual presence, but his nature is sunny, and he ascribes his sense of pleasure to what is within him.

Not the little Spirit of Joy leads him away by invisible influences to where a group of discharged workmen are growing bitter over a strike that has failed. The Superintendent makes overtures, but they glower at him with suspicion and hatred. The Spirit of Joy leaves the main figure of the story and draws near the Superintendent. He is worried over the situation, but the near presence of Little Joy, though she cannot be seen, has an effect on him. He bows his head in amused reminiscence, then he raises it and tells a funny story. One by one the angry faces around him soften; there is a snicker here, a giggle there, and then a burst of laughter. The day is won.

Through other, similar adventures, the Spirit of Joy is seen leading the one who is to be an exponent of cheer and encouragement. He sees that people take their small woes too seriously, only forgetting them when some greater sorrow puts in an appearance. While the Spirit of Joy is gradually taking possession of his mind, there is inspiration in the scenes which form no part of the main action. It is seen that poverty is the arch enemy of man, depriving him of opportunity, souring his disposition, impelling him to be guided by those primitive impulses which lead to demoralization.

Not only is there a distinct purpose enforced by effects not demanded by the main line of action, but that purpose is in harmony with the main one and well-calculated to strengthen it, and by such methods effects can be produced which might be resented if less subtle—no audience wants a preachment, but any audience will stand for what it is permitted to interpret on its own sweet account.

The story is that of a husband whose heart is bound up in a wife who has enriched and beautified his otherwise dull existence. Suddenly this better half of him, this very essence of his being, is swept away into the unknown. He is completely prostrated by the blow. All his hopes of the future are blighted. He wanders about his home, only to burst into tears at the sight of what he and his loved one had built together. He yields to despair and starts on some form of self-indulgence which would have formerly been repugnant to him. In the midst of his debasement he takes out his watch and sees her picture pasted there—her eyes seem to be filled with tender reproach.

By a form of suggestion, one leading from the face in the watch, he can feel her near presence—it can be shown as a spiritual one. He is led to a window and given a view of some pitiful creature whose misery he could relieve, or he is brought into new relation with the life all about him, which he could not see in the midst of his selfish happiness. Through suffering his whole soul is refined until he glimpses some great divine purpose in which he must play his little part courageously to the end. It is from these neglected spiritual influences that the audience draws its finest inspiration.

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There is No Demand for Censorship

By W. Stephen Bush.

I HEAR it often said by doubting Thomases that "some kind of censorship" is bound to come. Why not make concessions on our part? Now, I have been fairly close to the actual agitation for and against censorship and I state it as my firm belief that there is not now, and there never was any general and genuine popular demand for screen censorship. Down in Washington the house committee on education was profoundly impressed by the weak support of the Smith-Hughes bill. Sum it up: Who urged the passage of the Federal Censorship Bill? Of course there were the two trumpeters—Crafts and Canon Chase. They are professional reformers with which English speaking countries have been infested from the days of Titus Oates. Who were there besides these two agitators? I counted three colored ministers and about a dozen nice old ladies, whose zeal obviously outran their judgment. These facts were not lost upon the committee. To be sure the committee were impressed by the many public-spirited citizens who appeared against the bill and who had not the remotest connection with the film industry but they were impressed even more with the pitiable weakness of the support of the bill. The members were plainly beginning to wonder whether after all they had not made a mistake when at the last moment the film industry presented the tragic spectacle of a house divided against itself. Then, and only then, did the members of the committee or a majority of them waver in their new found convictions. Trenton, Albany, Annapolis—all tell the same story. Not in one of these state capitals did it appear that there was any great and honest demand behind censorship for motion pictures. The Holy Name Societies, excellent organizations productive of much good declared for censorship because the men at the head of the parent society had never given the slightest consideration to the subject. Outside of these societies there was no evidence of any sound public sentiment.

There are eight and forty states in this Union and only three have resorted to censorship. Motion pictures have been the most popular amusement for the last ten years at least. Is there any one with even a slight knowledge of American history who does not know that we would have censorship throughout the country at this very moment if the American people really wanted it?

Here is the situation in a nutshell: The politicians are after the industry. It is not statesmanship seeking constructive legislation, but it is the job-hunting and tax-digging politician that is after us. Not until there has been a reckoning at the polls with the spoils hunters, not until we have again and again demonstrated our power with the electors will the politicians leave us alone. Public sentiment is with us, the politicians are against us.

"First and Foremost"

By W. Stephen Bush.

WE TAKE these words as applied to the Moving Picture World from the letter of a prominent and successful exhibitor in Oklahoma. Speaking of the recent convention of the organized exhibitors in Oklahoma our correspondent says: "All those exhibitors to whom I had an opportunity to personally speak at the convention were unanimous in their praise of the Moving Picture World . . . . and I can assure you that the Moving Picture World is first and foremost in the hearts of the exhibitors. We have always regarded it as our friend and a strong powerful paper that is right on every big question."

The sentiments expressed by our friend are the same throughout the vast army of men who conduct the exhibiting branch of our great industry. While we realize our imperfections and while we are ever striving to turn out a better paper we are profoundly conscious of having tried to serve the exhibitor to the best of our ability. There is a small but constantly diminishing group of men in this industry who suffer from "arrested development." They have stood stockstill since 1907 or thereabouts. Like the Burbons of France they have "forgotten nothing and learned nothing." From such fossilized notions the Moving Picture World has always been free and the whole industry realizes that its success has been due to its progressive qualities. In years it is the oldest motion picture journal, but in its ability to travel in the vanguard it is the youngest thing alive. The Moving Picture World represents week after week the best concerted efforts of a large corps of trained and conscientious men and its progress is due to this splendid cooperation and not to any single individual.

This is a good opportunity to repeat what we have often said before: The Moving Picture World aiming to be the most useful organ in the industry welcomes suggestions for improvement. To attain our ambition of serving the reader faithfully and intelligently we have to hear from the men on the firing line. Their daily problems and troubles are our concern. Reading the paper as regularly and thoroughly as most of them do they no doubt discover room for some improvements. The Moving Picture World will sincerely thank its readers for any suggestions that will tend to increase its usefulness and its power of service.

Just Rumors

By W. Stephen Bush.

THE daily press of the country, always in possession of weird knowledge of motion picture things has lately been filled with rumors of a billion dollar merger, which was to stand the film industry on its head. The daily press where motion pictures are concerned leans slightly so the sensational. I doubt whether the invention of a new chromatic process in kinematography would get much space, but a tale of billions in moving pictures is sure of prominence at any time.

After these rumors were spread broadcast throughout the country the head of the concerns which were to be amalgamated came forward with plain simple statements substantially denying that they were contemplating any thing in the way of a merger. Will the daily press hasten to give these denials the same prominence which was lavished on the fabled combination? We fear not. The headline builders find no nourishment in denials of this kind. A careful and unprejudiced analysis of the evidence in the case leads us to the conclusion that there may have been lots of talk mostly of an informal, tentative and gossipy kind, but there was no action of any kind.

With full allowance for the emptiness of these rumors it must be admitted that there are signs of unrest all through the producing branch of the industry. The huge and ridiculous salaries paid to stars of even lesser magnitude constitute a grave evil, which affects not only the producer, but the exhibitor as well. There is a feeling that economies in production are imperative. Increasing cost of production and uncertainty of fair returns make a bad combination. The cost of distribution is absurdly high even under the best system now in vogue. It is a well-known fact that to the newcomer in the producing branch the cost of distribution is simply prohibitive. Talk of an unification of interests in the distribution of features has been heard on all sides. It is inspired by the hope of reducing "the overhead" entailed in distribution. Right here I think is to be found the psychology of these latest rumors.

Brady Assumes Active Control

Prominent Theatrical Man Will Pass on Productions of All Companies Associated With World Film and Equitable.

WITH a firm conviction that the great opportunity of American amusements lies in an alliance between men directing the destinies of the speaking stage and men who control the great motion picture companies, William A. Brady has completed arrangements to assume active control of all productions of the World Film Corporation, the Equitable Motion Picture Corporation, and Paragon Films, Inc. Mr. Brady announced that in assuming this new office he would not lessen his activities in the speaking stage.

One of the immediate results of his taking an active interest in both fields, he explained, was that he would be able to make motion pictures of his New York successes and release these in the smaller cities where the original companies of the plays could never go. "The arrangement," said Mr. Brady, "provides a substitute for the No. 2, 3 and 4 companies whose day has passed. The smaller cities refuse to take imitations of the players whom they know were in the Broadway productions.

Wm. A. Brady.

"What I propose to do now is to make motion pictures of my New York productions with the original cast in each case, and then release these at the close of the Broadway run, when the play is being given on the stages of the large cities. In this way I can give the one night stands and places other than first-class cities, the best version available of a New York hit; I can reach every hamlet and cross-road with the original production."

Mr. Brady announced also that his activities in the field of motion pictures proper would be on the broadest scale. He made the agreement with Arthur H. Spiegel, president and general manager of the World and Equitable corporations, to assume entire charge of all productions of those companies, while Mr. Spiegel should conduct the business affairs. This means that Mr. Brady will oversee the work in all five of the studios controlled by these companies, and all the productions turned out by their directors. Pictures made by the Premo Film Company, the Frohman Amusement Corporation, and the Triumph Film Company, all of which are affiliated with and release pictures on the World-Equitable programme, will have to meet with Mr. Brady's approval. Many well known stars appear in these productions, and the equipment of the companies is most elaborate, with studios on both coasts. Mr. Brady spoke of the Paragon studio at Fort Lee, New Jersey, in particular as being the last word in equipment.

Plans for the immediate future of the companies, Mr. Brady announced further, include the erection of a motion picture theater on Broadway which will be the largest and most elaborate theater of its kind in the world. Detailed arrangements for this have been completed, and work will be started in the near future. As an example of the scale, the seating capacity is to be 5,000.

As for the kind of pictures that he would strive to provide for these corporations, Mr. Brady said: "I shall use the great facilities and the unlimited capital at my disposal to turn out what may truly be called great productions. Some of these will be on an enormous scale, reaching to eight, ten and twelve reels. I shall put into picture form the works of great authors. I shall make productions such as "Romeo and Juliet," "Ingomar," "Faust,' the novels of Sir Walter Scott, of Dumas, the plays of Ibsen, Maeterlinck, Sudermann, as well as subjects of the hour, and more especially of America. In the immediate future I shall have screened "Friday the 13th," by Thomas W. Lawson. I hope to see all of this work done intelligently and in good taste.

"Among the directors with whom I shall be associated is Maurice Tourneur, who produced 'Trilby' and other important feature pictures. I can say truly that I am proud to be associated with him and with other important directors including Albert Capellani, Emile Chautard, Frank Thornby, Edwin August, Barry O'Neill, George Lederer, Frank Crane, John Ince, Travers Vale, James Durkin, S. E. V. Taylor, Harley Knoles and Ray Psysioc."

JONES TO DO FREE LANCE WORK.

Marc Edmund Jones has resigned from the World and Equitable Film Corporations and will return to script writing as a free lance. His work will be handled entirely through the Authors' Associated Agency in the Longacre Building, New York City.

Mr. Jones returns to his typewriter after a nearly a year's absence, his work with the Equitable and World being entirely technical and executive in character. Originally associated with the Equitable at its inception as scenario editor, he resigned and was succeeded by Russell E. Smith, but later was persuaded to return as manager of the film department.

Previously Mr. Jones locked up his typewriter to become a director, and, on another occasion studio manager, making good in both instances. The solidity of his reputation as a writer is demonstrated by his ability to return to the free lance field after the long absence in spite of the present kaledioscopic condition of picture productions.

ADOLPH ZUKOR LEAVES FOR TOUR OF COUNTRY.

Accepting the invitation of many of the largest exhibitors in the country to visit their theaters, Adolph Zukor, president of the Famous Players Film Company, left Saturday on the 20th Century on a tour which will embrace every principal city in the United States.

This is the first time that Mr. Zukor has left the Famous Players studios in New York since his visit to the Coast studios of his company before they were closed last spring.

Mr. Zukor's first stop will be Chicago, where he will probably remain for some time after his arrival, making a study of film conditions in that central city which, through its geographical position, most truly reflects screen influences upon the country at large.

Millarde with Kalem

HARRY MILLARDE, one of the best known of screen leading men, but in recent years gaining greater prominence as a director, was added to the Kalem producing staff last week and started on Thursday for the Pacific Coast, where he will join the producing ranks at the rapidly expanding Kalem Glendale and Hollywood studios. Because of his known ability in that line it is probable that Director Millarde will stage comedy subjects.

Prior to entering the silent drama Harry Millarde had a long and successful stage career, including many seasons with Robert Mantell in Shakespearian productions, with Walker Whiteside, Mabel Barrison and Elsie Ryan. He entered the screen world with the Kalem Company three years ago and speedily gained recognition as a leading man. But within the last year and a half he proved his ability as a producer and was soon devoting all his attention to directing, including in his list of productions many of the most successful Kalem subjects.

Harry Millarde.

When Kalem recently decided to devote its entire energies to the production of one and two-reel subjects and temporarily curtailed activities at the Jacksonville studios where Director Millarde was working, the producer decided that his three years of constant work before the camera had earned him a vacation so the past few months have been spent in gaining a long-delayed rest. Back in the harness once more Mr. Millarde is filled with ambitious plans for his work on the Pacific Coast.

Hampton Explains

Promoter of Big Motion Picture Merger Tells What He Has Been Trying to Do—Rowland Talks Sense.

FOR the past several weeks motion picture circles have been stirred deeply by rumors of an impending merger of the principal companies engaged in making and marketing pictures. These rumors led to Ben B. Hampton, one of the officers of the American Tobacco Company, and that company, together with the United Cigar Stores Company, were suspected of being anxious to invest in the picture business. None of these rumors could be substantiated upon diligent inquiry among those said to be interested, but it was learned that Mr. Hampton had been at work on such a project for some months and that he had been given a respectful hearing in various quarters.

Then the daily papers of New York and Chicago took the matter up and connected a number of companies with the rumors. This has impelled Mr. Hampton to come to the surface with the following explanatory letter:

For several months I have been conducting informal discussions with various moving picture manufacturers, looking towards a consolidation of various motion picture interests.

In these discussions, I have represented no corporation or no individual but myself.

So far the matter has reached only the stage of preliminary plans. So many items must be taken into consideration that the project is one that may never materialize.

The Lubin interests are not controlled by P. S. Hill.

Relative to Mary Pickford, I have no statement to make.

The stories of a large merger originated in Chicago. Newspaper men advise me that these stories started with some one connected with a moving picture concern with whom I have had informal discussions.

The newspaper reports brought into the situation the names of a great many concerns with whom I had had no discussions. This is unfair to these concerns.

At no time have my plans contemplated anything like a large consolidation. Six or eight companies—producers and distributors included—were all that had been considered at any time.

My relations with the producers and distributors with whom I have conducted informal discussions have been most pleasant, and from the little I have learned of moving picture conditions, I should say that the industry is in a very flourishing, profitable and satisfactory condition except for the fact that some form of consolidation is undoubtedly needed to prevent over-production with the consequent unfortunate results on players, producers, distributors, exhibitors and authors.

March 31st. 1916. BENJ. B. HAMPTON.

Rowland Laughs at Mergers.

While on the subject of mergers it is well to quote a statement emanating from the president of the Metro Pictures Corporation, Richard A. Rowland, who takes a common sense view of the matter. He says:

"I am not a prophet nor the son of a prophet, but I rise to remark that the motion picture industry will not be sewed up into a combine now or any time in the future, because there are elements in the business that defy combination.

"In the first place, motion pictures are not a business in the same way that the making and selling of automobiles and tobacco or farm machinery are businesses. It is an amusement enterprise, rather than a business and its artistic elements are dependent upon newly-created brain products, which must be fresh and different with each succeeding week.

"No amount of capital can control such an enterprise or keep it tied fast. Under present conditions the only possible combine that could hope to succeed would be a theater merger, which would include the majority of picture theaters in the United States. And with this effected, and sewed up, there is nothing to prevent private capital in any city in the land from putting up opposition houses.

"Supposing an enterprising organizer should succeed in getting the majority of the big fellows of motion pictures into a combination and they would all put their studios, laboratories, stars, directors and the entire works into one concern. What could prevent new blood from stepping into the field and, with energy, enthusiasm and capital, putting out pictures that would upset the whole plan and disrupt the combine? We must remember that out of the 100,000,000 of persons in the United States a very small percentage of talent has been drawn upon for picture making. There's plenty of material left and if the need came a formidable rival for any combine could be developed in less time than might be imagined.

"Another reason why there should be no apprehension over a prospective combine is that several very important and very successful elements of the picture field would not enter into it. It is quite possible that millions of dollars in cash might bring a member of the traders to sell and quit, but those now successful and operating on a sound as well as a progressive basis would not have to sell, and if they like the game as well as we do they wouldn't.

"Exhibitors need have no feeling of uncertainty. They will not be frozen out nor will they be at the mercy of any combination.

"In plain United States English, why does any motion picture producer or marketer want to combine, unless he feels that he can't stand the gaff of competition?"

Alice Rinaldo Retained by Horsley

ONE of the leading roles in "The Conscience of John David," a David Horsley production starring Crane Wilbur and scheduled for release April 24 as a Mutual Masterpicture, de luxe edition, will be played by Miss Alice Rinaldo, a recent acquisition to the David Horsley forces.

When Mr. Horsley engaged Miss Rinaldo he did so with the intention of using her in only one picture—"The Love Liar." Her portrayal of the character allotted to her was so striking and forceful, however, that he did not terminate the engagement when "The Love Liar" was finished, but made provisions for her in the cast of the next Crane Wilbur picture.

Alice Rinaldo.

In "The Conscience of John David" she will play a character described as "The Worldly Woman." It is a part of the vampire type, one which Miss Rinaldo is particularly well fitted to play.

Miss Rinaldo is known best in this country and abroad as a ball room dancer. She was born in San Francisco and took up dancing at an early age. Three years ago, however, she entered motion pictures. Spurred on by a determination to succeed, she decided to perfect herself in the art of acting and went to Paris to study.

Since her return to America, Miss Rinaldo has been engaged with various producing companies on the Coast, among them the New York Motion Picture Company, under whose banner she appeared in the support of George Beban and other stars.

JAMES CRUZE ENGAGED BY METRO.

James Cruze, the widely known and popular screen artist and director, has joined the Metro forces and will make his first appearance on the Metro program in "The Snowbird," a five-part wonderplay starring Mabel Taliaferro, which is being produced by the Rolfe Photoplays, Inc. Mr. Cruze was happy to join the Metro family for many reasons, not the least of them being the fact that his charming wife, Marguerite Snow, is one of Metro's most prominent stars.

Mr. Cruze has been in motion pictures for more than nine years, and is perhaps best known for his finished performance as the reporter in "The Million Dollar Mystery," a serial produced by the Thanhouser company. Miss Snow was also in this serial, and it was while both were engaged by the Thanhouser company that a romance in real life began which resulted in their marriage.

V-L-S-E HOUSE ORGAN FOR KANSAS CONVENTION

E. R. Pearson, manager of the V-L-S-E branch office at Kansas City, is a strong believer in journalistic enterprise, and the two-day convention held under date of March 20 and 21 at Wichita, by the Kansas members of the Motion Picture Exhibitors' League of America, gave him just the opportunity he wanted to make a practical demonstration of his theory.

In conjunction with his chief publicity expert—L. J. Scott—Mr. Pearson opened up temporarily publishing headquarters at Wichita, from which point of vantage they issued "extras" of the house organ "The Clansman," dealing with convention news, the transaction of business by the committees, and items of general interest to the visitors.

Managers Respond to Appeals for Fund

Motion Picture Theaters Throughout Country Agree to Give Part of Receipts on May 15 to Actors' Fund.

NORTH, east, south and west are represented in the hearty responses received by Samuel Goldfish, chairman of the National executive committee of the Motion Picture Campaign for the Actors' Fund, in the appeal that has been made that a part of the receipts of motion picture theaters on May 15 be donated to the cause for which the campaign is being conducted.

This is to raise from manufacturers, actors and exhibitors exclusively in the motion picture field $500,000 of the million-dollar permanent endowment for the Actors' Fund of America and the Actors' Home on Staten Island.

The following list of theaters shows the wide range of support this movement has received:

C. W. Landers, Star, Fredonia, N. Y.; Charles Tofft, Empire, New Brunswick, N. J.; Irving Engel, City, Irvington, N. J.; Edward F. Wunder, American, Freeport, L. I.; Jack Stein, Globe, Trenton, N. J.; C. H. Thomas, Park, Bath, N. Y.; A. Wuzzemann, Empire, Hoboken, N. J.; William O. Maschke, Strand, Ridgefield Park, N. J.; Palace, North Judson, Ind.; J. A. Gelvin, Grand Opera House, Johnstown, N. Y.; Ralph East, Crescent Arcade, Ridgefield Park, N. J.; David J. Hennessy, Liberty, Newark, N. J.; D. L. Fisher, Pleasant, Newton, N. J.; Ralph Marlowe, Refowich, Freeland, Pa.; Charles T. Hamer, Star, Ithaca, N. Y.; Louis Brown, Brown's Orpheum, Danvers, Mass.; R. M. Darlington, Orpheum, Lewisburg, Pa.; Nathan E. Goldstein, Broadway, Springfield, Mass.; W. A. & M. Gill, Colonial, Milford, Conn.; C. B. M. Clain, Ridgway Opera House, Ridgway, Pa.; H. Haughnessy, Wilsoman, Youngstown, Ohio; J. J. Mulhall, Alco, Great Barrington, Mass.; Royal, Waterville, Me.; Henry C. Browne, Lyric, Summit, N. J.; F. W. Humphreys, Humphreys', Woodstown, N. J.; H. N. Sullivan, World-In-Motion, Whitehall, N. Y.; Hazleton & Dome, Whitehall, N. Y.; J. D. Kennedy, Nixon, Youngstown, Ohio; Benjamin H. Dittrich, Lyric, Honesdale, Pa.

S. T. Stevenson, Princess, Henderson, N. C.; T. E. Mortimer, Nordica, Freeport, Me.; Charles Copin, Antoinette, Brooklyn; A. Damocha Company, McKinley Square, Bronx; Radia Matthias, Strand, Hempstead L. I.; W. J. Sirk, Gem, North Manchester, Ind.; H. Young's Jewel Theater and Opera House, Tremont, Ohio; E. J. Giorgople, Dreamland, Elyria, Ohio; Leo Martin, Leo's, Stapleton, L. I.; J. D. Doly, Majestic, Wellsburg, West Virginia; Frank A. Owen, Orono, Orono, Me.; L. B. Steele, Princess, Georgetown, S. C.; Max Stearn, Majestic, Columbus, Ohio; Wallace H. Sawyer, Grand Opera House, Bluffton, Ind.; H. H. Parminter, Princess, North Troy, Vt.; W. M. Wells, Scenic theater, Scottsburg, Ind.; Allan F. Sparrow, Idea, Springfield, Vt.; H. B. Wells, Opera House, Newsberg, S. C.; J. A. Little, Arcade, Branu Ell, W. Va.; A. J. Inks, Crystal, Liconier, Ind.; Day Street, Linconier, Ind.; Somerville Amuse, Olympia, Somerville, Mass.; A. A. Green, Neenah, Neenah, Wis.; T. L. Little, Majestic, Camden, S. C.; James M. Davis, Iris, Salisburg, N. C.; Thomas D. Goldburg, The Goldburg, Baltimore, Md.; B. B. Butstadt, Smith Opera House, Geneva, N. Y.; Berman's, Geneva, N. Y.; James Rabinovich, P. P. theater, Baltimore, Md.; C. Sesonake, Nelida, Catskill, N. Y.; Charles P. Gilmore, Hippodrome, Oswego, N. Y.; H. E. Hinrichs, Royal, Minonk, Ill.

W. R. Bartlett, Lyric, Lawrenceburg, Ky.; Carr & Schod, Princess, Reading, Pa.; A. L. Bergen, Colonial, Jamestown, N. Y.; Fred Lovett, Royal, Providence, R. I.; A. S. Schwartz, Rose, Chicago; E. A. Crawford, Cumberland, Brunswick, Me.; Union Square, Brunswick, Me.; Leonard Elswick, Kiskl, Vandergrift, Pa.; J. E. Bailey, Bailey, Vivian Square, La.; William H. Young, Taylor-Easton, St. Louis, Mo.; J. F. Smith, Grand, Barnesboro, Pa.; Theodore Beiersdorfer, Idle Hour, Ft. Wayne, Ind.; Thomas Lancaster, Grande, Detroit, Mich.; E. C. Bennett, Temple, Ocala, Fla.; J. F. Soffantranger, Pardee, Pardee, Va.; Saxe Amusement Company, Milwaukee, Wis.; Opera House, Bloomsburg, Pa.; A. B. Sawyer, Vaudette, Brewton, Ala.; George Schenker, Dreamland, Lorain, Ohio; Progress Theater Company, Jefferson, Chicago; Majestic Amusement Company, Majestic, Joliet, Ill.; Huntington, Motion Picture Company, Huntington, Ind.; Henry E. Newell, Plaisir, Chicago; A. Block, Victoria, Beaufort, N. C.; William H. Cador, La Petite, Kankakee, Ill.; R. R. Moore, Ideal, Akron, Ohio; James J. Donovan, Casino, Taunton, Mass.; J. E. Burk, Princess, Morristown, Tenn.; M. D. LaFerry, Rossville, Rossville, Ga.; C. G. Hunter, Jewell, Valentine, Neb.; Frain & Marceron, Dumbarton, Washington, D. C.; Louis Kalbfield, Kalbfield Grand, Palatka, Fla.; Joe Dell Company, Herrin Opera House, Herrin, Ill.

C. A. Hatcher, Photoplay, Tea Harpe, Ill.; James P. Dunberg, Bank, Akron, Ohio; J. W. Williams, Dreamland, Tuka, Okla.; George H. Hines and Harry C. Somers, Auditorium, South Bend, Ind.; I. E. Berkson, Roseland, Chicago; Angelton & Adams, Novelty, Forgan, Oklahoma; Rae Peacock, Mystic, Stafford, Kan.; H. L. Stale, Rex, Farrell, Pa.; H. S. Stansel, Star, Rulewille, Miss.; J. M. Peterson, Royal, Helena, Ark.; Julian Woods, Citizens' Opera House, Maxia, Texas; C. G. Hoff, Buffalo, Buffalo, N. Y.; W. H. Brown, Home, Davenport, Iowa; C. C. Melvin, Lyceum, Bradford, Pa.; Thompson & Co., Plattsburg Opera House, Plattsburg, Miss.; Electric, Willow City, N. D.; Turnbull & Rogers, Reading, Reading, Mass.; Pete C. Carter, Green Room, Plains, Mont.; M. L. Sparr, Central and Village theaters, Wilmette, Ill.; William H. Snyder, Grand, Lancaster, Pa.; N. J. Silverberg, Olympic, Greenville, Pa.; John Patterson, Sangamon, Peoria, Ill.; George B. Fallgardt, Pastime, San Benito, Texas; T. F. Larson, Orpheum, Santa Rica, N. M.; Spencer H. Anderson, Wigwam, Geneseo, Ill.; Clayton H. Hitchins, Majestic, Hitchins, Ky.; V. Gates, Chicago; Graham M. Pooly, Garden, Arthur, Ill.; A. M. Keller, Princess, Hoopeston, Ill.; L. F. Wheeler, People's, Lawrenceville, Ill.; L. A. Castle, Lyceum, Wyoming, Ill.; Aledo Opera House, Aledo, Ill.; A. M. Gruber, Empire, Gary, W. Va.; M. M. Monk, Metropolitan, Plymouth, Ill.; W. B. Martin, Geneva Junction, Wis.; Walter Q. Seise, Central Park, Schenectady, N. Y.

A. Haynes, Central Square, Lynn, Mass.; Tom Moore, Moore's Strand, Washington, D. C.; Fred E. Johnson, New Y, Cleveland, Ohio; Ben Knox, Queen, Waxahachie, Texas; Harry B. Harris, Gem, Hanover, Kan.; J. W. Wunnell, Waynesburg Opera House, Waynesburg, Pa.; Dolly Sparr, Royal Grand, Marion, Ind.; W. E. Rolison, Palace, Minneapolis, Minn.; Patee, Lawrence, Kan.; L. A. Haglund, Lyric, Swea City, Iowa; Halseel Grand, Los Angeles, Cal.; C. C. Harrison, Pastime, Iowa City, Iowa; C. H. Fisher, Belvidere, Cumberland, Md.; C. H. Fifher, Liberty, Cumberland, Md.; A. W. Parker, Princess, Sanborn, Iowa; William Smith, Pastime and Temple, Lewiston, Pa.; L. F. Guimond Lyceum, Monticello, N. Y.; J. H. King, Crown, Mobile, Ala.; Mr. Faller, Bijou-Dream, Chicago; Schlink Bros., Bloomer, Wis.; Paramount, Denton, Mont.; R. Clayron Diggins, Davison, Beaver Dam, Wis.; L. A. Powell & Co., Lyric, Glasco, Kan.; A. Hammerly, Lyric, Hamilton, Ohio; A. L. Loudias, Gem, Batesville, Ohio; Net & Wertin, Electric, Albany, Minn.; Cantin, Casino, Antwerp; Tonie Zoellers, Perry, Hazard, N. Y.

R. G. Glendelum, Pastime, Colfax, Wash.; J. F. Saup, Kearney Opera House, Kearney, Neb.; Ed Falligan, Nelson, Logansport, Ind.; A. J. Kavanagh, Grand, Grand Forks, N. D.; G. D. Vandervoort, Temple, Milford, N. Y.; William Young, Grand and Gary theaters, Gary, Ind.; J. J. Hale, Favorite, Lindsay, Oklahoma; Twentieth Century, Gary, Ind.; John H. Herziger, Doty, Neenah, Wis.; Elmer Tompkins, Opal, Hollister, Cal.; L. W. Lewis, Band, Puxico, Mo.; C. C. Howell, Gaiety, Porterville, Cal.; F. E. Howard, Family, Elma, Iowa; James J. Chrissie, Queen, Chicago; W. H. Ginberg, Magnet, Lincoln, Neb.; H. A. Soulthorp, Auditorium, Highlands, N. J.; W. F. Eakas, Bijou, Greenland, Miss.; Joseph H. Woodland, Globe, Clinton, Mass.; J. F. Brady, Park, Washington, D. C.; Elkader Opera House, Elkader, Iowa; J. B. Beard, Broadway, Castoina, N. C.; E. W. Haferkawp, Hedwig, Chicago; Charles St. Clair, Majestic, Corsicania, Texas;; Edward Nignette, Opera House, Two Rivers, Wis.; Best Show, Spokane, Wash.; V. G. Ballon, Olympian, Seattle, Wash.; R. J. Goodman, Rex, Starkville, Miss.; O. Konie, Pastime, Bay City, Texas; Leon Rosenblau, Star, New Brighton, N. Y.; D. F. Trusdell, Opera House, Springfield, S. D.; Dwight McKenney, Crystal, La Salle, Col.; R. C. Gibbs, Strand, Huron, S. D.; A. E. I. Allemand, Crystal, Arapahoe, Neb.; A. W. Lordeman, Isis, Alamosa, Col.; Clifford Smith, National, Lucas, Iowa.

Kirk Perry, Majestic, Clarendon, Ark.; Edward B. Katnla, Amusu, Perasall, Texas; J. E. Daly, Daly's, Grand Rapids, Wis.; Sherman, Los Angeles, Cal.; C. L. Bach, Mansfield, Mansfield, Mass.; John R. Baxter, Lyceum, Spring City, Utah; T. D. McMinn, Lyric, Cullman, Ala.; E. L. Wheat, Orpheum, Sheridan, Wyo.; C. D. Cooley, Strand, Tampa, Fla.; J. C. Miller, Princess, Woodstock, Ill.; F. A. Sutton, New Wallace, Brandentown, Fla.; Home Theater Company, Home, Portage, Wis.; S. V. Wallace, Idle Hour, Cambridge Springs, Pa.; F. L. Standard, Gem, Wenatchee, Wash.; L. Arnold, Star, Bellingham, Wash.; Ira F. Hay, Dreamland, Elk Lick, Pa.; E. J. Bason, Star, Eagle Pass, Texas; J. E. Smith, Butler, Tonopah, Nev.; Coats Dot Theater, Watsonville, Cal.; M. Barnes, Empire, Fillmore, Cal.; Mark E. Eichter, Rex, San Francisco; E. J. Pacius, Princess, Prosser, Washington; R. I. Irvine, Pastime, Asotin, Wash.; M. L. Kiplinger, Opera, San Bernardino, Cal.; J. E. Ferguson, Wenatchee, Wenatchee, Wash.; E. Drachman, Broadway, Tucson, Ariz.; Peter Kranth, Germania, Denison, Iowa; John H. Taylor, Bell, Oakland, Cal.; Wallace Baker, Our, Detroit, Mich.; Anderson & Wood, Majestic, Chico, Cal.

Jacksonville Screen Ball for Charity

The Thanhouser Club Gave a Charity Ball at the Hotel Windsor, Saturday, April 1, for Actors' Fund and Children's Home.

ON Saturday, April 1, the Thanhouser Club of Jacksonville, Fla., gave a charity ball at the Hotel Windsor at which Mayor J. E. T. Boden of Jacksonville and Marguerite Courtot led the grand march. The dance was a joint benefit and the proceeds of it are to go to the "Actors' Fund of America" and to a local charity, "The Children's Home Society," and patrons of both are in evidence. It was indeed a very brilliant affair.

All the motion picture stars of the companies working in Jacksonville were in attendance, including those from the well known Vim, Gaumont, Thanhouser, Kalem, Famous Players, and other organizations, which happen to be in the city. Some prominent dramatic stars who are spending the winter in the southern part of the state came to Jacksonville for the event.

SELZNICK SEEKS BIG STARS.

Since the organization of the Clara Kimball Young Film Corporation and the announcement that Lewis J. Selznick, it's president, intends to create a group of similar companies, each named after and headed by a big film star, both Miss Young and Mr. Selznick have been besieged by dozens of the most brilliant stellar lights of the screen, all eager to grasp this opportunity to realize their greatest ambition.

"If I were at liberty to mention names," says Mr. Selznick, "I could give a list of stars who have sought to sign contracts with us that would surprise the whole industry. Mere money is evidently not the only aim of the biggest film stars of the day, for we have been approached by several players willing to sacrifice half their huge salaries in order to be given the chance to head their own producing companies and have an authoritative voice in the production of their pictures. We are negotiating with a number of the established favorites of the profession and will be able to make a definite announcement shortly."

SCENARIO WRITER ELECTED PRESIDENT.

Bob Horner, scenario writer, has been elected president of the United Pen Club, an organization composed of many authors in and about the middle west. At a banquet held March 26 at 4040 Broadway, Chicago, the big surprise of the evening was that Mr. Horner was unanimously elected president. The United Pen Club is a secret organization devoted to helping and protecting its fellow-members, both in and out of the photoplay field. Bob Horner is devoting his time to original manuscripts.

Smalley's Picture Endorsed

Opinion of National Board Concerning Universal's Birth Control Drama Is Not Shared by Dr. Parkhurst and Other Eminent Men.

FOLLOWING the run of the Pavlowa picture at the Globe theater, New York, the Universal Company plans to show another of the ambitious productions made by Lois Weber and Phillips Smalley. It is called "Where Are My Children?" and bids fair to become one of the most discussed films of the year, because of the subject treated—birth control and its abuse—and because of the firm stand being taken by the Universal Company in insisting that the picture shall be shown, whatever the attitude of the National Board of Review of Motion Pictures, formerly the National Board of Censorship.

Lois Weber.

Believing that the Smalleys have produced a really important photoplay from a story by Lucy Payton and Franklin Hall, and that the public should be allowed to judge of its merits, the Universal officials were unwilling to accept the opinion of the National Board as final, when endorsement was refused on the ground that the subject might exert a harmful influence on miscellaneous audiences. President Carl Laemmle, General Manager Joe Brandt and others high in the councils of the Universal, determined to present their case to a committee comprising men of nation-wide fame, as leaders in religious and social affairs. If these men agreed with the verdict of the National Board it was understood that the picture would not be publicly displayed, or, at least, not without radical changes.

Under the direction of Hal Reid a special showing was arranged for March 28, those in attendance being Rabbi Jacob Kohn, Father W. E. Cashin, Dr. Charles H. Parkhurst, Superior Paulist Father John Hughes and three representatives of the National Board, Dr. Cranston Benton, Dr. William Snow and L. D. McGuire. No alterations had been made in the picture since its rejection by the general committee, yet the opinion of the Universal's guests, not connected with the Board, was unanimously favorable. In the discussion a few changes were suggested, but none that would seriously alter the tone and meaning of the photoplay.

Dr. Parkhurst was especially enthusiastic over the fine dramatic quality of the story, the delicacy displayed in handling a difficult subject and the possible benefits to be derived from calling attention to a dangerous social evil. General Manager Brandt recently received a letter from Dr. Parkhurst reiterating his high opinion of "Where Are My Children?" and expressing a willingness to be of any possible assistance in bringing the picture to the attention of the public. Father Cashin, Rabbi Kohn and Father Hughes, also have advised Mr. Brandt that he may call upon them any time if their endorsement of the production is wanted. It is probable that before the film is released the Universal Company will have the backing of other men whose opinion carries equal weight.

Tyrone Power plays the character of a district attorney, whose wife remains childless. Helen Riaume portrays the wife and Marie Walcamp, is her vain, pleasure-loving friend. Beyond dealing with a subject of vital moment, "Where Are My Children?" is said to be a notable production from an artistic and dramatic standpoint.

MOROSCO ENGAGES JACK NELLSON.

Jack Nellson, the handsome delineator of juvenile characters, has been engaged by the Oliver Morosco Photoplay Company and is now at work on his initial portrayal under this management at its Los Angeles studios.

Screen Club to Hold Actors' Fund Night

Entertainment Will Take Form of Beefsteak Dinner, With Daniel Frohman Guest of Honor.

THE Screen Club announces for the evening of Saturday, April 8, which it denominates Actors' Fund Night, a beefsteak dinner. The fun will begin at 8:30 o'clock, promptly, Billy Quirk says. The guest of honor will be Screener Daniel Frohman, president of the Actors' Fund. The entire proceeds from the sale of tickets, which are $2.50 each, will be given to the fund.

A wide variety of talent is promised for the evening's entertainment. The committee says that details will be given later. Just to start something it says—and it says a lot when it says it—that the appearance of Nat C. Goodwin is assured as the chief speaker of the evening. Members of the club are invited to make their reservations without delay.

Arthur Lang—Expert on Latin-America

ARTHUR LANG, the well-known "foreign attache" of Nicholas Power, is an enthusiast on the subject of the Latin-American market. Mr. Lang, though he speaks English like an Anglo-Saxon, is by descent if not by birth a Latin-American and he knows Latin-America as few other North Americans know it. He has recently contributed several articles to Cine-Mundial, the Spanish edition of the Moving Picture World and to El Mundo Cinematografico, the well-known Spanish motion picture journal published in Barcelona. The theme of all his articles is the opportunity which awaits the enterprising Yankee manufacturer in the Latin republics to the South of us.

Arthur Lang.

It may be doubted whether there is another man who is as thoroughly familiar with the film situation north and south of the Panama canal as Mr. Lang is. He has studied the situation from every conceivable angle, he has absorbed to the last dot on the "i" every bit of literature on the subject and he has a wonderful fund of knowledge based on personal information and first hand observation. It is needless to point out that he speaks the purest Castilian and that he knows the habits, the political institutions, the tastes, the philosophy and withal the psychology of our Latin-American neighbors. His one consuming ambition is to utilize his extraordinary grasp of his subject for the benefit of every American producer who thinks of going into the Latin-American market. He is one of the most highly valued contributors to "Cine-Mundial" which he regards as the ideal connecting link between the North American seller and the South-American buyer.

LOOK OUT FOR ALLEN.

A clever party, answering to the name of Jos. L. Allen, and claiming to be a salesman with the World-Equitable Corporations, is touring the state of New Jersey at the expense of confiding film folks. Allen, if he retains that name two consecutive nights, spent one day last week at Bridgeton. Mrs. J. G. Rosay is short fifteen dollars as a result. Allen arrives in the city, talks films, shows a few World Film letterheads, trills about the big productions past, present and future, and then discovers a check for fifteen dollars—which, if one is gullible enough, will be returned marked "no account."

In the future, World and Equitable traveling salesmen will carry some definite means of identification. Allen is about twenty-two years of age, about five feet seven and one-half inches in height and weighs about 150 pounds.

Hearst Exchange Organization

J. K. Burger Has Been Appointed Manager—Branches in Charge of Well Known Men.

UNUSUAL interest is aroused in the big cities of the country regarding the new type of exchanges, which is to be inaugurated by the Hearst organization. Mr. MacManus gave out the interesting statement that J. K. Burger had been appointed in charge of the exchanges. Inasmuch as the "hue and cry" of the new Hearst motion picture enterprise seems to be service to the exhibitor, Mr. Burger's appointment is particularly significant. It is one thing to want to give service to the exhibitor, but Mr. Burger has prepared his plans to do it.

Exchanges will be opened in New York, Chicago, Los Angeles, San Francisco, Atlanta and Boston. These, for the reason that a Hearst newspaper is in the city and for the reason that the entire newspaper staff will be part and parcel of the motion picture company. Also Washington, D. C., Philadelphia, St. Louis and Pittsburgh, where important newspaper connections have been established. Each exchange will be complete in itself, absolutely independent and the duplicate of headquarters in the number of men employed and the facilities at their disposal. Later Mr. Burger gave out the names of his exchange managers.

New York will be under the jurisdiction of the well known Joseph S. Engel. Boston is under Frank H. Vine, who has been helpful for many years to exhibitors in his past work with Eclectic, World and the General Film Company.

Chicago is in good hands in the person of John F. Bowman, who has the newspaper idea, which is "Get it done, get it done right and get it done on time." He is known to his local exhibitors for his work on the Chicago Examiner and lately on "The Exploits of Elaine," "The Goddess," etc.

Los Angeles is in the hands of George H. Atwood, one of the pioneers of the film industry, one of its best versed men. He is an old show man and one of the first theatrical men to appreciate the possibilities of motion pictures. He has managed the office of Boston, Albany and Dallas for the General Film Co., and has been in charge of Philadelphia for Pathe. His policy is "Treat the exhibitor on the level."

Atlanta will look to George R. Allison, the original pathfinder of the South, for big feature productions. He is affectionately known to exhibitors south of the Mason-Dixon line. Allison fits into the Hearst organization because he has the newspaper idea, as well as motion picture production, and he will always be on the alert to give his exhibitors an opportunity at publicity.

Philadelphia exchange is under the management of E. W. Sweigert, one of the real hustlers of the industry, known to the field for his work with the Eclectic and General Film.

E. W. Dustin, who heads the St. Louis exchange, has been in the amusement business for eighteen years. He has been the producer, exhibitor, the exchange man and therefore, he can look at all sides of the fence and particularly appreciate the view point of the exhibitor.

The capital city, Washington, D. C., is under the jurisdiction of Fritz B. Wathne, known for his studio knowledge, his acquaintance with newspaper editors in his territory, and his intimate knowledge of home conditions.

B. F. Lyon, in charge of Pittsburgh, is a comparative newcomer in the film industry. But his work for Pathe in reorganizing and building up their Newark, N. J., office, was nothing short of phenomenal. He has been in Pittsburgh but five months and since his arrival he has become the confidant of every Pittsburgh theater man.

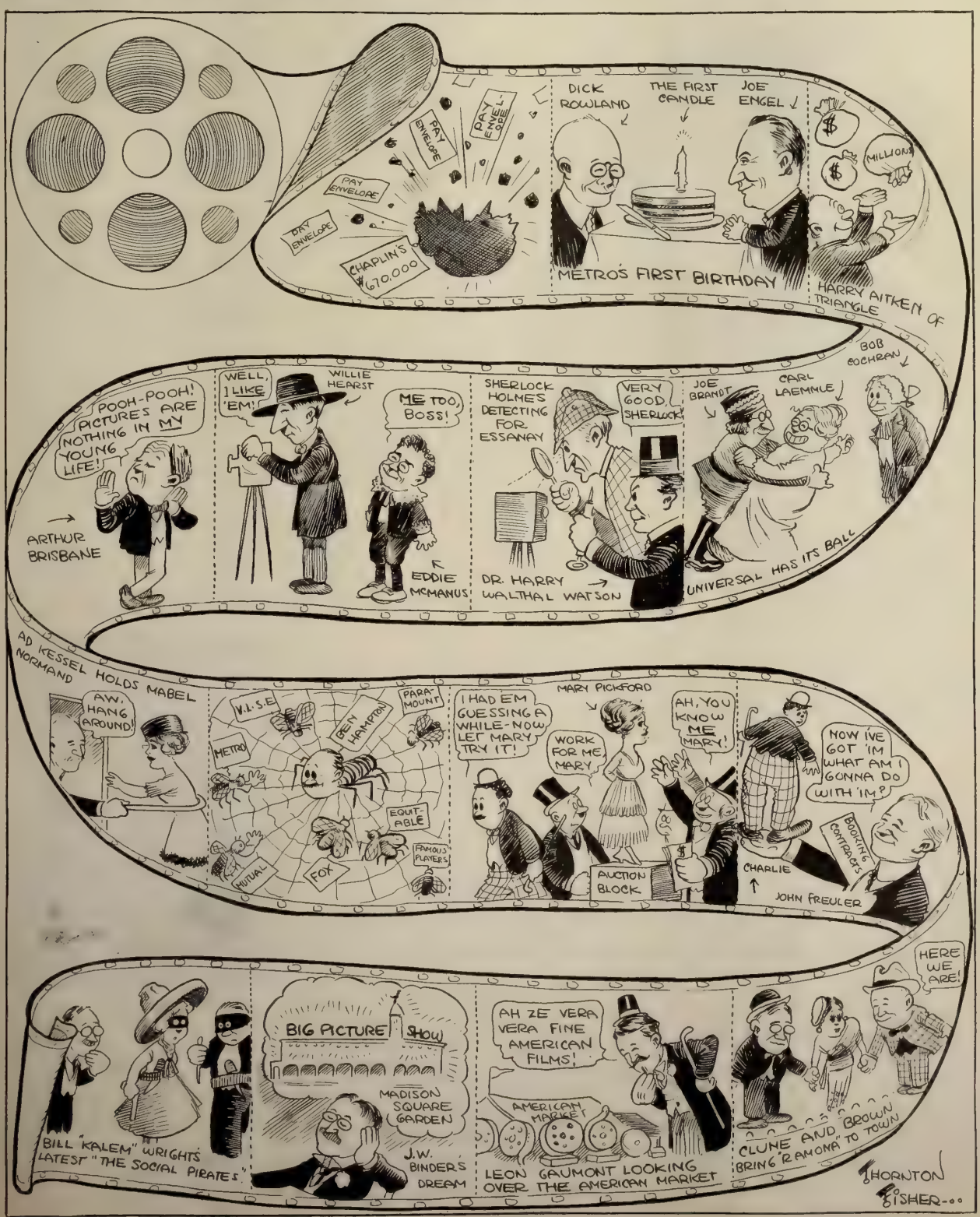
The San Francisco office is in charge of H. L. Knappen, one of the real brainy men of the film industry. He was formerly a newspaper man of wide experience. His most recent newspaper work was as editor and advertising manager of the American Photoplay Weekly of Salt Lake City. He was serving in this capacity when he decided to enter the motion picture business. In 1915 he became identified with the Pathe Exchange, Inc., representing that company in Northern California and Nevada, with headquarters in San Francisco. Mr. Knappen made such a showing in the field that he was soon made manager of the Denver Branch for Pathe, later transferred to Atlanta, Ga. He entered the service of the International Film Service, March 13th, and has marshaled his forces in the campaign for business now enthusiastically underway at 280 Golden Gate avenue, in the Coast metropolis. The Hearst policy of securing the best men available will be followed in every department of the picture enterprise.

JOHN F BOWMAN CHICAGO, ILL
F H VINE BOSTON, MASS.
J. K. BURGER IN CHARGE OF EXCHANGES
E W DUSTIN ST. LOUIS, MO.
B F LYON PITTSBURG, PA
F B WATHNE WASH. D C
G. H. ATWOOD LOS ANGELES CAL
E. W. SWEIGERT PHILA. PA.

Joe S. Engel, New York City.

Geo. R. Allison, Atlanta, Ga.

MOVING PICTURE WORLD NEWS REEL for MARCH...



Facts About Jamaica

Interesting Information Concerning That Famous Island of the Sea Which Motion Picture Men Should Know.

J. ALAN TURNER, an experienced motion picture technical man, has just returned from Jamaica, British West Indies, where he has been working with the Herbert Brenon-Fox Company, and favors the Moving Picture World with a careful description of the advantages which are offered in that locality for the production of pictures. Mr. Turner goes into the subject in detail and has gathered his facts carefully in the following article:

J. Alan Turner.

Jamaica is a British colony situated ninety miles south of Cuba and measuring 150 miles in length by forty-four miles in width, and the English language is spoken throughout the island.

Arrangements can be made for passenger transport at $80 per head, including meals for round trip, by the United Fruit Company Line, leaving from New York weekly. Accommodation may be had at the best hotels run on modern lines in Kingston at $10 per week. Several smaller hotels and boarding houses cater to visitors at a lesser charge, giving comfortable accommodation therefor

The island is traversed from end to end by railroad with central terminus at Kingston (the capital). The roads are splendidly adapted for motor and vehicular traffic. There are several garages in Kingston, and there is always an ample supply of motors for hire at very reasonable prices. Almost any part of the island can be reached by motor in a few hours.

Scenery.

Tropical scenery is here seen in its most varied and luxuriant form, and may be divided into two classes—the Inland Scenery and the Coastal.

The island is of mountainous formation, and from end to end ridges of towering mountains divide up the whole land, forming beautiful valleys and glades in which tropical wild palms and other vegetation flourish. Down the gorges, along which some of the largest rivers flow on their way to the sea, almost any description of desert appearance can be found within a few hours' run from Kingston. Rivers abound all over the island (the name of the island signifies "land of water"). Some of these are navigable for smaller craft, and all of them possess many points of natural beauty along their banks. Tropical trees and vines overhang their course, and make bowers of gorgeous natural formation.

There are natural caves and bridges along and across the courses of the various rivers as well as otherwise, and there are many waterfalls of very picturesque effect.

The entire coastline is fringed with stately cocoanut palms, and there are many beautiful plains stretching from their base line of hills in the interior down to the water front.

Kingston itself is set at the water edge of a horseshoe-shaped and almost completely landlocked bay. The bay is of an extreme length east to west of twelve miles, with a width of three miles, and the outer side of the bay is divided from the ocean by a natural breakwater formed by a narrow strip of land. The waters of the bay are beautifully clear and the bay lends itself admirably to any sea or water scenes. The waters are usually calm in the mornings, but get rougher in the course of the day.

There are in many of the coast towns beautiful stretches of white sands which make very attractive and comfortable bathing spots.

Motor boats are available in Kingston and other towns, and so are sailing yachts.

Kingston is built on a plain that slopes gradually to the sea, and which in area is about 45 square miles, and to the northeast and west of which towering mountains overlook the bay.

A serviceable electric tramway system operates in Kingston, going out into the suburbs for many miles, and in the city itself horse-drawn coaches ply for hire.

Labor Conditions.

Labor rates are as follows:

Carpenters and masons, etc.	per diem,	$1 to $1.25
Seamstresses	" "	50c.
Common laborers	" "	25c. to 50c.
Extra hands for mob scenes:		
adults	" "	25c.
children	" "	12c.
Intelligent clerical assistants	" "	$2

The people available for these mob scenes are whites, native blacks, East Indians and others of mixed breeds. There are whole communities of East Indians (natives of India), who live in thatched huts and under conditions exactly similar in regard to their manner of dress, etc., as prevail in India.

Horses and mules to any reasonable number can easily be supplied in the island at moderate charges.

The competency of the laborers mentioned above may be guaged from the fact that the Fox Film Company, who are now engaged in the island producing a great Feature Film with Miss Annette Kellerman as star, employ all native seamstresses in making the thousands of costumes for this feature.

The native workmen skilled and ordinary displayed adaptability for new ideas and intelligence in the execution of their work. The whole of the work incidental to the building of the various scenes was executed by native workmen under my supervision.

In swimming scenes the natives are unexcelled and are at home in the water.

Materials.

Lumber, hardware and other building materials, plaster, etc., are imported and sold at a cost very slightly in excess of their price in the United States and cheaper than any individual company could place similar goods here.

Dry goods, linens, flannels, clothing, etc., can be bought very much cheaper in the various stores in Kingston than they can be purchased in the States.

Every condition exists there for the erection and successful operation of a laboratory for the proper developing of films made in Jamaica, and the proper printing of positive and negative films, and such a laboratory is now in successful operation in Kingston and owned by the Fox Film Company.

There are several moving picture theaters where arrangements can be made for the showing of test films. A picture may be cut and the proper tested negative may be sent to the States to the home laboratories for printing and distribution.

Facilities are afforded by the authorities of the island for the development of the moving picture business in Jamaica, and to this end customs duties are remitted on all goods and supplies incidental to the film business, including materials for construction of scenes and costumes and electrical goods.

The health conditions of the island leave nothing to be desired. Pernicious fevers are unknown, and Europeans and Americans, of whom there are a large number here, find the climate agreeable and healthy.

Al. Ray at Vim Studios

THE latest acquisition to the Vim Comedy Company, releasing every Thursday and Friday on the General Film program, is Al Ray, the young director. He is now hard at work in the Jacksonville plant of this company, and his first release is expected shortly. Although one of the youngest members of the Vim Company, as far as his age is concerned, he is also one of the oldest in experience, for he played in his first picture fifteen years ago as a kid at Biograph, and has been in the theatrical game ever since. Vaudeville and musical comedy have been his chief occupations before he entered the film again for good and at one time he published a magazine on boxing, and managed professional boxers, and yet today he is but little over twenty-two. He started directing about two years ago, and has been at it hot and heavy ever since, and is at present the youngest director in the business. He will appear in juvenile roles as well as characters in the Vim pictures also. It will be the first time in quite a while that he has been seen on the screen as he really is, and ought to be quite a treat for his friends. Since his return from Baltimore, he has received many offers from the leading film concerns, but the Vim proved to be the best, and he accepted it, leaving shortly afterward for their Jacksonville studios. He will be seen in the "Pokes & Jabbs" comedies of this concern, playing opposite pretty Ethel Burton.

Al Ray.

Chaplin in "Carmen"

V-L-S-E to Release Essanay's Burlesque Production of the Famous Opera.

THE V-L-S-E announces the immediate release of Essanay's new four-reel production, a burlesque of "Carmen," with the great and only Charley Chaplin as star. At any time the appearance of Chaplin in a new role is something of an event in filmland, but his presentation in a four-reel comedy is such an unusual occurrence that it bids fair to rank as a genuine sensation. This is only the second time that the famous comedian has starred in a four-reel picture, the other occasion being his appearance in "Tilly's Punctured Romance," last year.

Thanks to the open booking policy of the V-L-S-E the distribution of the Chaplin "Carmen" picture will mean that every exhibitor throughout the country will be given an opportunity to obtain this much-desired attraction for his house. There is no doubt as to the eagerness of the motion picture public to view the world's greatest mirth maker in a new bid for popularity, and the fact that the fun will be of an extended type, keeping the favorite disporting himself before the camera for four reels, is a sure guarantee of the feature's success.

Those who have had the good fortune to view the film in private are a unit in declaring it to be the most wildly amusing production yet screened for the purpose of enhancing the gambols of the inimitable Charley. The weirdly burlesque tale of the well known opera furnishes the comedian with a wealth of opportunity to exhibit his peculiar abilities, and the name of "Carmen" is probably destined hereafter to be linked forever with the unforgettable cognomen of C. Chaplin.

BIOGRAPH CLOSES WESTERN STUDIO.

Action Has No Significance, Company Official States, Other Than That It Is Preparing Plans for a New Program.

WORD comes from Los Angeles that the Biograph Company has dismissed its local employes and players. It is said that some of the latter have secured other employment in Los Angeles, while others are on the way east.

When the dispatch was called to the attention of the Biograph Company in New York one of its officials stated that while it was true the studio employes had been dismissed at the same time all executive heads had been retained and that not a bit of scenery had been removed from the Pacific coast plant. In Los Angeles as well as in New York, the company maintains a complete outfit. The lease on the western studio has many months yet to run, and the company holds an option on extension of the present leads.

The action in California, it was said, had no significance other than the company desires time in which carefully to consider and put into operation plans for its new program. Beginning with May 1 and continuing through the summer the company each week will release a one-reel and a two-reel subject alternating with a one-reel and a three-reel.

The official added that the Biograph had taken a new lease on 11 East Fourteenth street, the home of the Biograph prior to its removal to the big establishment in the Bronx. The Fourteenth street property will be devoted to special work.

METRO CONTRIBUTES TO TERCENTENARY.

Bushman and Bayne to Be Starred in Elaborate Production of Shakespeare's "Romeo and Juliet."

ONE of the most notable contributions to the Shakespearian Tercentenary celebration will be the elaborate screen version of "Romeo and Juliet," which is now being completed by the Metro Pictures Corporation with Francis X. Bushman and Beverly Bayne in the stellar and name parts. The production was begun last August, immediately after Mr. Bushman and Miss Bayne arrived in New York from California, and the many scenes have been made from time to time, when these two stars were not engaged in working on other and current Metro subjects.

John W. Noble, who is directing the Bushman-Bayne features, is producing "Romeo and Juliet." He is an enthusiastic student of the Bard of Avon, and the making of this classic for the silent drama is the realization of his highest ambition and the dream of many years. He has devoted every leisure hour he had away from his regular task to working on this production. Days were spent in long automobile trips scouring three states for proper locations. The best costumers and technical experts were employed to fashion the picturesque costumes worn in the production. Several of the costumes are reproductions of those worn by E. H. Sothern and Julia Marlowe on the speaking stage. Mr. Noble spent many tedious hours to obtain novel lighting effects for the many romantic scenes.

To Mr. Bushman and Miss Bayne the making of the pretentious feature has been love's labor, and they believe it will mark the greatest achievement of their career in the silent drama. They have given over their holidays—and many times worked long into the night—that the picture would prove an artistic success. It was produced on a plan wholly devoid of the usual hurry and rush so common in the making of many features. Metro did not spare any effort or expense to insure it being a crowning event, as it was realized that the newer art would be in competition with the older art, and subjected to a critical analysis. Then, too, it was known that the production will attract many persons who are not regular patrons of motion pictures.

OUIDA BERGERE JOINS AMERICAN PLAY COMPANY.

THE AMERICAN PLAY COMPANY announces the establishment of a department for the securing of engagements for actors and actresses, not only in the dramatic field, but also in the moving picture world. As manager of this department the company announces the acquisition of Miss Ouida Bergere, already most favorably known as the successful representative of many stars and prominent players who have figured frequently in films. Under Miss Bergere's management, the Players' Engagement Department will be conducted in such a manner as to avoid criticism. Personal attention to the needs of the player and also of the engaging dramatic or picture producer will be the keynote. That same type of straightforward efficiency as has distinguished the activities of the American Play Co. in the building up of its business as the agent of the world's most famous authors and dramatists, will also be applied to the Engagement Department. Prominent actors and managers have been consulted as to the most equitable and straightforward methods and their suggestions embodied in the new working schedule, and both John W. Rumsey, president of the American Play Co., and Louis Francis Brown, manager of the moving picture department, are to personally aid Miss Bergere in building this department into what such an agency should be, namely, a business-like and dependable representative for members of a profession.

Ouida Bergere.

UNIVERSAL MAKING PREPAREDNESS FILM.

The Universal, working hand in hand with the American Defense Society, will shortly issue a special preparedness release constituting a pictorial debate on the danger which the country incurs by neglecting the upbuilding of its army and navy. The American Defense Society demands forty-eight dreadnoughts, a host of submarines and an army of 250,000 with 2,000,000 reserves. This fact is brought out in the film debate as well as the argument of those opposed to preparedness, who contend, using Germany as an example, that an army makes for war.

GOLDSTEIN OF EXCLUSIVE BACK ON JOB.

After being away from his duties for the past four weeks, owing to a serious illness for which he was operated on by Professor Wiener, the first thing Mr. Goldstein did on his return to the office, was to advise Moe Streimer to buy "The Unwritten Law," regardless of the cost. After competing with others for the said picture, the Exclusive Features, Inc., were finally successful in obtaining this wonderful photoplay. Goldstein's policy is to get the best pictures that can be procured in the open market, irrespective of the cost.

Some Coming Kalems

Sis Hopkins Continues to Shine in One Release Every Week —Daring "Hazards" Promised.

FOUR releases a week, each with a featured headliner, is the Kalem announcement for the coming month's releases on the General Film program. These releases, which include three one-reel comedies and a single-reel "Hazard of Helen," are in addition to "The Social Pirates," released as a special through General Film.

"Romance and Riot," "A Double-Barreled Courtship," and

Scene from "Romance and Riot" (Kalem).

"A Lucky Mistake" are three of the Sis Hopkins Comedies announced for early release. In the first-mentioned subject, released April 14, Sis is the center of attraction for the police chief and the police force, both men being bitter rivals in their attempts to pay her attentions. The love affairs of the young lady of the house and an escaped burglar for whom a large reward is offered are responsible for the plot.

Sis finds herself in a peck of trouble in "A Double-Barreled Courtship" through changing places with a pretty visitor to the house where she has just accepted a position. At the completion of "A Lucky Mistake," released April 28, Miss Melville wrote an official of the Kalem Company, "I think you would call this a 'Hazard of Sis' had you seen me running for two Jacksonville blocks after a speeding automobile for one scene in this picture. The director said I looked funny, but I didn't feel that way."

"The Race for a Siding," released April 15, and "The Governor's Special," on April 22, are two coming one-reel "Hazards of Helen" that are said to furnish strong opportunities to that daring star. In the former she races downgrade on a runaway box-car and later leaps to a speeding engine on an adjoining track. Helen Gibson combines the railroad feats with some of the daring horseback riding that has proven so popular in "The Governor's Special."

One of the best of recent Ethel Teare comedies is promised for April 19, with the release of "Their Taking Ways," which finds a Mr. and Mrs. Raffles deftly trimming each other. "Millionaires by Mistake," promised among the coming "Ham and Bud" comedies, finds those comedians the sudden possessors of a million. An elaborate hotel setting in this latter production, with real fountains and hundreds of guests, makes this an unusually lavish one-reel production.

KLEINE MEETS WESTERN REPRESENTATIVES.

George Kleine on Saturday, Sunday and Monday, March 25, 26 and 27, presided over a convention of his western representatives at the Kleine offices in Chicago, 166 North State street, called for the special purpose of considering the forthcoming motion picture novel "Gloria's Romance," from the pen of Mr. and Mrs. Rupert Hughes, in which Billie Burke is being starred.

Mr. Kleine explained to his audience the tremendous preparations that have been made for the filming of the new novel and cited some of the lavish expenditures that have already been made, for Mr. Kleine frankly declared that it is his ambition to present in "Gloria's Romance" the greatest film production that has ever been given the screen —bar none. Every exchange manager in attendance at the convention reported that he had already been swamped with requests for bookings on the Billie Burke picture though, at the time the various managers left their home offices, the release date (May 22) and title of the picture were still unknown. Now, that both have been announced, all the largest and best theaters in the country will vie with one another in bidding for "first run" showings of the story by Mr. and Mrs. Rupert Hughes.

Several of the early chapters of the film were screened for the exchangemen and all were unanimous in the belief that a new high record in motion picture novels has surely been attained.

Falstaff Comedies Force Market

Thanhouser Says Novelty Replaces Violence Profitably—Subjects Have Good Demand.

IT IS now about a year since Edwin Thanhouser launched one of his new ideas in the form of the Falstaff brand of comedy. It was at that time announced that these single reelers would represent the direct line of legitimate comedy, in contrast to the more strenuous action of the comedies in vogue. It was pointed out by Mr. Thanhouser that attention would be given first to story, as that was the most conspicuous missing element of rapid-fire funny films. To this end the genius of Lloyd Lonergan, author of the "Million Dollar Mystery" was put into play, also Phil Lonergan, his able younger brother.

From the very first the big feature of the Falstaff brand was the oddity of the alliterative titles; and they quickly caught on. The character of the subject is quickly proclaimed by such titles as "Perplexing Pickle Puzzle," "Busted But Benevolent," "Oscar, the Oyster Opener," "Pedro, the Punk Poet," "Pansy's Prison Pies," "Film Favorite's Finish," "Clarissa's Charming Calf" and others, all of them funny to the tongue and ear. They caught on quickly and after a few releases the trade realized that Falstaffs were a different kind of comedy.

Then, when the Mutual Exchanges were booking them out at a top rate, the "Wizard of New Rochelle" let fly his heavy artillery. He signed up Riley Chamberlin to appear in Falstaffs exclusively, and soon after that Louise Emerald Bates, the blonde Ziegfeld beauty who is now known as "The Falstaff Girl." Claude Cooper, funmaster, was made an acting director, and Walter Heirs, the fat comedian, was engaged to foil Chamberlin, Claude Cooper then reached out for a fun partner and finally landed Frank E. McNish, the famous old eccentric comedian. While all of this was being done, the Falstaff output was doubled to two a week, and William A. Howell was added to the directing staff.

The original Falstaff director is Arthur Ellery, and his company remained in New Rochelle when it came time to go to Florida. Ellery's grasp of legitimate comedy values makes him easily the most consistent performer in his line, and he gets his results through his very seriousness when he stages the funniest scenes. Frances Keyes is his chief comedy character and her versatility will be amply exhibited in a forthcoming release entitled "Pansy Post, Protean Player." Ellery's methods seem to assure positive results, possibly due to his success as a writer of comic short stories.

Under the present release schedule the two Falstaffs per week have established their following, but it is expected that new additions will be made to the staff which will put them over with still more vim and smash.

"Number 13 West Bound" is the title of an unusual railroad drama soon to be released by the Selig Polyscope Company. Kathlyn Williams is the heroine and is supported by Guy Oliver. It is not generally known but Miss Williams almost lost her life during the production of this picture. She slipped and fell on the track in front of a speeding locomotive. Her presence of mind saved her life for when she saw that the train could not be stopped she rolled down a steep embankment.

GASNIER RETURNS.

L. J. Gasnier, president and general manager of the Astra Film Corporation releasing through Pathe, has returned from Havana, Cuba, where he spent several weeks in connection with the production of a new serial for Pathe.

Universal for Week of April 18

A Well-Blended Program of Drama and Comedy for the Followers of the Big U.

THE Universal program for the week of April 17, 1916, presents a varied assortment of photoplays, all of distinctive type. On Monday, April 17, Cleo Madison is presented in "Her Bitter Cup," a five-reel Red Feather drama for which the poster department is issuing two six-sheets with four-sheet streamers to be used for combination sixteen-sheet or separately; two three sheets and two one-sheets as well as special window cards. On the same day Billie Rhodes and Ray Gallagher appear in a one-reel Nestor comedy.

On Tuesday, April 18, Herbert Rawlinson will be seen with Francelia Billington in "The Best Man's Bride," a two-reel Gold Seal drama. Victor Potel and Jane Bernoudy are a scream in the Imp comedy, "Love Laughs at Dyspepsia," which is released on the same date.

"Royal Love," a three-reel Victor drama, is the subject for April 19. On the same day the L-KO comedy, "A Meeting for a Cheating," with Billie Ritchie and Dan Russell, and No. 16 of the Universal Animated Weekly are released.

The baseball season soon commences and the Big U comedians have put on "Oh! What a Whopper!" a two-reel comedy of the diamond, which will be released on April 20. "The Gambler," a Laemmle drama, with Fred Church and Myrtle Gonzalez, and the Powers split-reel novelty, "The Toyland Villain," and an educational are released on the same date. King Baggot is featured with Edna Hunter in "The Haunted Bell," a two-reel Imp mystery drama which will be released on April 21. Joe Martin, the famous Universal Ape, appears in a Victor drama, "A Strange Confession," and on the same date Eddie Lyons, Lee Moran and Betty Compson spill a bagfull of laughs in the Nestor comedy, "Eddie's Night Out."

Harry Carey is starred with Olive Fuller Golden in "The Passing of Hell's Crown," a two-reel Western Bison western drama, which will be released on April 22 together with the Joker comedy, "Just Yet, But Not Quite," with Ernest Shields and Marcia Moore.

On Sunday, April 23, Ben Wilson with Clara Beyers are featured in "His World of Darkness," a three-reel Rex drama. On the same day little Billie Jacobs and Olive Johnson appear in the L-KO comedy, "Little Billy's School Days."

During the week of April 17 the nineteenth episode of the Universal Special feature, "Graft," will be released. Richard Stanton, Jane Novak and Glen White play the leading roles in "The Photo Badger Game," constituting the latest two-reel episode written by Hugh C. Weir and Joe Brandt.

Curacao, Dutch West Indies

An Island Whose People Speak a Language Not Found in the Books.

By John H. Clapham.

Willemstad, Curacao, Dutch West Indies, March 21, 1916.

IF the owners of the Cine Habana had to select a language for the titles used in the films shown here, they would have some troubles of their own. The island is Dutch, there are some Dutch people there, some of the people speak Dutch, some speak Spanish, some English, some Portuguese; but the language best known is called "Papamiento," a mixture of several languages. It will be understood from this that there are some difficulties when ordering the titles for films.

The manager of the Cine Habana, Jacobo Prins, invited me to see the show running when I called at the theater. The films come from an exchange in Caracas, some twenty hours by boat, and the program is generally made up of a variety of brands, including American. A Powers comic had the titles in English, but the most pronounced linguist would have trouble in getting the meaning out of "Bill Jones' Stag Party," or "Me for the Water Wagon." These terms have their equivalents in Spanish, of course, but very few people understand English well enough to know the meaning of such titles.

Mr. Prins would be glad to run such films as "The Million Dollar Mystery," but the cost for a short run would be prohibitive. It is his desire to show the best films, but his location is against any extensive program. The theater is well patronized by all classes.

Vera Pearce a Metro Actress

VERA PEARCE, one of the most striking young models in New York, who has posed for Charles Dana Gibson, Harrison Fisher, Howard Chandler Christy, J. Campbell Phillips, Harry Watrous, Herbert A. Morgan, and hosts of other famous artists, and whose pretty face has graced the leading magazines of the country, has answered the call of motion pictures and is now appearing exclusively in Metro productions. So far, Miss Pearce has played but small parts, but she has proved exceedingly gifted in dramatic work for a beginner and with her great beauty as an asset, she should rapidly forge to the front.

Vera Pearce.

Miss Pearce was last seen with Francis X. Bushman and Beverly Bayne in "Man and His Soul," and before that with Julius Steger in "The Blindness of Love." Miss Pearce was first engaged to play the part of a model in a studio scene, and she became so enamored of the new life that she has practically given up posing for artists, and is devoting all her energies to the study of motion picture work.

Miss Pearce was born and reared in Middletown, New York, and while on a visit to her brother in New York City at a New Years' Eve party she attracted the attention of a famous artist, who sought an introduction to her. At first her family was opposed to her posing, but finally gave into her wishes. Within a year she became one of the best known models in New York, with a national reputation. Not only has she been in demand with pen and ink and water color artists, but she has posed for many portrait painters and was the original of many well known pictures in oil. Among them are "The Fairy Tale," by J. Campbell Phillips, which was hung in the National Academy, and "The Age of Wonder," by the same artist, which was shown in the Lotus Club.

BALBOA MAKING NEW SERIES.

"The Grip of Evil" is the name of Balboa's forthcoming photoplay series, in which Jackie Saunders will be seen as the starred attraction. The piece, consisting of fourteen two-reel episodes, will be released by Pathe, which has handled all of the Long Beach "house of serials" big productions such as "Who Pays," "Neal of the Navy" and "The Red Circle."

Harry Harvey is the director in charge of the production. His company includes two new featured film players brought out from New York to support Miss Saunders. They are Roland Bottomley, a leading man of wide experience, and Marie Empress, a "heavy" of renown.

MISSOURI VALLEY FILM COMPANY.

The Missouri Valley Film Company has been incorporated under the laws of Nebraska with a capital stock of $10,000. It has taken over the business of the Missouri Valley Film Company, owned by Charles Strader and R. R. Smith. The principle business of this concern is the handling of educational, social service, public welfare, industrial and religious film service in schools, churches, colleges and Y. M. C. A.

The concern's business extends as far as Great Falls, Mont., west, as far south as the Oklahoma line, as far east as Cedar Rapids, Iowa.

Charles Strader is president, M. H. Wright, vice-president, H. B. Werner, secretary, R. R. Smith, treasurer and manager. The office is at Lincoln, Neb.

BACHELLER QUITS MIRROR FILMS.

Irving Bacheller has resigned from the board of directors of the Mirror Films, Inc., as he finds that the literary engagements do not give him the time required for a faithful performance of his duty in that position.

Roscoe Arbuckle a Spendthrift

Builds Two Costly Sets for New Keystone Comedy, "His Wife's Mistake," at Fort Lee.

AN outlay of $33,000 for scenic effects alone is the total piled up by Roscoe Arbuckle at the eastern Triangle-Keystone studios, where he is putting the finishing touches on "His Wife's Mistake," a companion piece to "He Did and He Didn't," and "The Bright Lights." One

Scene from "His Wife's Mistake" (Triangle-Keystone).

set represents an office building with its arcade of booths and shops. Arbuckle is the new janitor who is mistaken by a broker's wife for a rich customer. They go to a popular cafe for luncheon, and here is where the star and his technical director, F. G. Schaefer, spent most of their money.

Schaefer, who received his early training under the famous Stanford White, endeavored to reproduce the Moorish Room of the Cafe Boulevard in Paris. He ventures to boast that the Oriental interior with its fountains, balconies, etc., would outclass anything on Broadway if removed and made permanent there. Around the upper balcony is a series of mural paintings 125 feet in length and carrying out a Turkish harem scheme. This balcony required three weeks for the painting. "His Wife's Mistake" is announced for early Triangle release. William Jefferson, Al. St. John and other popular Keystoners will be seen in the cast. Mabel Normand is the only absentee. Her place is taken by Betty Gray.

Virginia Norden Joins Balboa

Stage and Screen Player Will Be Featured in Large Subjects Now in Preparation.

IT IS announced by H. M. Horkheimer that Virginia Norden has departed for the Balboa studios, Long Beach, Cal., where she will be featured in large photoplays now in course of preparation. Mr. Horkheimer expressed himself as much pleased in being able to secure for his firm this well-known player.

Miss Norden was for ten years on the stage before entering upon picture work. She played for three years in stock before coming to New York, where she immediately entered the American Academy of Art for further dramatic study. Her last appearance on the stage was in Guy Bolton's "Rule of Three." Before that for nearly three years she had the lead in Eleanor Gates' "Poor Little Rich Girl," in which Viola Dana was starred.

For the last six months Miss Norden has been at the Vitagraph studio. Here she had prominent roles in two Blue Ribbon subjects, now ready for release—"Peter God" and "The Dawn of a New Day." The new Balboa player has good looks and a statuesque figure. Added to these she possesses brains and ambition—a winning quartet for any actress. As an illustration of her concentration on a character it is said that when on one occasion she had been engaged to play a part written by Cecil and William De Mille in a story that later was not put upon the stage owing to the difference of opinions of the lawyers, Miss Norden went to the East Side of New York City to study sweat-shop types. For two weeks she pursued her investigations. When at the rehearsal she delineated her conception of a girl of the sweat-shops, William De Mille told her she had exactly portrayed the woman he had in mind in writing the story.

Following the signing of the Balboa contract, Miss Norden remained in New York only long enough to stock up on wardrobe and left for the coast on April 1.

DOINGS OF VITAGRAPHERS AT BAY SHORE STUDIO.

Work of making important feature pictures in the fully equipped studio of the Vitagraph Company, located at Bay Shore, Long Island, is progressing in fine form. Director Ralph W. Ince, has started work on a coming Vitagraph Blue Ribbon Feature with an excellent cast, headed by Miss Lucille Lee Stewart and Huntly Gordon. This production promises to surpass the high standard already set by this successful director. Many of the sets in this feature will be noticeable for their excellence in architectural construction.

Edward Montagne's latest effort in comedy is being filmed as another of the "Freddy Series." William Dangman is seen in the lead which is fittingly directed by Frank Currier. George O'Donnell plays a good part which just lacks the name of "slap-stick comedy." However, he does it in his usual manner which is always a laugh-producer.

ANTONIO MORENO DENIES KNOWLEDGE OF GIRL'S DISAPPEARANCE.

The reports of the disappearance of Ethel Oakes of San Francisco a week ago with a Miss Soto, who claimed to be a sister of one Antonio Moreno, said to be a moving picture actor in New York, have gained currency in local moving picture circles, and have displeased the friends of Antonio M. Moreno, the prominent Vitagraph star. Antonio M. Moreno has requested that it be made known for the benefit of his friends that the person mentioned in the reports is no one he knows anything about. The person is an impostor, as there have been several criminals of late assuming that name and operating in various parts of the country. Mr. Moreno has not been in San Francisco and has no sister who has been there. He knows of no one who answers the description of Miss Soto.

MEETING OF UNITED FILM SERVICE MANAGERS.

The branch and district managers of the United Film Service met in Albany a few days ago to have their quarterly get-together meeting in order that they might talk over the many little details that are not feasibly written about, and it is also the custom of the energetic president and treasurer of the corporation, Fred B. Murphy, to infuse some of his own dynamic force into these meetings, thereby enthusing the force to greater effort. As may be judged by the photograph below it was not a painful operation, and any one

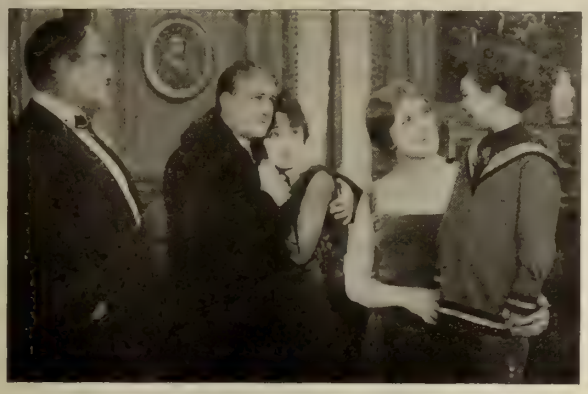
United Film Service Managers.

who knows the genial Fred Murphy would not suspect him of inflicting pain to his own. One may judge the worth of this method by the fact that the United is now the biggest independent film service in New York and New England, their territory embracing that district except Greater New York City. Their capacity is twelve reels of new subjects each week, though they invade the open market for all the independent films they desire.

Vitagraphs for Week of April 10

Edna May in Seven-Part Blue Ribbon Heads a Goodly List of Releases.

EDNA MAY, the former "Belle of New York," in the seven-part special Vitagraph Blue Ribbon Feature, "Salvation Joan," heads a list of representative Vitagraph photoplays. "Mr. Jack's Hat and the Cat," the latest of the one-part comedies of "The Escapades of Mr. Jack"



Scene from "Salvation Joan" (Vitagraph).

series, featuring Frank Daniels, now being released through the V-L-S-E; a single-reel comedy-drama, "The Hoyden"; "Susie, the Sleuth," another thousand feet of laughs, and the three-part dramatic Broadway Star Feature, "The Other Way," make up a well-balanced program.

In "Salvation Joan" Edna May plays the part of Joan Crawford, a wealthy and beautiful woman who gives much of her time and efforts for the relief and reformation of the people of the underworld. As a Salvation Army lass she accomplishes great work. Harry T. Morey plays opposite Miss May. The remainder of the cast is made up of a selection of Vitagraph favorites, including L. Rogers Lytton, Dorothy Kelly, Donald Hall and Bobby Connelly. This seven-part masterpiece will be released on Monday, April 10, through the V-L-S-E. It is an original plot by Marguerite Bertsch and was filmed under the direction of Wilfrid North.

Another V-L-S-E release on April 10 is "Mr. Jack's Hat and the Cat," in which Frank Daniels has the time of his life in his effort to lose his wife's pet cat. In this "escapade" Mr. Daniels is supported by Rose E. Tapley. C. Jay Williams produced this adventure, which comes from the pen of Ross D. Whytock.

"The Hoyden" is a one-part comedy-drama, also released April 10, in which Mary Anderson and Webster Campbell,

Scene from "The Other Way" (Vitagraph).

supported by Otto Beninger and Edith Reeves, portray a story of every-day life and show the trials and tribulations experienced by two young girls in their struggle for existence. Dave Smith directed the action of this story by William E. Wing.

Kenneth S. Webb is the author of "Susie the Sleuth," a single-reel comedy, listed for April 14, in which Edith Storey and Antonio Moreno furnish many funny situations. George D. Baker directed.

On April 15 the Western Division of the Vitagraph Company gives us a three-part dramatic Broadway Star Feature, "The Other Way," of which Fred W. Hiller is author and William Wolbert producer. Mary Anderson and Webster Campbell are supported by Corrine Griffith, Anne Schaefer, Otto Lederer and F. W. Hiller.

Roth to Build Theater

San Francisco Exhibitor Making Tour of Country for Ideas —Brings Architect with Him.

Eugene Roth, of the Portola theater, San Francisco, is making a tour of the middle west and east, inspecting theaters en route, with the intention of acquainting himself with the latest innovations of the most representative theaters in the country, for a new house which he proposes to build at the Golden Gate. He is accompanied by a Californian architect, who will formulate plans for the construction of the theater, in which will be incorporated all the best features of the houses viewed by the pair during their journey.

"This is one case in which no expense will be spared to furnish screen patrons with a theater of the latest design, equipped with up-to-date improvements," said Mr. Roth, when discussing his plans. "It will be a motion picture palace de luxe in every sense of the phrase. It is my intention to provide seating accommodation for 3,500 people, and by the time all my arrangements are completed, a structure will be under way that will be absolutely the last word in the line of show places for the silent drama.

"We have let nothing escape us on the trip likely to prove of suggestive value, and I confidently believe that the result of our joint experience will astonish the screen world. I shall continue to exhibit V-L-S-E features in the new house as in the old. In my opinion the open booking policy of the company has proved the greatest boon ever conferred upon exhibitors. It enables the showman to maintain a standard of uniform excellence at a minimum of cost, which cannot be obtained under the old flat rate system."

Mlle. Valkyrien

MLLE. VALKYRIEN, formerly star of the Royal Danish ballet and Great Northern Film Company, has just finuished work in "Hidden Valley," a five-reel feature, an African drama, for the Thanhouser company. In the picture, which was photographed in Jacksonville, Fla., Mlle. Valkyrien portrays the leading role, that of the only white woman in the story. Chief in her support is Boyd Marshall. A majority of the African scenes were taken in the palmetto jungles near East Mayport, Fla. Edwin Thanhouser, who dropped into Jacksonville just as the picture was nearing completion, declared his belief after seeing the film on the screen that "Hidden Valley" will be a famous picture.

Mlle. Valkyrien.

During his visit to the south it is said Mr. Thanhouser offered Mlle. Valkyrien a two-year contract, and according to word from Jacksonville, it is more than likely the return of the player to New Rochelle in May will be followed by an acceptance. Mlle. Valkyrien is already at work on another five-part feature for the Mutual program, "The Image Maker of Thebes," in which her great talent for classic portrayal will have full play. The subject opens two thousand years B. C., and finishes on the piazza of a Florida hotel.

The stage name of the player is taken from the title given her by the King of Denmark—"Valkyrien, Year of 1914"—as the result of her selection from representatives of every community as the woman best typifying the beauty and racial characteristics of the legendary Danes.

Chicago News Letter

By JAS. S. McQUADE.

CLEARING THE WAY FOR BILLIE BURKE.

George Kleine Presides at a Conference of His Branch Managers on the Exploitation of "Gloria's Romance."

GEORGE KLEINE arrived in the city Saturday, March 25, and returned to New York the following Tuesday. The chief object of his visit was to preside at a conference of his branch managers in the middle west and from other points, during which the pre-service bookings and the general release of "Gloria's Romance," the moving picture novel in which Billie Burke and her all-star associates appear in the various characters, were considered and discussed.

The pre-service bookings will be made with houses of large seating capacity throughout the country, ranging from about 1,000 seats and up, beginning the weeks of May 8 and May 15. In these larger houses each chapter, or episode, of the moving picture novel will be shown for a period of from four days to one week, the latter period being the usual length of the run of one chapter. The entire pre-service bookings will, therefore, as a rule, cover a period of 20 consecutive weeks. The general release of "Gloria's Romance" will be made on Monday, May 22.

During the conference much emphasis was laid on the fact that every chapter of this moving picture novel will be a separate feature film, and not the mere release of an episode of a serial film. This follows from the fact that the production of each chapter has been made distinctly on the feature plan, not so far as mere footage is concerned, but in the high quality aimed at and secured through the efforts of an exceptional cast of the greatest artists, and by an unlimited outlay on costumes, settings and all the other accessories that combine to form a perfect atmosphere for Rupert Hughes' novel.

Each chapter will, therefore, be exploited as a feature subject, and every exhibitor who books it will treat it as a feature subject. And—it might also be said—everyone who sees it will look upon it as a feature subject.

Numerous applications and bids concerning "Gloria's Romance" are pouring into the George Kleine's offices throughout the country, I have been told. Indeed, every branch manager I talked with was enthused over the prospects, and each firmly believes that this moving picture novel will be the precedent that will fix the standard for a long time to come.

The branch managers and others present at the conference were: B. T. Hardcastle, Atlanta; James Sheldon, New York; Merle E. Smith, supervisor of all branch offices, New York; W. H. Jenner, Chicago; H. A. Bugle, Cincinnati; W. E. Condell, Dallas; H. H. Buckwalter, Denver; Frank Rutledge, Detroit; A. Melvin, Kansas City, Mo.; C. M. Thall, Minneapolis; I. T. Dodge, Seattle; W. O. Edmunds, district manager of the Pacific Coast, formerly branch manager at Kansas City, Mo.; I. Rosenberg, Richard Fox and Harry Wellington, Chicago, salesmen; Frank L. Hough, general manager of the Kleine Optical Co., and Paul Kuhn, of the Burnet-Kuhn Advertising Co., Chicago.

Exhibitors! What Have You Done Against the Passage of the National Censorship Bill?

Max Schwartz, general manager of the Chicago Cinematograph Co., which controls a circuit of moving picture theaters in this city, has taken an active part in combating the National Censorship Bill that might well be imitated by exhibitors all over the country.

If every owner of a moving picture theater would write his congressman, or even sign a petition to his congressman, against the passage of this bill, the combined effect would be enormous on the side of pictures.

Mr. Schwartz wrote to his congressman, Adolph J. Sabath, at Washington, and his letter makes so many intelligent points against the passage of the bill that it is here given space:

Being a voter in your district for the last twelve years, I wish to voice my sentiments against the National Censorship Bill. As I understand it, this measure, if passed, would subject every great producer to the criticism and caprices of five censors. Whether these censors are men of great intelligence or men of no intelligence, in my opinion there are no five men in the world who are capable of saying what the American people should see and what they should not see.

Motion pictures are a new art and a complicated system of censorship is growing round them. There is no particular reason for censoring motion pictures more than anything else, except that they are new and their unsettled status gives the censorious instinct a chance to assert itself. Crime of all sorts is constantly described in print that is within the reach of any literate child possessing a penny.

There is no more need of censorship for motion pictures than there is for censoring newspapers.

The motion picture business is not an outlaw business; it should be allowed the same freedom that is allowed the newspapers of today. There are ample provisions for punishing those who release improper pictures, and this may be amended and made as strict as can be, without offending any motion picture producer of good standing.

We exhibitors are business men enough to accept or reject any picture that would offend the morals of our patrons, and I think that a man having all of his money invested in a motion picture theater which is making him a livelihood would be a very poor business man to show a picture in his theater that would send his patrons out in a bad humor.

Trusting you have studied the situation over carefully, and that when the time comes you will vote against the bill, and give us struggling exhibitors in Chicago a chance to make a living, I am, etc.

Congressman Sabath made the following reply:

I have received your communication expressing your opposition to the National Censorship Bill. Your statements as set forth appear to be valid ones and I assure you that this matter will receive my most careful and earnest consideration.

Mr. Schwartz has made this National Censorship Bill his personal business, for it threatens his investment and his livelihood. How many of you, exhibitors, have done this; or, rather, how many of you have not done it?

Don't you think it is time to act a little late than not at all? You will need every ounce of influence that you can possibly exercise to overthrow this attempt to block the progress of the great industry on which you depend. Permit this encroachment on your liberties and it will soon be followed by others. At least show a fighting spirit and save yourselves from the charge of being disinterested as to whether you shall be slaves or not.

Come out fearlessly at once for freedom of moving pictures, as your forbears have done for freedom of the press, freedom of speech and freedom in religion.

Moving Pictures Now the Chief Entertainment in Paris.

A recent cable dispatch to the Chicago Journal from Paris states that 226 places of entertainment—theaters, cinematographs, music halls and cabarets—are now running in Paris, as against 190 on Jan. 1, 1915. This number includes practically all the theaters of Paris and the opera, whose performances are, however, only intermittent matinees. No elaborate productions are contemplated until circumstances radically change.

Of the larger theaters the Comedie Francaise is the only one now playing every evening; the others give from four to five performances per week, while the smaller theaters of the different quarters give three to four performances.

The moving picture shows are running far ahead of the theaters in popularity and total attendance.

During the month of December last the number of spectators in the theaters was 805,765, while during the same month 1,604,519 persons witnessed cinematograph performances. As compared with the preceding year, the increase in the number of theatrical audiences was about 530,000, while the increase in attendance at moving picture shows was 800,000.

The greater popularity of moving picture shows is attributed largely to the interesting war films that are shown each week. American police films have also had a remarkable vogue during the season.

Chicago Film Brevities.

Director Frank Beal arrived in Chicago last week from Selig's Pacific Coast studios and will shortly take charge of the production of "The Birth of Indiana," a spectacular historical production which the Selig Polyscope Co. will produce in co-operation with prominent men of Indiana, including the Governor of the State. Gilson Willets wrote the story of the big historical film, and the committee of prominent Indiana

men who read it are much pleased with its scope and with its inclusive attention to all the important historical incidents in the history of the state.

* * *

I. Van Ronkel, manager of the Chicago branch of Bluebird Photoplays, Inc., has informed this office that he has been obliged to double his office floor space in order to meet the increased business demand for the Bluebird product. The offices are at 109 North Dearborn street, and include one of the largest exhibition rooms in Chicago, accommodating nearly 200 people. I. R. Parnass, recently with the World Film Corporation, C. H. Miller, formerly of the Central Film Co., and P. Dunas, formerly connected with V-L-S-E, Inc., are now on the Bluebird roster of salesmen.

* * *

The Exhibitors' Supply Co., formerly located in Room 516 People's Gas Building, this city, has moved into larger quarters in Room 503 Mallers Building.

* * *

Eugene H. Roth, manager of the Portola theater, San Francisco, and interested in a chain of theaters there, stopped over in this city Monday, March 27, on his way to New York City. Mr. Roth was accompanied by M. V. Politeo, of the firm of Cunningham & Politeo, architects, in San Francisco. This firm has been awarded the contract for the building of Mr. Roth's new theater, at Fourth and Market streets, that city. This is one of the best sites in San Francisco, being in the old Phelan Building, one of the busiest business centers in the city. The ground is 100 by 170 feet, and it alone cost $1,250,000. Mr. Roth assured me that this theater when completed will be one of the very finest and largest devoted to pictures in the United States. It will seat 3,246 people. Mr. Roth informed me that business was extraordinarily good at the Portola.

* * *

Moving pictures showing the complete operations of the plant of the North American Pulp & Paper Co., at Chicoutimi, Canada, formed the feature of the big banquet recently given at the Bellevue-Stratford, Philadelphia, to J. E. A. Dubuc, by Chandler & Co., Inc. These pictures give every detail of paper manufacturing, from the cutting of the trees from which the pulp is made to the finished newspaper in the hands of a reader. These pictures were made by the Rothacker Film Manufacturing Co., of this city. President Rothacker also informs me that a prominent feature of the recent entertainment of the Chicago Advertising Association was the presentation of moving pictures made by his company for the Winchester Repeating Arms Co., of New Haven, Conn., and for the H. J. Heinz Co., of Pittsburgh, Pa., in which the former pictures illustrate fancy shooting with rifle, pistol and shotgun, and also educational scenes of the big Winchester plant. The Heinz pictures, of course, show how the famous "57" varieties are manufactured.

* * *

The following bills have been announced at the prominent "Loop" theaters in Chicago for the week beginning Sunday or Monday, April 2 and 3:

Colonial: The Fine Arts film, "The Good Bad Man," featuring Douglas Fairbanks, and a Keystone comedy, "Stork's Delivery"; also the Colonial educational film.

Studebaker: Lenore Ulrich in "The Heart of Paula," a Pallas-Paramount feature; Mr. and Mrs. Sidney Drew in a Metro comedy, "Number One"; also Burton Holmes travelogues and the Hearst-Vitagraph Weekly.

Ziegfeld: Francis X. Bushman and Beverly Bayne in Ralph D. Paine's military story "The Wall Between," a Quality picture, and "Dollars and the Woman," a V-L-S-E photodrama by Lubin, in which Tom Moore and Ethel Clayton are the stars.

Strand: Lillian Gish in the Fine Arts feature "Sold for Marriage," the Nestor comedy "How Times Do Change" and George Kleine's "Film Jaunts."

La Salle: Blanche Sweet in "The Sower," a Lasky feature, a Harry Watson comedy by George Kleine, and Brady's Cartoons by Paramount.

* * *

Wm. K. Ziegfeld, president of the Ziegfeld Film Co., was arrested in New York City Saturday, March 25, on the complaint of Miss Izora J. Deady, who charges him with having obtained $500 from her on false pretenses. The warrant charges Ziegfeld with operating a confidence game, the details of which were given in my last letter.

* * *

Corporation Counsel Ettelson authorized the issuance of a permit last week for the erection of a moving picture theater at W. Grand and N. Kenton avenues, in opposition to the contention of officials of Siani Social Center, who held that the permit should not be issued on the ground that the theater was within 200 feet of the buildings of the social center. Mr. Ettelson in his opinion held that the rule applied only to the synagogue, as provided by a city ordinance, and that the distance from the synagogue to the site of the proposed theater was more than 200 feet.

* * *

The owners of the Hyde Park theater have filed a second petition for a writ of mandamus in the Circuit Court to compel the city to issue a permit for the re-opening of that house. The petition denies that the theater is within the prohibited radius.

* * *

Miss Ruth Stonehouse has signed with the Universal Film Manufacturing Co., and left for Universal City Thursday evening, March 30. She will appear in a new seiral for Universal at the outset of her year's contract. Miss Stonehouse was long connected with Essanay and has a large following among the picture fans in the country. She has the best wishes of Essanay and her late colleagues, and of many friends in this city.

* * *

Hugh Coogan, known by the sobriquet of "Ham," and said to be a member of the Chicago Moving Picture Machine Operators, Local No. 110, I. A. T. S. E., was shot three times and killed on Sunday night, March 26, in this city. Three men passing in an automobile opened fire on Coogan at Justine and Fifty-first streets, and at the time of writing Edward "Spike" O'Donnell, a contractor, living at 2448 W. Forty-seventh street, has been charged with the murder. Political trouble and a conflict between the two locals of Chicago moving picture operators are said to be the cause of the fatal shooting. The police scoff at the statement that politics had anything to do with the murder. They declare that O'Donnell is a labor slugger and that the killing was the outgrowth of the rivalry between the two warring unions.

* * *

At a recent meeting of a sub-committee of the judiciary committee of the city council of Chicago, while the members were discussing the city ordinance, which forbids moving pictures and other amusement houses operating within 200 feet of schools, churches and hospitals, it was pointed out that an ordinance recently passed allowed moving picture shows both in schools and churches. This discovery evoked the following statement from Alderman John Dempsey, one of the members of the sub-committee:

"We are spending our time foolishly. We have two ordinances that conflict. Theater owners may designate their places as churches and show pictures despite one of the laws."

AS TO GENUINE NAPOLEON AND HIS LITTLE HIP.

During the past few weeks the notice of the E. and R. Jungle Film Company has been called to an act now circulating in small time vaudeville, headlining Napoleon, a chimpanzee, and Little Hip, an elephant. The company wishes to state that these animals have nothing whatsoever to do with the comedies produced by E. and R. featuring Napoleon the Great and Sally. The chimpanzee acting in these pictures is the original Napoleon the Great, while the original Little Hip, once in possession of the owners of the film company, died in Australia in 1915.

This announcement is made because several state rights holders and exhibitors complained against the supposed practice of the E. and R. Jungle Film Company of exhibiting Napoleon on the stage in opposition to his appearance in the pictures.

CHARITY BEGINS AT HOME.

That admirable doctrine "charity begins at home" was never better exemplified than in the mammoth motion picture campaign for the Actors Fund of America now sweeping the country. The personal contributions of the people of the films are proving most gratifying to Samuel Goldfish, chairman of the committee which undertook to collect no less a sum than $500,000 in fifteen weeks. They range from Mary Pickford's $2,000 Hippodrome check downward to gifts from the smallest salaried screen actors and actresses. Stimulated thus, it would seem that the public will respond materially in this most commendable undertaking—the establishing of a million dollar endowment of the Actors Fund and Home on Staten Island.

Only six weeks of the campaign remain, but its successful termination seems assured. With sufficient contributions from the public which will come strongest in the last few days of the collection, there will be no question of the raising of the full amount.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

PASS ORDINANCE FOR FILM COMMISSIONER.

City Council Abolishes Local Board of Censors and Substitutes Single Film Commissioner.

BY unanimous vote Wednesday morning this week the Los Angeles City Council passed the new motion picture ordinance as recommended by the Public Welfare Committee and which creates the position of a single film commissioner in place of the old board.

The ordinance was passed over the protests of the Church Federation of Los Angeles through its secretary, Rev. E. Guy Talbott, who at the session of the council declared that the Los Angeles City Council is in danger of becoming known as the "programming council," and as the film ordinance had been programmed, he said, he did not see that there was any reason to talk further about it.

"We protested in this matter on behalf of the democratic citizenship of Los Angeles," declared Mr. Talbott. Councilman Topham took exception to the inference cast against the council. The church federation wanted a board of appeal provided in the ordinance.

Councilwoman Lindsey and Councilman Langdon spoke in favor of the ordinance as a good compromise.

The new ordinance creates a film commissioner at $2,100 per year.

Prohibits the exhibition of any motion picture film "which pictures or illustrates the human figure is such detail as to offend public morality or decency."

Prohibits pictures or illustrations "of any murder, suicide, robbery, holdup, stabbing or beating of any human being when such act is shown in gruesome detail or in a revolting manner or in any manner objectionable to the moral sense."

Prohibits loaning, sale, gift or exhibition of any film as above described.

Prohibits exhibition of any film from which eliminations ordered by the national board of censors in New York until such eliminations are made in Los Angeles.

Compels proper lighting of motion picture theaters.

Provides that the penalty for each violation shall be a fine not exceeding $500 or 180 days in the city jail or both fine and imprisonment.

The new ordinance will go into effect the 1st of May.

George Bronson Howard Visits Kalem.

George Bronson Howard, author of the "Social Pirate" series, visited the Kalem studios to see how his "Social Pirates" are sailing along. He was much pleased with the "course" they are taking under the "Captaincy" of Managing Director James W. Horne and says that it is clear sailing to "Treasure Island" for the exhibitors.

The eighth episode, entitled "Sauce for the Gander," is now being produced with a cast of players, which includes Frank Jonasson, Thomas G. Lingham, Paul C. Hurst, Edward Clisbee, Marin Sais and Ollie Kirkby.

Weather conditions have been rather unfavorable for the "Pirates" trip north to San Francisco and Seattle, but they expect to be off in about two weeks for the purpose of producing the story entitled "For the Service of the State." It was necessary to charter a steamer for this production and the company has also been fortunate enough to secure as locations, the Mare Island Navy yard and the U. S. Army headquarters at the Presidio in San Francisco.

At the Hollywood Kalem plant the Ham and Bud, Ethel Teare and Hazards of Helen companies are busy.

Harry Edwards, who recently joined Kalem, has just completed the production of a one-reel comedy for the "Ham Comedies" release. Lloyd V. Hamilton's life hangs in a balance while he teeters on the very edge of a cliff that drops to a depth of five hundred feet. After the first scene had been safely made Mr. Hamilton was told that the following scene would be almost the same action, but to add variation another member of the company would gently push him in the face as he balanced on the edge of the precipice. The "other member" was Bud, and it lookd to Ham as though all scores for past treatment of the former were to be scored cut with one "gentle push." The scenes were made successfully and the two cameras caught them, but upon completion Mr. Hamilton stated emphatically that if they were not good there would be no retakes. As the company were leaving the location a bystander volunteered the information that it was at the same spot at which Mr. Hamilton had been working that a year ago an automobile with five people had gone over the cliff.

Bill Beaudine directing the Ethel Teare company, has completed a very funny picture in which an aeroplane plays a "highly" important part. Jack McDermott makes a flight with aviator Silas Christopherson.

Helen Rose Gibson, the girl who can drive a locomotive as well as most engineers and whose thrilling chases on motorcycles and fast motor boats are well known on the screen, has purchased a new touring car. The machine is a fast one and bets are in order as to just how long the speed law is going to be kept.

Kalem will literally be "on the map" after this week. The new stop on the Salt Lake Railroad at which an up-to-date depot has been built espcially for the filming of scenes for "The Hazards of Helen" series, produced by James Davis will fulfill all the requirements of a city depot, from which train orders can be issued, freight shipped and the general business of a station carried on. This will be the first depot listed as a regular stop with any railroad company to be used for pictures exclusively.

For a new picture this company built a parlor car "interior" on the new station platform.

The new station will be known as "Kalem" and the building will be so arranged that interiors for freight rooms, telegrapher's office and general offices can be photographed and will remain permanent settings.

Lasky's Directors Busy.

This has been a most busy week at the big Paramount plant. The studio, which started in a barn on a small corner lot, with a two by four stage, and which now occupies a full gigantic block, is teeming with life and activity.

James Young, who is handling Mae Murray in her production of "Sweet Kitty Bellairs" had to take a rain storm scene the other day, and as J. Pluvius was not on the job, the rain had to be supplied from sprinkling carts. The next day when the entire Lasky stage was set for a huge ball room scene in the same production, it started raining at nine o'clock and continued all day.

Mr. Young next will direct Blanche Sweet in a new photo drama written especially for her by Beatrice de Mille, the brilliant mother of Cecil B. and William C. DeMille.

George H. Melford, Lasky Company director, will shortly start work on a new scenario by Willard Mack, in which Fannie Ward and Jack Dean will play the leads. The title of the picture has not yet been settled upon. "The Love Mask," with Wallace Reid and Cleo Ridgley, has been connected.

Blanche Sweet immediately upon the completion of "The Sowers" hied herself to her native heath, Chicago, to spend her vacation with her grandmother.

He Who Returned Is Now Civilized.

This week Thomas H. Ince has changed "He Who Returned" to "Civilization." This was done following the conclusion that the former title is misleading and ambiguous, while the title "Civilization," satirical as it is, unmistakably conveys the thought behind the production.

For more than six weeks, Ince has been debating whether to give the "city of films" preference of viewing his masterwork before New York and he has decided to follow the same course he pursued in respect to the first showings of his two previous multiple-reelers. "An Alien" or "The Sign of the Rose," with George Beban, and "Peggy" with Billie Burke. Both were exhibited to Los Angeles playgoers before being shipped for Eastern presentation.

Which of the several first-class theaters in Los Angeles

will show the picture has not been determined. The producer is now negotiating with the respective managements and an agreement is expected to be reached before the middle of April. Plans will then be rushed for the opening performance. At the termination of an indefinite run in Los Angeles, the production will be given its New York presentation.

Several Powers at Universal.

P. A. Powers this week held open house for film manufacturers. He is shown below with a party of visiting headds of firms.

Watching a Comedy Scene at Universal City.

They are, from left to right, P. A. Powers, of the Universal, C. O. Bauman, N. Y. M. P.; J. McKeon, of New York; H. O. Davis, manager of the great film city, and Ad. Kessel, Jr., of the N. Y. M. P.

There is much activity at this plant; new stages going up; more space being cleared, and other improvements going on. Everyone seems busy and since the sun has favored the western filmers with a few weeks of shooting weather they have made the best of it.

Mr. Davis told about little Lena Baskette, the nine-year old dancing marvel, whom Carl Laemmle recently signed for a six-year contract with the Universal Company, and how she was one of the chief entertainers at the recent Actors' Fund Benefit—dance held at Pasadena's fashionable Hotel Huntington. Egyptian and snake dances were the numbers danced by Miss Lena, who is in popular demand at all big social functions, in which, the Los Angeles film colony takes part.

A most unique role has been assigned this nine-year old prodigy at Universal City; it is that of lead opposite Carter De Haven in a coming feature. To fill this role Miss Baskette will wear debutante clothes and high heeled shoes to make her look a girl of seventeen. It was his suggestion that she be thusly cast. Her wonderfully dramatic facial expression, which is like that of a grown-up, inspired Mr. Davis to this decision.

Harry Mestayer to Leave Selig.

Harry Mestayer's contract with the Selig Company terminates on May 1st. When the Holbrook Blinn theater now in course of erection in New York, is completed, Mr. Mestayer will begin a leading engagement there. Meanwhile Mr. Mestayer will be available for screen work, and expects to connect with some film concern as soon as he is at leisure.

This young dramatic star has a list of noted films to his credit, "Stop Thief," "The House of A Thousand Candles," "The Millionaire Baby," "The Dragnet" and many others equally as popular.

Gale Wrecks Fox Village.

A company of Fox players headed by William Farnum and under the direction of Oscar Apfel experienced a new thrill this week while making scenes for a picture at Catalina Island, when a terrific wind storm hit the island.

A launch broke from its mooring, but was saved before it was seriously damaged. The glass bottom rowboat Margreat, had a hole stove in it. The wind moderated a little at 5 o'clock Friday morning. None of the vessels crossing the channel were able to make their regular run Thursday.

The entire village that had been built by the Fox carpenters near Catalina Harbor had been totally wrecked during the storm Thursday night and workmen will be compelled to rebuild the village before the camera man and the actors can start to work.

The sixty actors are quartered at Avalon awaiting the abatement of the wind. The Catalina Flyer, the speed boat chartered to carry them to Catalina Harbor daily, was unable to make the trip Friday, owing to the rough seas prevailing on the west side of the island.

So furious was the wind at Avalon Thursday that the work was stopped on the Tuna club and the Hotel Catalina. It was resumed again Friday morning. The company will for this reason be compelled to prolong their stay on the island.

Now It's Matinee-Tea.

A new fad has started in Los Angeles. It is the Matinee-tea, and last week D. W. Griffith, Hamburger's store and the Majestic theater introduced something new and unusual in photoplay features. The two stars of the Fine Arts company, Norma Talmadge and Seena Owen, now appearing in "Martha's Vindication" at the Majestic, entertained at tea at Hamburger's Cafe Beautiful between the hours of four and five.

The two young actresses are among the most beautiful women appearing in photoplays today and each one was a most charming hostess. The tea is by invitation only.

Every lady entering the Majestic theater from the hours of eleven to four received an invitation to the tea.

Additional interest is attached to the affair by the presence of Marie B. Tiffany, the soprano soloist, who will aid the two girls entertain their guests by rendering a few selections which have helped to make her famous in Southern California.

Tea and photoplays! It is a fad which promises to be popular and D. W. Griffith, Mose Hamburger and Manager Sam Rork of the Majestic theater say that photoplays with tea afterwards will be a pleasing divertisement all summer. And there was a large gathering of female film fans to see the two picture girls at the tea party.

Lands Proposition on Bet.

Ashton Dearholt, a new arrival at the Santa Barbara studios of the American, tells an interesting story of how he happened on the screen.

His engagement was the result of a wager, made by John R. Freuler, president of the Mutual. It was in Milwaukee, Wis., the home of both Mr. Dearholt and Mr. Freuler that Dearholt just out of a military college, sought a film engagement from Mr. Freuler. The applicant's persistency finally won from Mr. Freuler the provision that if young Dearholt would earn and pay his own expenses across the country, that when he arrived at Santa Barbara, a place would be waiting for him. Dearholt accepted the provision, found himself a job that day in Milwaukee, worked at it long enough to get the wherewithal to purchase a second hand car of popular make, and with just money enough in his pocket to pay for meals and gasoline, set out across the country for Santa Barbara. He arrived there at the end of two weeks and presented himself at the "Flying A" Studios for the promised "job." A wire from Mr. Freuler told him that he had earned his opportunity to appear on the screen. Mr. Dearholt's ability and good looks have made his position as juvenile lead one of importance to the various "Flying A" directors.

Universal After Villa.

H. O. Davis, who is piloting the big Laemmle plant in the west, when the present war with Mexican bandits opened, immediately detailed two live wire news men to get the story of the battles.

He assigned Beverly Griffith and Gilbert Warrenton, who are now below the border.

Beverly Griffith, who has been assistant to Henry McRae, was detailed to proceed immediately to Mexico and join the United States Army in pursuit of Villa and secure actual

photographs of fighting and any other subject which would prove interesting in the Universal's Animated Weekly.

At the border they secured animals and assistants to accompany them to the front. Each man realized when he left Universal City that he had undertaken a hazardous expedition, but they agreed that they would get the photographs or not return to tell the tale. These films of the actual happenings with the U. S. Army and probably the Mexican forces will be released as rapidly as attained by the Universal Film Manufacturing Company.

Warrenton is a crack cameraman and a merry one, and the stuff that comes from the war zone should be punctured with thrills and bullets.

Los Angeles Film Brevities.

The Actor's Benefit Fund has been increased by the receipts of a supper-dance, held on the evening of March 22, at the Hotel Huntington in Pasadena.

Charlie Murray, of the Keystone, was charge de affaires, and he did proud for the fraternity of screen artists. The program, called a fifty-thousand dollar cabaret, was a sure enough star one. The first number was Harry Williams in new songs, assisted by Harry McCoy at the piano. William C. DeMille, Lasky's author-director, gave a sketch "In 1999," written by himself, with Frances Ring and Minnette Barrett heading the cast. Mr. DeMille played the other part. The assemblage raved over the dancing of little Lena Baskette, who is with the Universal. Ruth Roland, ever smiling and ever popular star from Balboa, gave a few popular songs, accompanied by Harry McCoy. The comedy for the evening was produced by De Wolf Hopper, who is sojourning at the Fine Arts studio. His "Casey at the Bat" was received with great applause. Mae Murray and Stafford Pemberton did some clever dances. Earl Carroll, writer of the music for "So Long, Letty" and who is preparing "Canary Cottage" to be produced by Oliver Morosco, sang some of the unpublished selections from the new play. The flower girls were Anita King, Edith Johnson, Marcia Moore, May Busch, Fay Tincher, Margaret Gibson, Margery Daw, Mae Gaston, and Florence Dagmar. The next event will be at the Maryland hotel in Pasadena.

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Pathe Lehrman, veteran comedy producer, and the boss at the LKO studio, has purchased two flying aeroplanes for use in a new picture he is now making. Two doubles are being built for the flyers so that explosions and war stuff can be made.

* * *

Al Christie of the firm that bears his name, and that turns out Nestor comedies, wants short synopses and wants them quick.

* * *

At Lasky's they are building two rows of dressing rooms on top of the old ones, saving space and increasing the room. Other activities here show that the Paramount producing plant is working full blast every minute.

* * *

Paul Dickey, writer and actor, has left the Lasky Company and departed for Chicago where he will be gone according to report, for a week.

* * *

Russell E. Smith, formerly with Griffith, has left the Lasky Company and is free lancing around the film capital. He is doing a serial for the American, and will write a number of pictures for other big companies, meantime turning out a three-reel feature for Jack Pickford every two weeks.

* * *

Demure Doris Schroeder who turns out heaps and heaps of scenarios, and two times as much publicity for the Hollywood Vitagraph, has a fine new office occupying the entire top floor of the studio office building which is in an old mansion. Doris commands a preview of the entire studio and its many acres of territory.

* * *

The Rolin Film Company has moved from its Edendale plant to the new one out in Hollywood.

* * *

Francis Ford and Grace Cunard are with the Universal no more. They are now vacationing in Los Angeles preparatory to starting something new. They were given a farewell dinner by members of their company at a cafe on the evening of Tuesday of this week.

* * *

Lewis J. Cody, who has been with Ince and other producers on the coast, has purchased a new six-cylinder touring car.

Biograph Releases Three-Part Comedy

During the Week of April 24 the Company Will Also Put Out a Two-Reel Drama and Single-Reel Reissue.

ONCE in a while there comes along a farce comedy with a real plot—which makes it ideal for screen production. Such is "The Spring Chicken," the smashing Broadway comedy success that was hatched from a ten-line newspaper item about an incubator baby. The plot was the cause of its tremendous popularity on the stage, and even more humorous is the development of the idea in a forthcoming Biograph production.

From the moment when the baby is put into an incubator to save its life, through all the comical situations resulting from the boy's "inheritance" of the chicken instinct, until he is finally cured of the remarkable ailment by being accidentally treated as a human creature, the big humorous idea of "The Spring Chicken" is kept constantly in mind. The result is three reels of sparkling comedy without a trace of "slapstick."

Gertrude Bambrick was never more spontaneous than in the principal role of the musical comedy soubrette about whom the action centers. Dave Morris and Bud Ross share the honors with her. The production is up to the minute with its inclusion of a spectacular scene—the burning of a big hotel, at which much of the action takes place. It is scheduled for release on the Biograph program as the three-reel featurei n the regular service for April 26.

Completing the Biograph program for the week of April 24 are a single reel reissue and a two-reel drama. "The Blind Princess and the Poet" is the title of the former. Blanche Sweet and Charles H. West, under the direction of D. W. Griffith, have the title roles. "Celeste" is the title of the two-reel drama featuring Vola Smith and Claire McDowell. It is a story of the sea coast, concerning a child lost during a shipwreck.

At Leading Picture Theaters

Programs for the Week of April 3 at New York's Best Motion Picture Houses.

"The Heart of Paula" at the Strand.

LENORE ULRICH was seen at the Strand in a photo-dramatic production, "The Heart of Paula," a screen romance of love and adventure. The scenes are laid in old Mexico, and the action includes many phases of daily life and this exotic country. The rest of the bill consisted of a new comedy, scientific, travel and educational studies, and the Strand Topical Review. The soloists on the musical program were Grace Hoffman, soprano; Bruce Weyman, baritone, and Alfred Newman, pianist.

Triangle Program at the Knickerbocker.

"Little Meena's Romance," a drama of child life, with a touch of the immigrant and religious problems, was the principal film offering at the Knickerbocker theater. It is a Triangle-Fine Arts production, featuring Owen Moore and Dorothy Gish. The former is a nobleman, compelled through a temporary lack of funds to sell clothes wringers from door to door; the role allotted to Miss Gish is a simple little Pennsylvania Dutch girl, Meena. Before the romance in little Meena's existence is reached, all she knows about life is that cleanliness is above godliness and that idleness is vice. Consequently, when, after the death of her father, she goes to the magnificent New York home of her aunt to live, she just naturally never thinks to tell them that in her old telescope-bag she has a fortune of her own. The comedy complications that follow are very amusing. A Keystone comedy, the news of the world in film form, an interesting travelogue and a series of nature studies complete the picture program.

Blanche Sweet at the Broadway.

Blanche Sweet in the Jesse L. Lasky-Paramount production, "The Sowers," founded upon Henry Seton Merriman's novel of the same name, was the headliner at the Broadway theater. The screen version was made for Miss Sweet by Marion Fairfax and produced under the direction of Wm. C. De Miller. "The Sowers" deals with the movement to free the serfs in Russia. Many of the scenes are laid in the domiciles of the Imperial family, and the costumes worn by Miss Sweet were designed by Fedoe Raskolnikoff, for a number of years costumer at the Russian Court.

The remainder of the program included the weekly events, a colored scenic, a short comedy and a cartoon.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

SHELBY THEATER, LOUISVILLE, KY.

H. G. Peltier Operates Model Suburban Photoplay House—Very Plain in Its Decorations, Yet Most Attractive.

THE Shelby Theater, Louisville, Ky., located at 1226 South Shelby street, is an excellent example of a high-class, modern, fireproof, suburban moving picture theater. This building was erected at a low cost, but is one of the most attractive of its kind in the Louisville district. Through careful management the company is building up a nice and profitable business.

On November 13, 1914, the South End Amusement Company was incorporated with a capital stock of $25,000 for the purpose of building the Shelby. The incorporators were John M. Keaney, president; H. B. Strube, vice-president; H. G. Peltier, secretary-treasurer and general manager, these three men holding the majority of the capital stock. Building operations started directly after organization of the company, and the theater, costing $15,000, was completed and opened on April 10, 1915.

While the interior of the theater is severely plain, at the same time it is very attractive in that it lacks the over-decoration which has been one of the chief causes in ruining the appearance of many of the smaller houses that through a too plentiful distribution of "gingerbread effects," have been made to look like cheap museums rather than playhouses. The interior color scheme is carried out in old rose, cream and high lighting gold effects. The stage opening is bordered in fancy plaster ornamentation, and brack-

Shelby Theater, Louisville, Ky.

ets of the same material are placed at intervals along the side walls to support the electric fans.

Following the organization of the company, a lot 150 x 55 feet, at the corner of Shelby and Guendaline streets, was purchased. This lot extends back to the alley and opens on public streets or alleys on three sides. From side wall to side wall of the auditorium the distance is 52½ feet, while from the box office to the stage the auditorium measures 104 feet. The concrete floors are covered with wood for warmth, and the aisles are of cork to deaden sound. The seating capacity is 600, divided into two groups of 300 each by a five-foot center aisle. There are also two side aisles, each 5 feet wide. The seats, which are 20 inches wide and 32 inches from back to back, are of dark wood and were supplied by the American Seating Company. In the matter of exits the building is equipped with five 5-foot doors, one at each side of the box office, one at the side near the front, and two at the rear at each side of the stage, and reached by runways.

The heating system consists of a quick steaming boiler located in a concrete basement underneath the stage. The radiators are arranged, three at each side, two at the front, two at the rear and two on the stage. The side radiators, instead of being hung on the walls or placed where they might be stumbled over, are recessed in cut-outs in the walls, which have been braced overhead with bars of steel. Indirect lighting is employed throughout the building. Three large, brass fixtures are placed at regular intervals down the center of the theater. Four side lights are arranged on each side of the building, footlights for the stage, and stage lights, or border lights, are provided. Gravity ventilation is employed in the building. Three large ceiling ventilators open onto the roof, and they are manipulated by means of cables which enter the operator's booth. Four Westinghouse, 6-blade, oscillating fans are arranged on each side of the theater, and four 5 x 8 windows, 10 feet from the floor, are on each side of the building. These windows have double sash and are of the old English, small pane type.

The construction of the building, as said before, is fireproof throughout. The roof supports are of the steel truss type, the walls of brick, the roof of metal, and concrete is liberally used throughout, all steps and floors being of this material. What little woodwork is seen is of mahogany. The stage is 25 x 16½ feet and eighteen feet deep. An ordinary cloth, coated screen, 19 x 15 feet is employed, and is placed at the stage opening, directly in front of a fireproof curtain. In front of the stage is a concrete orchestra pit, 5 x 15 feet, about ten inches deep. This pit is large enough for an eight piece orchestra, but at present a $1,500 Wurlitzer instrument is being used. A three-piece orchestra was used at the time the theater was opened. At the rear of the auditorium is a nicely fitted combined rest and toilet room for women, and a separate room for men.

Fireproof construction has also been carried out in the booth which is also of concrete and steel. It is 10 x 10 x 8 feet and is over the ticket office. The throw to the screen is 104 feet. Metal doors cover each of the port holes. Two Powers 6 A projection machines have been in use for nine months, but look as if they might have just been installed, due to the excellent care taken of the machines by Edward Clay, the operator, who is busines manager of the local operator's union. The equipment includes a Wagner converter, placed in a wire covered cage. In the ceiling of the operating room is an exhaust fan which carries all heat and fumes out through the roof. Directly adjoining the operator's room is a large storage room in which the motor driven rewinding outfit, work bench, etc., are installed.

Ten-foot vestibules divide the lobby from the main auditorium, the latter being given about eight feet in the clear between the last row of seats and the back wall. These vestibules are equipped with double sets of handsome mahogany doors which have plate glass mirrors and brass rods. Located between the two vestibules is the box office which is 5 x 8 feet, and which is equipped with a plate glass front, marble trimmings, etc. A white tile wainscoting extends up to the plaster walls in the entrance, which is 15 feet deep and 25 feet wide. The interior of the entrance is finished in cream, while the floor and wide sidewalk is one solid sheet of concrete. The facade of the building is of green tile and white stucco, equipped with a double cornice of metal. Several large lighting globes are installed in the entrance and on the front of the building. A large blue and white electric sign, extends out over the sidewalk at the corner where it may be seen from both streets.

Manager Peltier does not believe in having the entrance of the theater crowded with huge boards carrying paper of shows on the screen and to be seen later. A few attractive brass poster frames, of the one sheet type, are used in the entrance. Two three-sheet posters are used, one on each side wall, and six sheet posters are used on the large bulletin boards which form a half circle at the corners of the entrance. Mr. Peltier started as a drummer at the Preston theater five years ago, and was a stockholder in that concern for some time. H. B. Strube has been in the business for several years and owns the Empire theater, on Market street, and the Sun theater, on Eighteenth street. A short time ago president Keaney sold his interest in the company to M. Switow. He later sold his stock to Mr. Peltier and Mr. Strube, who now own practically all of the stock.

Shortly after opening the house the management purchased the old Palace theater, a half block away. At the time the Palace was purchased the operators of that theater had a four months' lease which was still to run. After running two months an offer was made to the Shelby which took the unexpired lease and equipment and closed the

theater. It was later sold under restrictions which make it impossible to put a theater in the building again. The old Palace theater for many years did a thriving business. This theater had a free car service whereby it drew a large volume of business from an area of several blocks. At that time the Louisville railway company operated a belt, or loop road as a feeder to its main Shelby street line, and no charge was made for riding on the cars. Later a transfer arrangement was made whereby the people living in that district were forced to pay to ride on the line, and the free service was stopped about the time the Shelby went into business.

Contributing largely to the success of the theater is the fact that it is located in a thickly settled German district, and the only competing theaters are the Preston, 4½ blocks away, and the Empire, the Strube, theater located 9 blocks further in. While the theater was not a money maker for several months it is now on a good paying basis. On Sunday the shows start at 2:15 in the afternoon and run to 10:30 at night while during the week the shows start at 7.20 and wind up about 11 o'clock. Admission prices are held at five cents for children and ten cents for adults.

Long programs, of seven to nine reels are shown at this theater at all times. Operating costs are held to a minimum in the management of this theater. The number of employes is small for a house of its size and consists of one operator, one assistant operator, a door man, cashier, janitor and manager. Ushers are employed only on rush nights, and are secured from the neighborhood easily on the payment of a small sum.

NEW BIJOU THEATER, GREENFIELD, MASS.

Although Seating Only 530, Brunell's House Making Big Profits With Feature Pictures—Entirely Redecorated and Remodeled—Has All Comforts and Conveniences of Larger Theaters.

THE New Bijou theater, located at the corner of Main and Wells streets, Greenfield, Mass., has the distinction of being one of the most home-like photoplay houses in this part of the state, owing to the overhauling and extensive remodeling which was done to it by A. B. Brunell, who took over the management of the theater in August, 1915.

Mr. Brunell, who hails from Worcester, Mass., brought with him Fred P. Dean, an experienced sign and scenic painter, and it was through his efforts that the interior of the theater proper was transformed from cold dull walls to a most pleasing soft French gray effect, while the woodwork was set off in white enamel. Over the numerous one-color imitation stained glass windows on both sides of the auditorium, the frame woodwork forms a sort of arch relief frame for the select scenic pictures Mr. Dean so skillfully sketched.

New Bijou Theater, Greenfield, Mass.

On the stage, at both sides of the gold fibre screen, imitation autumn leaves interwind the white lattice work which was so arranged as to give one an impression of Spanish architecture, with large jardinieres of plants and flowers in the foreground to bring out the desired effect. This piece of architecture can be readily removed should the management ever have cause to use the entire stage. The four-piece orchestra, which is located on the main floor in front of the stage, is boxed in with a brass trimmed railing from which hangs folds of green velvet drapings.

Upon entering this cozy little theater one has to pass under a square marquee frame of large red and white globule electric lights while directly above this covering a massive electric sign helps to add to the brilliancy of illumination at night. As one goes up the easy accessible stone steps into the lobby more fancy colorings in decorations of painted flowers on white walls greet the eye, and these together with the brass trimmed door, chain chandelier of electric lights, brass framed signs and framed pictures of screen stars plainly show that Mr. Dean, backed by the management, intended to make it an open living room. The box office, located just outside the door of the theater, contains a National ticket seller which is operated by a uniformed girl. The ticket taker and two ushers are also uniformed.

With a seating capacity of only 530 this little photoplay

Interior of New Bijou Theater, Greenfield, Mass.

house has no balcony other than the small one located directly over the main entrance which is utilized exclusively by the projection department. This department is equipped with two projectors, a Powers 5 and 6B and spotlights which have a throw of 92 feet. A five horse-power motor and generator are used which furnishes light for the entire interior of the theater and which runs the eight electric revolving fans located at the sides of the house. By a perfect ventilating system the air is kept pure and fresh at all times and in summer it is considered one of the coolest theaters in town. Besides the main entrance there are two exits, one located at the left of the stage and the other being directly opposite. Three shows daily are given, one in the afternoon and two at night with a five-cent admission at the matinee and ten cents at night. A Sunday program is in vogue for the benefit of the poor. The weekly program consists of Paramount releases on Mondays, Tuesdays, Fridays and Saturdays with other features on Wednesday and Thursdays, including Metro releases.

For the convenience of patrons the management has had installed a telephone booth, a sanitary drinking fountain, two toilets and an illuminated clock. Mr. Brunell is a hustling and progressive person, and can most always be found around his theater. He is a firm believer in publicity and uses the newspapers and heralds together with his numerous signs which are located in different parts of the town. By running a clean up-to-the-minute show Mr. Brunell has gained the confidence of the town populace and the box office receipts bear out this fact for the patronage of the new Bijou is steadily on the increase.

LOEW CIRCUIT BOOKS "MUSTY SUFFER."

Contracts were closed last week by George Kleine's New York booking office, which provide for the appearance of George Kleine's "The Mishaps of Musty Suffer" in all the vaudeville and picture houses of the big Marcus Loew circuit. Aside from the compliment paid these remarkable comedies by better-class theaters and circuits all over the country, it is noteworthy that the American theater, New York, plays the first feature comedy in its history with "Musty Suffer."

The booking, which covers the entire Marcus Loew circuit, was made after a try-out with one of the episodes of the series. "The Mishaps of Musty Suffer" comprises ten one-reel comedies.

HOME THEATER, WASHINGTON, D. C.

"All the Comforts of Home" Can Be Enjoyed in the Capital City's Latest Photoplay House—The Exterior Very Attractive—E. J. Dolan, Lessee and Manager.

THE Home theater, at Twelfth and C streets, Northeast, is Washington's latest place of amusement, and its name is a most fitting one, for the house contains "all the comforts of home." It is located in a well-populated section, and from the start has done a most satisfactory business. The house is built along lines widely different from those of others of the city's houses. It is surmounted by a huge dome, the top of which is illuminated with small electric lights and can be seen for quite some distance. The interior as well as the exterior is highly attractive.

The lobby has been so fashioned as to represent a large sea shell; the lines of the shell starting at the top of the ticket booth, at which point is also located the promenade. In the lobby is a four-foot base of white marble. The upper walls match in color that of the mahogany doors and fixtures. Mahogany framed poster boards occupy the larger part of the sides. The ticket booth is large and roomy and is largely of glass, the upper section being of opal glass topped with a weathered copper roof. It is equipped with an automatic ticket machine. The front of the theater is attractively stencilled. On each side is a small store equipped with a marquee of green metal at the entrance. The upper part is

Home Theater, Washington, D. C.

outlined with electric lights. The front is 38 feet high to the bottom of the dome. The lobby is 22 feet wide and 16 feet deep.

Inside the theater is a space about 22 feet square on the one side of which is the men's retiring room, and on the other a similar room has been provided for women patrons, and on each side is the stairway leading to the lounge room and balcony. The floor is of cement, as is also the side walls which are paneled in old rose and shaded colors. There is a space eight feet square set off by silvered rails to prevent patrons coming in contact with the two large radiators which heat the front of the house, and this also sets off the entrance to the ticket booth. There is a double set of entrances and exits at each side. This section is lighted by a dozen small bulbs. The walls of the auditorium are paneled and fitted with four side lights each. At the left is a double exit and there is another double exit at each side of the stage. The auditorium is lighted by six large lights enclosed in bowl shaped globes suspended from the ceiling by brass chains. Four large radiators aid in heating the auditorium. The stage is twenty feet wide and has a depth of eight feet. The pictures are projected on a Mirror screen 13½ by 17½ feet, the throw being about 60 feet.

The ventilation of the house is exceptionally good. There is a good sized vent at the rear which opens into a very wide alley and through this fresh air is brought and carried over the steam pipes by means of a 36-inch fan in a volume sufficient to provide 20 cubic feet of fresh air per person at all times. There are vents in the ceiling through which the vitiated air is drawn out by means of a similar fan. The operating booth is large, running as it does the full width of the house and having a depth of 25 feet over the lobby. Here are two Powers 6-A projecting machines and the usual equipment of a first-class booth. A fully equipped bathroom is attached to the booth. Here also is a large workshop. The floor is of cement, the walls of cement and brick.

A feature of the house is the lounge room, forming a part of the balcony. This is equipped with large mahogany and leather easy chairs and reading table; there is an attractive rug on the floor and here and there are large photographs of well known stars. The four arches within this room are shaded blue and each set with a large electric light. In the center at the front is a double door, the upper part of which is of opal glass, through which one may pass to the balcony facing on the street. On each side is a retiring room, the one at the left for men, that at the right for women. Both of these are well fitted out and contain drinking fountains of the so-called bubbler type. At one side, but over the lobby, is the manager's office; there is a second room that is to be fitted out as the manager's reception room, while a third room is used for storage purposes. One may take it easy in the lounge room, or sit in the balcony where there are about fifty comfortable opera chairs, and view the pictures equally as well as from the floor. The lounge room is about 30 feet square. The Home Theater is to be operated as a feature house. It was erected by the Home Amusement Company and E. J. Dolan is the lessee and manager. Mr. Dolan is a native of Washington, but is perhaps better known in the theatrical section of New York, for he is an old-time show man. A three-piece orchestra is at present employed to produce the music.

FRANKLIN THEATER PLAYED BIG FEATURES.

The Franklin theater, Ensley, Ala., a photoplay house with a seating capacity of 575, has been playing big features. "Cabaria," "The Birth of a Nation," and "The Battle Cry of Peace" were shown at very big profit. The latter production was booked for two weeks. D. S. McEachern, manager of the Franklin, says that this is another proof that a moving picture house in a small town can book at great success big feature subjects. The Franklin is a well conducted and up-to-date picture house.

PRICE TAKES PARTNERS.

O. N. Price, who has been conducting the Travis theater in Traverse City, Mich., has taken I. Railey and J. M. Loudon as partners. The name of the company now running the theater is The Travis Theater Company. Mr. Loudon manages the Travis.

CAPITOL FILES INCORPORATION ARTICLES.

Articles of incorporation of the Capitol Theater Company, Louisville, Ky., with a capital stock of $3,000, divided into 300 shares of a par value of $10, and with authority to incur an indebtedness of $10,000, were filed in the office of the County Clerk yesterday. The incorporators are Fred Dolle, D. H. Long and Henry Reiss, each with three shares of the capital stock.

Interior of Gem Theater, Hobart, Ind.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

AMONG the thousands that engaged in discussions to kill time while awaiting the staging of the championship fight at Madison Square Garden the other night were two men who are interested in the moving picture business. They found much to interest them in noting the arrangements that had been made to take moving pictures of the fight and naturally discussed the probable results of the picture taking end. This, of course, led to speculation as to whether the so-called reformers would attempt to interfere with the exhibition of the pictures and a discussion of censorship in general. One of them said, "They can do nothing in this state, but the promoters will in all probability have to fight their way in other states on account of the Inter-State Commerce laws. The reformers are always on the alert to make trouble for people in our business, regardless of justification. Here we see 12,000 or more people who have assembled here, and have paid over $150,000 to see this fight between Willard and Moran, yet the law can be invoked to prevent anyone from exhibiting motion pictures of the fight outside of the State. It certainly presents a remarkable condition of affairs. The original event is attended by thousands of representative people from all parts of the country, people engaged in all professions and commercial pursuits, as well as prominent office holders and law makers; all under police protection, with the fight sancitoned by law; yet if moving pictures of the fight are taken into New Jersey, about a mile distant, the Inter-State Commerce law steps in and prohibits their exhibition as illegal. This is the result of one of the trick lobbying acts of the so-called reformers. They caught the moving picture people when they were asleep. At the time, a large proportion of the sporting public felt very bitter because Johnson, the negro, had won the fight with Jeffries and were ready to do anything that might thwart the negro in any other avenue of success. Their first step was to try and kill the pictures of the fight, so as to cut off Johnson's revenue from them. The crafty reformers were on the job at once and little effort was required to get the people of the South to protest against exhibition of the pictures. The chief question was as to the most effective prohibition measure to be secured in the quickest time and some fertile mind suggested amendment to the Inter-State Commerce laws. The enactment being directed against fight pictures failed to attract attention of the moving picture trade. My recollection is that it aroused interest only on the part of those who were financially interested in the pictures and they were appeased by assurances that as their pictures had already been produced and exhibited the law would not affect them, at least for a certain period. 'The law cannot be made retroactive, and it will not amount to anything, anyway, as it is only one of those crank measures. If Jeffries had won there would have been no trouble. Why spend money to test the law? Let it go. It will become a dead letter in time.'"

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"This was the pap given the picture people by the so-called reformers and their unsuspecting allies, the disgruntled sports who tried to get even with the negro champion. It was not until efforts were made to get into this country pictures of fights taken in Paris, London and Havana that the allies discovered they had unwittingly aided the reformers to bind themselves and the picture people hand and foot so effectively that nothing but a decision of the United States Supreme Court, or a repeal of the law, could release them. The enactment did not die with Johnson's popularity. It is still very much alive, although it has been tested in a lower United States Court in New Jersey and sustained both in that court and an appellate court. An appeal to the United States Supreme Court is still pending."

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"Well," said the other picture man, "that goes to show that anyone who takes these high brow reformers for yaps needs the attention of an optician. They are always ready and can 'put one over' as good as the best in the game. You need an accident policy every time you couple with, or try to make use of, them."

"Of course," said the other, "They would not be taken from the pulpits for that kind of work if they were not fitted for it, and I have failed to hear of any of them that are ready to go back to the pulpits. Why just take New York State, for instance. The Assembly at Albany has a pack of them there at every session tinkering with censorship measures. Between sessions they alternate between New York and Brooklyn and the up-state sections picking champions for each new measure. I don't think they know what they are doing half the time. Of one thing I am sure, they have not got the slightest conception of consistency."

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"Say, boy," exclaimed a sport sitting beside one of the picture men, "you make me butt in when you say those people don't know what they are doing? I sympathize with you picture men because as a sporting man I have been through the mill with those reform gangs. On the level, don't you think these reformers know what they are doing, or are you only kidding me? You might just as well tell me that Henry Ford's peace party didn't know what they were doing. They got where they wanted to get and back again. The reformer always gets what he wants, even if he doesn't clear the trenches. Let me call you attention to something. You see the bankings represented by this house here. Do you suppose that these thousands of people would have put up all this good money if there was the slightest suspicion that either of the fighters were not in condition for the match? Well, three weeks ago a bill was presented to the Assembly at Albany to stop this fight because one of the Assemblymen, an ex-prize fighter, said he believed that Willard was not in condition to fight. Bear in mind, that was three weeks ago. Willard had all that time to get into condition—there he is now. He looks all right, doesn't he? There they go—o—o-o-h! Did you see that one? That was a smash!" At this point the sport concentrated all his attention on the fight.

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The contest being over, the moving picture men started to leave, but the sporting man detained them. "Say, wait just a moment. Give the crowd a chance to get out. I was telling you about that bill in the Assembly three weeks ago. I don't know what became of it. But, on the level, don't you think the people behind that bill knew what they were doing? Well, Willard wins. Good night."

* * *

There is an old saying to the effect that if certain people are allowed to go to the end of the rope they will hang themselves. This may be applied with truth to the official censorship boards. Each week brings developments warranting the conclusion that the time is not far distant when official censorship acts will form a record that will induce the public to demand abolition of the system which has proved to be solely one of reward to political heelers and lobbyists. Reports from Philadelphia (the resting place of the Hall of Independence and the bell that proclaimed liberty throughout the land) show that the Board of Censorship there has not only been repeatedly defeated in the courts where its decisions have been tested, but has now assumed an arbitrary position that makes it positively tyrannical. A film recently submitted for its approval contained a sub-title declaring that political censorship of moving pictures is becoming so serious that the ruination of the moving picture industry is threatened. It also contained an appeal to all who believe in the freedom of the screen to ask their Congressmen, State Representatives and Mayors to demand the free screen. The Board of Censors ordered elimination of the sub-title from the film. The Censors evidently looked upon the sub-title in the light of lese-majeste. The Philadelphia exhibitors' association is thoroughly aroused over the ruling and threatens to make a test of it in court. It is hoped they will do so without delay and that the issue will be thoroughly and decisively contested. The ruling has attracted much attention among the moving picture people in this city and the question is looked upon as the most important that has arisen since the contest to defeat the creation of the Philadelphia board. The scope presented for a contest affords an unusual opportunity to secure a court ruling as to the discreation of the censors. Careful reading of the title does not disclose the slightest indication of any infringement of the laws creating the board, or of its self-enacted regulations. It would appear that the only ground upon which the board can attempt to justify its action is one of personal privilege, and it is not at all likely that the board can successfully sustain that position in any court. The sub-title does not attack or ridicule the Board of Censors, either collectively, or individually. It is simply an appeal against a system as a whole for the conservation of one of the largest and most laudable industries in the world. The Philadelphia exhibitors should not allow this opportunity for a decisive contest to slip by.

GERMAN TRADE NOTES.

THE third annual meeting of the Society for the Protection of the General Interests of the Cinematograph and Allied Trades was called to order in the halls of the Berlin Chamber of Commerce. Practically every Berlin film concern as well as a majority of out of town firms were represented. The results of this meeting were awaited on all sides with great anticipation inasmuch as it was expected that the Society would here officially take action in the Nordische question. The Nordische opponents and the Nordische sympathizers were represented in force. At the opening of the meeting the Nordische body gained an advantage by causing the discussion to be drawn away from the all-absorbing topic into an argument over a new trade journal. This fruitless discussion occupied the attention of the body during the entire forenoon session. Late in the afternoon Messrs. James Henschel, Hamburg, Chr. Muelleneisen, and Martin Berger, Berlin managed to bring up the Nordische question. After a short debate, the matter was postponed to be discussed at a special meeting to be called at a later date. With the few customary business matters the third annual meeting came to a close. Such really important matters as kinematograph tax, the censorship question, the establishing of a board of arbitration to act between renters and theater owners, the ever increasing prohibition of children visiting cinemas, which should have been settled at this meeting were not even introduced but supplemented by a prolonged debate over an inoffensive trade paper.

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Film-Engineer Sborowitz has compiled some interesting statistics concerning notables at present before the public eye. From a large number of cinematographic pictures showing these persons going through practically the same movements, Mr. Sborowitz has ascertained the number of movements each man makes per minute. Kaiser Franz Josef makes 50 movements in one-minute, King George 55, the Swiss General Wille 60, Prince Henry of Prussia 80, Kaiser Wilhelm 90, Field-Marshal Mackensen 90, Hindenburg 100, Grand-Duke Karl Friedrich of Austria 130, Czar Nicholas 140, Crown-Prince Wilhelm of Germany 150, and General Joffre 160. Kaiser Wilhelm holding the middle point in this list shows, according to Engineer Sborowitz, that from all these notables the German ruler exercises the greatest control over himself. The ease of King George denotes indifference and unconcern while the number of movements made by Kaiser Franz Josef and Crown-Prince Wilhelm denote respectively age and youth. Hindenburg and Mackensen show ease and decision whereas the Czar and General Joffre register nervousness and restlessness.

Interesting as are these statistics, it is doubtful if the exact figures can be obtained unless pictures are also taken of these personalities in an unofficial capacity.

* * *

Crowded houses have caused a prolonged engagement at the Tauentzien Palast of the Alwin Neuss drama "Die Stimme des Toten" (The Dead's Voice). The difficult role of the singer who loses his voice and social position during an American tour and after years of wandering returns to his native country a broken-down old man is executed in masterful style by Mr. Neuss who virtually excels himself in this piece. The supporting cast plays in a highly creditable manner. Especially pleasing is the finished acting of little twelve year old Lotte Mueller.

* * *

The Mozartlichtspiele presents two interesting pictures. Comedy is represented by a laughable film with Emil Sondermann, Addy Romberg and roguish Manny Ziener in "Sondis dunkler Punkt" (Sondi's Dark Point). The serious vein is upheld by "Durch Nacht zum Licht" (Through Night to Light) which met with the success which was predicted for it some weeks ago in these columns.

* * *

A take-off on Waldemar Psilander's many feminine admirers is the attraction at the Kammerlichtspiele. "Psilander Heiratet" (Psilander Marries) is the title of a very amusing comedy dealing with the popular Danish actor's troubles in selecting a wife from the mass who continually swarm for his favor. Although perhaps a trifle too much Psilander, the film nevertheless provides a clean enjoyable evening's entertainment.

* * *

An Austrian war drama "Mit Herz und Hand Fuers Vaterland" (With Heart and Hand for the Fatherland), is being shown at the Union Theaters. 12,000 people were used in the production of this film which shows in a realistic manner the adventures of a young cadet on the Italian front. Music to accompany this film was especially arranged by Franz Lehar. Asta Nielsen once more demonstrates her ability in the Union film "Die Ewige Nacht" (The Eternal Night) in which this versatile actress plays with wonderful aptitude the part of a blind girl.

* * *

The German-Asiatic Border Company intends showing by means of the cinematograph to the inhabitants of all the larger cities in European and Asiatic Turkey the growth and advantages of German industry. Films showing the workings of each industrial section of Germany as well as of single factories will be taken and sent to Turkey for this purpose.

* * *

The Berlin branch of the German-American Aid Committee has purchased from the National Film Company two war dramas, "Wir Barbaren" (We Barbarians) and "Des Kaisers Stolz" (The Kaiser's Pride). The films will be used for propaganda purposes in America.

* * *

The Commandant of the Chemnitz war-prisoner's camp at Ebersdorf in which over 4,000 Frenchmen and Englishmen are interned has granted permission to the prisoners for the erection of a cinema which will soon be complete and in daily use.

* * *

Asta Nielsen, the internationally popular Danish film-diva, whose contract with the local Union Company is about to expire has signed together with her Director, Urban Gad, for an extended period with the Saturn Film Company.

* * *

The popular film pair, Wanda Treumann and Viggo Larsen, have closed a contract with the Messter Film Company to appear for a number of years in Messter productions. The agreement stipulates eight pictures a year with this couple.

* * *

Mrs. Oscar Einstein of the firm Oscar Einstein, German representative of Carl Laemmle, is at present in Vienna. According to reports received Mrs. Einstein has closed a large number of contracts.

J. A. FLEITZER.

Berlin, February 23, 1916.

TWO LUBIN PLAYERS DEAD.

Mrs. Steven Morris (Edith Ritchie), died at Bryn Mawr Hospital, Philadelphia, on the 24th. Mrs. Morris was well known in Philadelphia and Haverford society and made many successes in amateur theatricals. Financial reverses came and she applied for and secured employment at the Lubin Studios, where, after a few weeks on the extra list, she became a regular member of Barry O'Neil's company in responsible parts. Later she became secretary of a booking concern, and it is believed that hard work in that position brought on a nervous ailment which resulted in her death, leaving a husband and invalid daughter to mourn her loss.

Bartley McCollum, one of Lubin's most capable and interesting character actors, died at St. Joseph's Hospital, Philadelphia, on Saturday last. Mr. McCollum was one of the best known actors in his line for many years, and his engagement of ten consecutive years in "Way Down East" gained for him the honor of being pronounced one of the best and quaintest "Rube Actors" on the stage. When the popularity of that famous drama began to wane, he turned his attention to the silent drama, where he has remained ever since as one of Lubin's real favorites.

COUNTRY NEWSPAPER SCENES PICTURED.

An old fashioned country newspaper office gives the principal setting for "The Man from Manhattan," an original five-reel photoplay by J. Edward Hungerford which Director Jack Halloway has just started to produce as a Mutual Materpicture, De Luxe Edition. The story contains a number of true-to-life types that give good contrasting comedy to the stirring action of the play, which deals with politics and the power of the press. A love theme, introduced logically into the plot, gives a good human interest touch. Rhea Mitchell, William Stowell, Jack Prescott, Warren Ellsworth, Perry Banks, Joe Taylor and Charles Wheelock all have important parts in the plot advancement.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS.

ANNOUNCEMENT.

WITH this issue the Moving Picture World adds to its Educator department a division of expert criticism and suggestions on films for definitely instructional use in educational institutions. As pioneer editor of this developing movement we have secured the service of Professor Hardin Lucas, a man of advanced training and wide school experience—as supervising principal, assistant superintendent of city public schools, and as professor of education and lecturer in Normal Schools. A few years ago he was elected teaching fellow in Teachers' College. Columbia University, New York City. He is chairman of a committee on visual aids to instruction.

PEDAGOGICAL REEL-ISM.

We had been talking over a plan for making educational films available for systematic use in schools, when the big man in the industry smilingly remarked: "Yes, I understand that many of the reels we list as educational you school men don't care to use. You want them to be—" and at this point his smile grew broader, "what is that word you apply to them?"

"Peda—" I began, smiling back in appreciation of his frank recognition of the situation.

"That's it," he cut in with a gesture. "Pedagogical. You want them, scenario and all, arranged that way because then you could use them more conveniently and with better effects. I see the point."

Possibly this distinction between truly instructional films and those that are only vaguely educational is already widely appreciated among moving picture men. True, the several educational departments established by producers and exchanges are doing excellent work; but much remains to be done before the systematic and continuous use of films for specifically pedagogical purposes can be considered as well established. Some schools here and there have made commendable efforts to utilize this new material as a visual aid to instruction, but most of the machines thus far installed in schools have exhibited motion pictures chiefly as a form of educational recreation or diversion.

A number of school superintendents have told me of disappointments experienced as a result of their choosing certain supposedly "educational" reels from a so-labelled list sent out by some film exchange. Such experiences are no longer surprising when you have learned the exchange men's habit of listing as "educational" almost everything that is neither "comedy" nor "drama." Even in the Motion Picture Educator there was published a few weeks ago a very long list of educational films, among which were enumerated many that would hardly receive serious consideration by professional educationists. Probably the very loose classification of many pictures as educational from the standpoint of the exhibitor may be justifiable. A much more careful grouping becomes necessary when we began to discuss the distinctively pedagogical use of motion pictures as a part of the regular scheme of instruction in schools.

In later issues of the Moving Picture World I shall give details of a well-laid plan for supplying to schools in any state regular programs of pedagogical films in weekly installments throughout the school year. Assurances of very earnest and cordial support for this enterprise have already been received from practically all of the producers and syndicates that are capable of rendering the largest service in such a movement. As a result of their liberal terms and a co-operative arrangement offered to schools subscribing before July for the entire 1916-17 school year of the service, charges will be extremely low—easily within the reach of any progressive school of a few hundred pupils.

Mr. Exhibitor, please call the above paragraph to the attention of educationists (including board members) in your vicinity. Ask them, if interested, to write me—or do it yourself.

SILAS MARNER.

"Silas Marner," by George Eliot, 1861. Produced in seven reels by Thanhouser; released by Mutual Feb. 19. Even as Shakespeare rearranged certain details found in Holinshead and Plutarch in order to make them fit his own conceptions of the stage and its audience between 1589 and 1611, so the present day scenario writer must be granted reasonable liberties in adapting literary materials to the fleeting photomime. We who have acquired a reverence for certain classics may very properly feel shocked if a well-beloved story is put upon the screen in a crudely garbed form. But it were folly to be hypocritical, and futile to insist upon downright slavish adherence to the original. The living composer of the scenario is entitled to as much of freedom in his art as was granted to the dead author in hers.

Philip Lonergan has chosen to ignore or change a number of the details George Eliot saw fit to weave into her impressive plot. It must be admitted that some of these deviations are quite without advantage. Marner is made to leave the deacon's sickroom before Dane enters to steal the church money, in the place of which the latter deposits the tell-tale knife—loaned him to cut a sprig of blossoms for Sarah. The decision against the innocent weaver is rendered by a rising vote of the congregation. Marner's absence from his Raveloe cottage at the time of the theft of his own hoard of two bags of gold is accomplished by having him go out into the rainy night to chop firewood; and the younger Cass steals one bag only—but that's all the screen ever shows. These slight departures from the text are typical.

It should not be inferred, however, that the superfine quality of the masterpiece is seriously marred by such lapses from perfect fidelity in the matter of smaller points. For the atmosphere and spirit of the photomime is remarkably in accord with the novel as a whole. I wish that every high school pupil who reads the book might see just such a film version as this. Fellow teachers, do you agree with me?

ROLL CALL OF THE STATES.

Would you be interested in a roll call of the states on the question—"How many of your schools are now equipped with standard motion picture projectors?" From an official source I learn that in a certain western state there are only two educational institutions that possess machines: a State Normal School and a State Insane Asylum. Who's next? Shall we begin with Alabama or Wisconsin; or would Texas or California like to be the first to enter the lists? Los Angeles has a considerable number of her schools so equipped; how many has Portland (either one), Atlanta, Duluth, Springfield, Paris? Send in whatever facts you know.

TITLING.

Incidentally and quite unwittingly we suppose the title writer of "When Kings Were the Law," supplies this specimen of English-as-she-should-not-be-filmed: "He presents the favorite with a necklace, who vows by the stars never to part with it." If such language should appear on any film shown in school doubtless the alert teacher would ask the pupils to correct the error.

LETTERS WELCOME.

The department will welcome letters from educationists who are interested in any of the problems relating to (a) making proper films (of standard gauge) available for systematic use in our schools, or (b) utilizing such films with maximum efficiency along strictly pedagogical lines.

Purchasers or dealers in standard projectors are invited to report current installations in schools and other non-commercial institutions. Give exact title of institution and address, with name of person chiefly interested; also make and model of machine and date of sale.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Better Paper.

EVIDENTLY the recent editorial comment in the style of paper supplied exhibitors has struck a popular note, for scores of letters have been received, not only endorsing the stand taken, but urging that the agitation be continued. One from Chris. G. Behrens, manager of the Family theater, Davenport, Iowa, is typical and it presented as a sample of a majority of the communications. He writes in part:

> We wish to compliment you on your editorial—"Better Display Paper for the Exhibitor."
>
> Our experience has been the same as the exhibitor of which you make mention and we would heartily agree with State Legislation that would censor some of the display paper that is now furnished on certain features. We have not only refused to put out a large part of one, three and six sheets furnished us, but have actually cancelled bookings on account of the paper that was sent in advance for us to advertise that production.
>
> We give our regular bookings a great deal of newspaper publicity in our two leading daily papers, equal space, and enclosed you will find copies of some of our recent advertising and our one great difficulty is to get outside display paper that will back up this publicity, and as well as the class features which we are showing.
>
> This city has three first-class houses, playing the best feature programs. All three houses located on the same side of the street within one block, and although we have plenty of competition, it is fair and simply up to the house management that can get their share of the business and we can safely say that for a city of this size you will not find three more attractive houses and a public that has been better educated to the drawing power or merit of the various photoplays and stars and a large percentage of these people are photoplay shoppers—they spend their admission where they think they are going to see the best for the price.
>
> Necessarily the program that furnishes the most attractive display, that exhibitor is better fortified to get his full share of the business.
>
> We play Metro and Triangle Programs. The high quality of display paper and photos which are now furnished by Metro, we know brings us many an admission and if the management of other programs would realize what important a question this is to the exhibitor, that is using his features, nothing would be left undone to be on a par with the best.
>
> Although at various times we have endeavored to reach the men higher up who should realize the importance of this matter to the exhibitor, where they spend thousands of dollars selling their programs to the exhibitor through the Trade Papers with high class displays; they do not seem to know that this same kind of publicity must be used by the exhibitor who is the actual man that picks up the dimes, and these go to pay for the entire industry.
>
> We read a great deal about the successful exhibitors in the larger cities and the methods by which he or his specialist is employed to create attendance, and we do agree that this is a great benefit to all exhibitors; but the hundreds of thousands of exhibitors are not located in the larger cities and as they change their program several times each week it is a very important matter that their advertising matter and lobby display appeal to the better class of people, and this should be given every consideration by the managers of the leading programs.

Primarily the success of any business is based on the ultimate consumer, in this instance the theater-going public. If the public supports a brand, the exhibitor desires this brand, which makes good business for the exchange and permits it to pay its film bills. It is not sufficient to please the exchange man or the exhibitor. The man who pays his money into the box office is the man to be appealed to. Nothing short of this will do. It follows that the paper that best performs this service is the paper that will make the most business for all concerned. This does not mean that the loudest paper will make the most business. To the contrary it will do the most hurt. There are not a few exhibitors, themselves, perhaps, who want the loudest and most violent scenes, but these are in the minority and they really do not count against the great mass of the public.

Here is the matter in a nutshell. Let us suppose that in a town of 10,000 persons one-tenth of these, or one thousand, can be appealed to with the more violent form of film entertainment. These are they who want their amusement as vivid as is possible. Suppose that there are perhaps another thousand who like the pictures even if some of them are too violent. In such a town it is safe to say that another 2,500 require inexpensive amusement and would patronize the better pictures *if they knew that the pictures are no longer the crude monstrosities of a few years ago.* Add these to the foregoing classes and we have a playgoing population of 4,500 from which to draw; more than twice as many as before. Many of this latter class are kept out of the theaters, not by the film (of which they know nothing) but by the posters which they presume to be typical of the films. Why not make these lithographs more truly "true to the films" and less typical of isolated and even imaginary scenes?

Only lately it was stated that a subject was locally censored not because a scene was vicious, but because the advertising had led to the general belief that the scene *was* immoral. There was nothing to deserve censorship—even according to the peculiar beliefs of the self-styled censors—but the stuff was cut because of the advertising. Old friends of the department will recall a letter from a Texas exhibitor who reported that many persons who came to see Judith of Bethulia turned back when they saw paper that represented only the battle scenes.

One trouble—and it is a very real trouble—is that directors will not supply the proper still pictures. They turn in certain photographs that represent what they suppose to be desired situations and no amount of talk will persuade them to do otherwise. But there is always the film to speak for itself and it is possible to enlarge film to permit paper to be made from it.

It is not necessary to appeal only to the lowest and most debased intelligence. It is not necessary to show man with his fingers wound around the windpipe of a lady in evening dress who is lying on her back on a table, head on to the audience, and yet there are dozens of such lithographs for every clean and decent three-sheet. It may be but a momentary pose, and yet it is offered as typical of the play as a whole. Why not something that would be more truly representative? It will pay the maker of the paper because it will pay the exhibitor because the patrons in increased numbers will pay him.

To take but a single instance, we do not find the Pickford paper violent and degenerate, and yet the showing of a Pickford picture will fill the house. True, not all films are Pickfords, but they can make the same appeal to the people who come to see Miss Pickford not alone because of her screen personality, but because they know that she will be seen in a decent play. They feel safe. These people do not come out for vicious subjects, but the people who will want to see anything that is a picture will come to the Pickfords along with those who appreciate decency. That is why the stuff rents at higher prices than the three dollars-a-day-a-reel stuff. It is plain business to make the appeal to *all* instead of the comparatively few, and yet the manufacturer and the poster maker keep on turning out "striking" instead of "typical" paper because they know little or nothing of the exhibition end of a business based on the exhibition of their product. As an ordinary business policy cleanliness pays best because it makes an appeal to a larger clientele, and yet even the clean pictures are turned out with sensational poster scenes that suggest what is not shown.

And to go Mr. Behrens one better, why not posters that will work all the way through? Lately we spent six weeks in a small town. We had to work nights on some manuscripts and across the way was a theater that changed the program every other day. As soon as the last night house was in the bill poster would come out and paste the paper for the next program. We could watch him work. There was plenty of light in front of the house, and yet of the eighteen changes there were but five titles that could be read from across the street by electric light and only two more, seven in all, that could be read with ease in the day time. The fundamental rule of laying out paper was violated eleven times out of eighteen. About sixty per cent. of the paper was only from twenty-five to fifty per cent. efficient.

It is up to the manufacturer to reform his paper AND it is up to some of the Exhibitors to reform their newspaper and other advertising. Give a dog a bad name and he is worthless. Pictures do not have to be bad. It is sufficient merely to represent that they are sensational and immoral. Nine-tenths of the agitation favoring censorship is based on belief rather than information, but the fanatics are merely letting the exhibitor and film-maker convict themselves on their own lying representations. The decent exhibitors have to suffer with the rest.

Every time you get paper that hurts your business, write the manufacturer. In the course of time he will realize that he is on the wrong track. Nothing else will do the work. Do not write him once, but each time. Spend a dollar in stamps for the good of the business. You'll more than get it back. If only a thousand exhibitors would do this, in no time at all the evil would be abated.

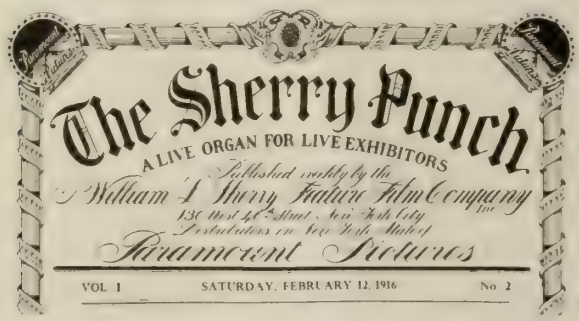
A Ten-in-One.

Right off the Reel is the title of a new weekly put out in Atlanta, Georgia, by a company that expects to make its profit on the outside advertising. The houses, we understand, get their advertising in return for their assistance in distributing the issue. The publishers disarm criticism by admitting they never got out a paper before and that the printers never handled a publication before. The appearance and layout of the sheet bears them witness, but since they know that all is not well, there is a chance for improvement in the typography. The type face is not pleasing and the use of leads to save composition cost does not help things any, and some of the pages look as though they were done on an old Washington press. But it is much easier to im-

prove type than type matter and here the editors are in better form. The stuff is brightly written, and written for the picture fans and not to please the house manager. It is not filled with stuff about the current films, nor does it largely consisted of lifted matter. Most of it is original matter about pictures in general and picture theater going and the house appeal comes from the advertisement. The great trouble with many of these apart from the house organs that have appeared is that they are set up to make money or else to permit the editor to air his personal views. After he is through talking, the scissors come into use. Either that or the space is filled with puffs for the local houses. If this sheet can be kept to its present standard and they will hire some practical make-up man to get their printer in the right track, Right off the Reel should have a future.

Sherry Punch.

Even in the dry states Sherry Punch is permissible if you use the brand put out by the William L. Sherry Feature Film Co. Way back in the dim past when the Famous Players were not so famous, the Sherry Company got the New York State rights and hired Carey Wilson, who used to wear funny hats out in Rutherford, N. J., to run a house organ. Mr. Wilson is in Australia now and probably still raving over some new blonde beauty, but the Sherry company has brought out a new house organ again and calls it the Sherry Punch, though it has a dash of something much stronger to it. It's a nice, clean looking eight-pager and it says things worth reading. Much, of course, is about Paramount subjects, but there is enough else to pay you for reading their side of it. One pungent paragraph suggests that if the printer gives you fourteen different styles of type face in one advertisement you should make him pay half the cost of displaying his samples of type. It sounds amusing, but there is sense back of it. Even in its heading the sheet is original, as this cut will show:



The border is carried around the page to frame a portrait cut of some Paramount player, but the lower corners show a jewel similar to that in the top center instead of the trade mark. There is no editorial heading and no editor is named, but he deserved to be given credit.

"A" Announcement.

Just to show that commenting on the work of others is not his one long suit, George Editor Carpenter collaborated with H. E. Ellison in the opening announcement of the Paramount-Empress, Salt Lake City. It is an eight-page folder in French grey surfaced paper printed in black and with a black that really is black. It is not overloaded with black job faces, but, on the other hand, it is not machine set, even the body type being slightly ornamental but entirely readable. Then it does not make promises impossible of performance, but sets forth attractively the house policy and the value of the programs to be offered. Mr. Carpenter proves that he can make good from either end of the alley.

When this hits his eagle eye, will he please note that A. Walker, the Orpheum, Aberdeen, S. D., in a recent letter wants to know who this man Carpenter is. Will the man from Salt Lake please supply him with the information?

Dissolving.

Real Reels quotes a clever stunt of S. Barrett McCormick, who is now in charge of the Princess, Denver. He had the Anna Held film and explains:

> Realizing that the thing that made Anna famous was the song "I can't make my eyes behave," he promptly took that as his text. So he had a slide made, giving the effect of a piece of note paper with Anna Held's crest in the corner (an "H" in a fancy crest) and in French wrote the quotation. Then he had another slide made so that the lines were in the exact position reading:
>
> I can't make my eyes behave
> in
> Madame la Presidente
> Anna Held.
>
> Both were written in a woman's (French style) handwriting. With the dissolver on the stereopticon he had the French words dissolve into English. It made a striking effect that was impressive.

Being a theatrical man, Mr. McCormick should remember that what made Anna Held famous was Florenz Ziegfeld.

Another Bird.

W. H. Bird, who recently submitted film souvenir suggestions, comes in with another, still writing from Fort William, Ont., as he has not yet connected with another house. He says:

> Of course we all know that to get the children into your show is a problem, especially where there is competition, for in my estimation and from my own observations to get the kids is to get the grown-ups; in fact the old adage, "A little child shall lead them," applies pretty well to the M. P. theater. So let us get the kids inside our show, and if we have any kind of a decent house and program they will keep coming and also bring the older folks.
>
> Now, the man with the Cinematograph camera has no doubt boosted his business with local pictures, but here is a good stunt to get the kids into the show and incidentally recover the cost of the whole affair.
>
> In a town of say 20,000 with a couple of newspapers, that means from fifty to one hundred carriers and newsboys. Generally these youngsters are moving picture crazy, so advertise in the papers—they will co-operate with you—and invite all the newsboys on the papers to visit your theater on Saturday afternoon, when on showing their collection cards they will be admitted free of charge as your guests. Also have it known that moving pictures will be taken of the kids before they enter the show.
>
> If I know anything of kids, and I think I can say I do, every newsie will be on deck with his identification, and as they line up in front of the house you take about 50 feet of the gang, then let them in the show.
>
> Advertise on the screen and in the papers, with your daily ad when the pictures will be shown, and I will guarantee that every kid who was admitted free will be there to see himself on the screen, and incidentally bring along Pop and Momer, who will also have to pay their dime to see little Buster appear in movin' picters.
>
> Announce after the showing that every boy in the pictures, if he attends the show on a certain date, will receive a portion of the film with himself in it, each to identify himself by his card as before, and you can bet your daily receipts that every kid will be back again to obtain the piece with his picture on.
>
> Let us then figure up what it has cost us to work this little stunt and the benefits gained by it.
>
> The film and developing one print, of course, the up-to-the-minute manager does this himself, should not amount to much more than ten cents per foot, say $5 the film. Say we only have fifty kids and charge a nickel apiece, they will all have been twice, which will clear the cost of the film, and we have not counted the other dimes that have come in to see their fond offspring make their debut on the screen, and what is more than all the rest combined, we have no doubt got some one inside our house who has not been in the habit of coming before, and if we have a good house, good program, house run decently, I have no doubt that the experiment will have resulted in gaining some additional patrons, and then of course it is up to one to keep this patronage.

Booming War Film.

Steve Telbot has been tearing things loose over in Philadelphia, where a German war film has been showing at the Chestnut Street Opera House. As the film is the property of the Philadelphia North American, that paper very naturally gives plenty of space to the film, but that very fact has made it no easy matter to "land" the other papers. Of course a stupid censor helped a lot by ordering out close-ups of the Kaiser and Field Marshall von Hindenberg, and Steve did the rest. As a starter he called up the editor of the leading German language paper and asked his advice. Nothing so crude as a request that the censor be attacked. It almost seemed as though Steve hoped that the editor could help him get permission to run the film. The editor called the censor up for an interview. At last reports he had reached some five generations back in the censor's German ancestry, and was still calling names. Then came the announcement that the eliminated portions would be cut into frames and distributed as souvenirs mounted on cards "in the national colors—red, white and black." The card was white, the printing red and the film black. After that the Liberty Film people came out with the statement that the film was not the elided portion of the original reel, but duplicates by that company, and there were enough letters from Talbot to Freeman Nernstein to give each paper some communication to print.

From another angle, the house did not telephone into the newspaper offices telling of the censor's cut. Most Philadelphia papers have bureaus of information for the public and will tell anything from how to spell cat to the population of Dog Run, Idaho, in the 1890 census. Innocent bystanders called these bureaus up and wanted to know what there was "immoral or obscene" in the picture of the Kaiser. Even then they did not give the story away. They had just heard that the picture had been cut. They didn't know anything else, and presently reporters from other papers than the sponsor sheet were sprinting for the Chestnut Street and even the opposition was glad to get bits of the film and a spread story.

And something new was tried when instead of having a circular printed giving the details of the souvenir Mr. Talbot arranged with one of the papers to give him two thousand galley proofs of the story they were to print. These cost less than a similar number of circulars and were slipped into the house programs.

Directly the house made no capital of the censoring. They let it work indirectly and therefore more potently. They saved it for its news value and the house advertising contained no hint of the matter, no reference to the censored film. It suffered in silence, appar-

ently, but between Steve's "plants" and his friendship with the newspaper men he got front page stories every day, even seeing to it that the photographer who made the film on the firing line got tickets to every public dinner in town during the run of the film, and of course he made a speech telling of his experiences, and he could not decently avoid mentioning the film that was the reason for the trip.

An important point to note is that most of the big stuff was indirectly planted. There was no running around to tell the papers. It was seemingly by accident that they learned (at the earliest possible moment) of the censoring of the picture. They would not have printed a statement that the censored film was being given away. They were interested in the suggestion that the film was faked and that told the people that copies of the film might be had by all. The direct paid advertising was small, but Breitinger surely deserves a check.

And it is about the first time on record that press work for a New York house has been done from Philadelphia, but the stuff run here for the print at Weber's theater is all prepared by Talbot.

Rather Small.

L. C. Barnes, of the Lyric, Kalamazoo, Mich., sends in a newspaper clipping and a folder, both showing a calendar, of which he writes:

> Sometime ago I remember noticing among the paragraphs of your "Advertising for Exhibitors" a monthly program printed upon a calendar. This appealed to me, as my patrons have always asked for the bookings a month in advance in the Elite, which has always been our feature house, and I have had folders printed and distributed the last of each month giving the names of the plays and stars for the following month.
>
> As I am opening the Lyric next month as a 10 cent feature house, a change from their regular 5 cent policy, I wanted to get out a monthly program different from the one already in use, so the thought occurred to me to use one of your ideas which had impressed me at the time of seeing it in the Moving Picture World.
>
> As I happen to be a show-card writer I made the design and had the engraving company make a plate, which I then used not only upon the program but also in the daily papers.

The idea is good, but the calendar is rather too small. The cut shown here is 5¾ inches, natural size, and the date is in the upper right hand corner of each box, about one and one-tenth of an inch square in a box three-fourths of an inch square. Mr. Bates will find on page 150 of his Picture Theater Advertising a reproduction of a calendar with the figures overprinted in red, a transparent red being used that the letters may not be obscured. If two printings are not permissible—and this was the case here, the figures should be made larger and set above the lettering. The advantage of the calendar type of advertisement is that it serves a useful purpose and so is retained through the month.

High Class FEATURES
THE LYRIC
112 E MAIN ST.
Orchestra direction of DON HEALD
ADMISSION 10¢
MARCH 1916
Children Under 12 yrs. 5¢
SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY
COMING FEATURES
FEBRUARY 28 EARL WILLIAMS in "THE JUGGERNAUT"
FEBRUARY 29 ANITA STEWART in "THE JUGGERNAUT"
MARGUERITE SNOW in "A CORNER IN COTTON" A METRO 5 ACT DRAMA
CLYDE FITCH'S LATEST STAGE SUCCESS "THE CITY" 5 ACT WORLD FILM with THURLOW BERGEN
ALICE BRADY in "THE LURE OF WOMAN" A 5 ACT WORLD FILM
GEO BARR MCCUTCHEON'S GREATEST STORY "GRAUSTARK" IN 5 ACTS WITH FRANCIS X. BUSHMAN
Mme. Olga Petrova in A 5 ACT METRO DRAMA "THE SOUL MARKET"
World Film Co. Presents ROBERT WARWICK in A SENSATIONAL 5 ACT WORLD FILM "FRUITS OF DESIRE"
"THE CARPET FROM BAGDAD" A 5 REEL GEM
V-L-S-E PRESENTS EDITH STORY in A 5 ACT FILM "THE ISLE OF REGENERATION"
JULIUS STEGER in A 5 PART METRO DRAMA "THE BLINDNESS OF LOVE"
ALICE BRADY in A 5 ACT WORLD FILM "THE BALLET GIRL"
"THE SLIM PRINCESS" A 5 ACT COMEDY BY GEORGE ADE
V-L-S-E PRODUCTION IN 5 ACTS VIOLA ALLEN in "THE WHITE SISTER"
METRO Presents MARY MILES MINTER in A 5 PART METRO DRAMA "LOVEY MARY"
WORLD FILM CO. PRESENTS THE WORLD'S FOREMOST STAR CLARA KIMBALL YOUNG in "THE YELLOW PASSPORT" 5 SENSATIONAL ACTS
"THE SPORTING DUTCHESS" A 5 ACT COMEDY BY ROSE COGHLAN
"THE HOUSE OF A THOUSAND CANDLES" V-L-S-E PRODUCTION IN 5 ACTS
METRO Presents "THE WALL BETWEEN" featuring FRANCIS X. BUSHMAN 5 ACTS
THIS PROGRAM AND 5¢ WILL ADMIT ONE THE 31ST
SAVE IT
THE HOUSE OF QUALITY FEATURES

Mr. Barnes, it will be seen, letters unusually well, and he ensured the holding of the calendar by making it good for a price reduction the last day. The folder is printed in blue on blue and here, again, Mr. Bates' experience stands him in good stead, for he gets the right ink to work with the tint and he does not fill up his space with too much type. He covers all of the points of importance with a double time table showing the starting times for both five and six-reel features.

Smaller But Better.

Mrs. George Hunt of the Page, Medford, Ore., sends in two copies of their house organ, the Page Photoplay Herald. Both are four-page issues, one 7 by 11 and the other twice that size, but both have the same approximate amount of text, as the smaller issue is set in smaller type. This is an improvement over the earlier and larger issue. Type too large removes the suggestion of a newspaper, which is most desirable and leaves it merely a herald. There is hardly enough type matter. There is about half a page of local notes that will interest and some little chat about the films coming, but no house talk, and this is the department that does a house organ the most good. Never mind clipping the manufacturer's announcement of a film. The stronger appeal is made by a chatty, personal talk about the coming films. Mrs. Moore, down in Akron, just sits down and tells her patron-friends in a part of a page what is coming and why it should be good. There is no attempt at "fine" writing, for this would be out of place. It is just a chat, but it is convincing. Mrs. Hunt can do the same thing and she will find that it will pay a cash return and make friends for the house as well. Days should be dated. Here the formal program is on page three and the date on page one. If the sheet gets torn it loses its value. It always pays to date lines. It is not enough to say "Friday." Tell which Friday is meant.

We wish Mrs. Hunt would drop us a line when she has time and tell just what she means when she says that the means of distribution are newspaper circulation department, grocery delivery system and mailing. It sounds interesting.

She has quite a nice lot of outside advertising and there is no reason why she should not work up to an eight-pager.

Can This Be True?

We find it not easy to believe a newspaper advertisement sent in by a staff correspondent, yet it seems to be real. It advertises the Star Moving Picture Parlor of Hurlock, Md., and advertises "Walbrook" Blinn in The Whirlpool, adding that, "This great picture is having a two weeks' run night and day at the Brodie Picture Parlor, of Baltimore." This is bad enough, but the next bank reads:

> On last Saturday night our three-reel feature was shown backwards, which the public could not help but notice. We are very sorry that such a thing as this occurred, but it was not our fault entirely, as the trailers were torn off the reels, but we promise you that this will not happen again.

Later the management is moved to a vote of thanks and remarks:

> We also wish to thank the public for their patronage. We are endeavoring to get pictures that the public like, but it is a very hard job to get everything we want in this business. Can you beat it?

More War Films.

The Rose theater, Regina, Sask., has been showing the French war pictures, and as the showing was in conjunction with the local paper they had all the space they desired at their command and pages, halves and thirds were plentiful—and well arranged. One line from the advertising is good enough to be copied. It runs:

> At first to the casual observer it may seem surprising that the French general staff have soldier operators at the front, but modern warfare is a systematized machine. No commander is in a position to realize the whole of a continent. Motion pictures bring the integral parts together, and the great general staff review all that is happening. Hence the skill with which these pictures were taken and the close-up feeling they give the spectator.

Many regard with suspicion the display of war pictures, but this anticipates the natural objection and disarms it. It comes very nicely when the local paper works in with the exhibitor, but after the page stuff is stopped it is a good plan to taper the advertising gradually when a return is made to house stuff. Do not let the drop become too noticeable.

Their Second.

Sharp and Vahl, of the Orpheum, Nampa, Idaho, have been celebrating their second consecutive anniversary. The Farrar Carmen was the attraction and it was advertised in a neat leaflet in brown on brown with a neat salutation to patrons on the back page that lacks only a signature to make it complete. Modesty is all right, but this is the time that the signature should have been used and preferably the two individual signatures rather than the firm style. They still bring out their Reel-ism each week and make it work for them by using house talk.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others* It will help you. Handsome clothboard binding. *By mail, postpaid.* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Looking Ahead.

VARIOUS and sundry boobs have sought to "put the boots" to Roy McCardell for his recent letter, and they have done so by means of the usual boob tactics of abuse without argument. It takes something more than that to controvert facts. As a matter of fact Mr. McCardell, like most of those at the top, is merely seeking to point the way to those who are possessed of mental vision. The men who are in the game in a really business-like way are not numerous enough to keep the stories up to the standard. More are needed and still more will be needed when "wise" money comes in. Lately there have been reports that business money was coming into the pictures. William Randolph Hearst and Thomas F. Ryan have been mentioned in connection with various deals, and Mr. Hearst is very largely interested already and merely seeks to increase his holdings.

Few who are not in touch with financial affairs realize the diversity of interests represented by the groups of men who are in more or less close affiliation. One very large corporation, for instance, has such large investments in the amusement business that it maintains a staff of information men or detectives, and this is but one of the lines in which the profits of the individual members of the corporation is invested. Few of these large interests came in on the boom. It was too easy, then, for anyone with a little money. There was too much competition. Now that it takes real money and management to run a film company and some of the old timers are getting into deep water, these men are ready to step in and put the business on a business basis. They will not be content to let directors do as they please about scripts. They will demand good stories well made, and they generally get what they are after in the long run. They will make a new market and a good one for the man who can make good, and the "fluke" with friends will be out of the running. It is for these times that the real writers have not only been preparing, but have sought to prepare others. It is not disinterested charity but a desire to see a supply to meet the demand.

Many short-sighted editors prate about synopses only and all the rest, but the script that will sell in the time to come will be the complete manuscript of action told in *individual* expression. In those happy times the script will not be changed to suit the director, but the director, if necessary, will be changed to suit the script. In other words, if he cannot make it, the work will go to someone who can.

The basis of all stories, as Mr. McCardell says, is not alone the story but its manner of telling. He places the matter succinctly in this extract from a recent letter:

> In books, in plays for the speaking stage and for the screen—in every form of art and literature—the plot, the pose or the subject is secondary. *Construction is everything.* A dozen painters may paint a Madonna, but the Raphael Madonna will be the most appealing. Dickens and a writer for the Chambermaid's Weekly may have the same plot. But Dickens writes a masterpiece and the contributor to the Chambermaid's Weekly writes slush. There are only some seven plots with their variations in the relations of human beings to each other and the actions and reactions of their loves and hatreds, but the writer of imagination and painstaking industry will build a new story, seemingly, by a new variation of one of the old plots.
>
> On the eight notes of music the master harmonies are based. But how many years of study and practice does it take to make a great musician? With all this—for success in any phase of art or literature—there must also be the inclination, the desire, the aptitude and the industry which, all combined, we designate as "Genius."
>
> Every noted and capable artist or writer was once a beginner. He worked and studied and tried, in the face of years of bitter disappointment and failure, to obtain recognition. The trouble with the average amateur photoplaywright is that he wishes the reward before he has done the work. He desires the gains but he will not take the pains. If you counsel him, he abuses you.

Keeping Up Sales.

To the plaint of the man who cannot sell at all must now be added the lamentations of the man who used to sell and who cannot longer do so. He is certain that the business has gone to perdition or at least is going fast. The fact is that some of the early writers have not kept pace with things. They made good in the early days with a certain grade of work and they keep on turning out that grade, never realizing that what sufficed four or five years ago will never do now.

There was a time when the cheapest painted background was accepted as being good enough. Now interior sets are carefully and elaborately planned and the set is dressed with a skill that the old property men were never permitted to exercise. For more elaborate plays the settings may even be real rooms lighted with portable arcs. The mechanical side has advanced and the literary side must show the same advancement or there can be no real advance. A cheap book may be set in a cheap binding, but morocco suggests something worth while. In the same way it would be foolish to seek to make a scenic production of a worthless play and so dramas to match the production are sought for and if the old writers can no longer supply this grade of work, new ones must be developed.

If you would march in the procession you must keep step with the band. You must write better stories on bigger themes. You must make better use of effects and handle your scenes more intelligently. You must keep pace with production or else fall to the rear and give place to those who can.

Breaking Multiples.

Alice C. Brown writes of multiples that seem to break before the end and tells of one that came to a dead stop at the end of the third reel. After the climax (and it *was* the climax of the play) they ran on for two more reels to a weak finish, using stuff that could as well have been run before the end of the third reel.

This is an all too common fault both with amateur and professional writers. They run the story to its natural and indicated end, find they have not enough and add more material to carry on the action instead of trying to build up the material used before the climax. It really means, of course, that the story was indicated for three reels, but if they feel they must have more they should put it in before the climax and not string along and along until the yardstick measures the right length.

This is a comparatively simple matter if it is approached properly. You can add to previous action as easily as you can add subsequent action, but this will, of course, necessitate tearing the script apart to insert the added material and too many authors are too lazy to do this.

Synopsis Prices.

"What is the average price paid for synopses only?" is a question that threatens to put "How may I tell what makes a reel?" into second place. The average price for synopsis only is the unknown quantity x. It is obtained by adding three dollars, the minimum price paid for a five-reel idea, to $750, said to be the top price for a five-reel regular synopsis. You divide this by two and add or subtract from this the company's individual factor as represented by their generosity or lack of it.

There is no average price nor anything approaching it. It depends on the company, the script and the apparent degree of stupidity of the author. It cannot be more accurately rated, since synopses differ so materially in value, some being no more than the bare idea and others a reasonably full synopsis of the complete action. With a synopsis so full that it will make a complete play with nothing added, the minimum price should be $25 and from there it may run to double that sum, but it is seldom that the synopsis alone will bring above fifty dollars, and there is some reason for this, since the studio must pay some competent person to build the idea into a complete plot of action, and this is worth money.

Stove Lengths.

When the editor "returns with regret" he may have his fingers crossed.

Two wrongs do not make a right, but two poor scripts may be worked into one good one.

The quickest way to get a check is to study and master your business.

If success could be bought, it would not be worth the money.

If you cannot learn through writing a hundred scripts, write two hundred, or perhaps three.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

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17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Question No. 132.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

In a projected picture it often occurs that the wheels of a moving wagon will either appear to stand still or revolve backwards. How do you explain this? In some films the figures move at impossible speed, men and women jump to the top of impossibly high walls with slight effort. How is this accomplished? Objects and inanimate figures are often made to seemingly move of themselves. How is this done?

Roll of Honor on Question No. 125.

The Roll of Honor on Question 125 consists of Joseph H. M. Smith, Fort Worth, Texas; W. C. Crawford, Brooklyn, New York; Bert Meester, Hobart, Indiana; F. F. Bell, Palestine, Texas; Wilson Hays, Barton, Maryland; Manuel Nosti, Tampa, Florida; Charles S. Stuckey, Edmonton, Canada; Walter Collins, Tiffin, Ohio; Walter Bryner, Springfield, Illinois; Arthur H. Cuff, Gravenhurst, Canada; T. C. Shipley, Lincoln, Nebraska; James H. Pooley, Toledo, Ohio; F. H. Marx, Ashland, Wisconsin; Jamie McAdoo, Hamilton, Missouri, and C. E. Linstruth, Carthage, New York.

I have selected the reply of Brother Crawford as best suited for publication.

Reply to Question No. 125.

By W. C. Crawford, Brooklyn, N. Y.

The Question:

Explain how the rectifier is started, and exactly what happens in the entire process. Suppose you had a G. E. mercury arc rectifier working on 110 volt supply from one side of a three-wire system, and were ordered to connect to the two outside wires, thus jumping the supply voltage to 220, what would you do?

The Answer:

A mercury arc rectifier is started and maintained in operation as follows: With the closing of the switches and the carbons the shaking magnet is excited and pulls a plunger which has the effect of tipping or rocking the tube so that the mercury in the starting anode forms a mercury bridge between this anode and the mercury cathode. As soon as this happens current flows through the various parts of the rectifier back to the generator. This has the effect of weakening the current which excites the shaking magnet to such an extent that the plunger moves backward and the tube returns to a vertical position, thus breaking the current-carrying mercury bridge. When this happens it is the same as the opening of the switch, and the current arcs slightly between the two ends of the mercury, thus producing a spark, which has the effect of creating within the tube a supply of ironized mercury vapor which is a conductor of current, and allows of the current passing from the carbon anode to the main mercury cathode, and thus on through the arc. This is called the "excitation" of the tube, and can be kept up only while the current is flowing toward the cathode. To maintain steady flow during the alternations of the current, the main reactance and regulating reactance is brought into play, as was explained in the reply to Question 123. I think that the foregoing, in conjunction with reply to Question 123, explains the whole matter fully.

To use the rectifier on 220 volts, I would connect lead 32 to stud 13, as per diagram page 177, second edition of the Handbook.

Transformer Construction.

Some few operators who like to experiment have asked for some book giving instructions for the building of transformers.

The Modern Publishing Company, 32 Union Square, New York City, put out a booklet of almost one hundred pages covering this topic. They have submitted one of these booklets for examination, and I believe those interested will find it well worth its price—25 cents. Drawings, measurements, etc., are given, as well as the various necessary tables, together with an explanation of the theory involved.

Stage Hands Getting Interested.

The following is a paragraph from a letter received from a New Orleans operator who works in a large vaudeville house:

> With regard to the official I. A. journal, I would suggest that if you wish to sell a great many more copies of the new Handbook, you place an advertisement in the official journal telling all the benefits to be derived from a study of its pages, as every stage hand, property man, electrician and many fly men are getting interested in becoming motion picture machine operators. Most of them subscribe to the official journal, and since it has entered the field, I hear many of them declare they will take this branch up.

I do not think, New Orleans, it will be necessary to thus advertise the Handbook, nor do I wish to cater to that sort of thing. *The Handbook advertises itself AMONG OPERATORS,* and that is where I want it advertised. If stage hands are going to butt into the moving picture operating game en masse, why let them serve an apprenticeship, the same as any one else. They cannot learn operating from the Handbook, any more than can any other novice, but the operator can improve himself and his work by a study of the book in question, and improve it very greatly, too.

Waiting At the Church.

A. L. Lemere (I am guessing at the Lemere part. It looks like it might be that, though it also might be Chinese for Roosevelt), Windsor, Connecticut, says:

> I am always waiting for the World to come, and it no sooner arrives than my nose is buried in the department. I have a Handbook and the Hawkins' Guide. Have read both until the letters are almost worn out. I notice that many operators praise the Handbook. Well, I don't in the least blame them, for it is all they say it is, and then some. I want the first new book hot off the press, as the old one has taught me all I know, and when a man knows what is in the Handbook he can get by with a good salary. Nevertheless, I still have much knowledge to acquire and expect to get it from the new work. In the last issue you said you were going to take a trip, and wanted to meet with some of the locals. Well, you are not coming this way; also we have no local. Allee samee we stand together (that is some of us do), and certainly would do our best to give you a good time. With regard to projection in northern Connecticut, why it is very good, practically everywhere, but in Windsor Locks we have some real crank turners, and they are all of that too. Where I work we have an old Standard that is pretty well shot to pieces; still am proud to say I manage to get results.
>
> There is one house in this neck of the woods where the projection is distinctly rotten, and another in which the operator gets the splendid salary of seventy-five cents a day. *Some* pay for an operator, but the boss likes him and that is the reason. I don't know how he ever got a license. I have not seen his work myself, but have heard it is pretty punk. Well, what can you expect for seventy-five cents a day? All the other houses, however, pay the money, and have the pictures shown right; also all the men are members of the I. O. of N. C., meaning Independent Operators of Northern Connecticut. I have been trying to form a local, and finally did get them together in an independent organization, and we are getting along very good.

Well, brother, I am glad to know that the men have gotten together, even though it be an independent organization. I would suggest, however, that you would be far better off to join with other operators in the I. A. T. S. E. It would be very much better for all concerned. An independent organization can do something, but nothing like it ought to. Moreover your membership is of no value to you anywhere except in northern Connecticut. Get into the National organization is my advice.

As to your remarks concerning projection and wages, they are passed along without comment, because comment is, I think, unnecessary. A manager who in this day and age will hire an operator for seventy-five cents a day is, I think, a bit of a joke—though a very bad one; this to be qualified by the fact that in very small villages ordinary rules do not apply, but Windsor Locks does not come under that heading for this purpose.

Who Wants a Power's Five?

I know where I can get a Power's Five, said to be in A1 condition, complete with lenses, lamphouse, carrying case and trunk for shipping, for an even fifty dollars. Who wants it?

Wagner Rotary Converter.

The one real purpose of my visit to St. Louis was to look into the merits of the Wagner Rotary Converter, manufactured by the Wagner Electric Manufacturing Company of that city.

The Wagner Company has invited the St. Louis Local, and the East St. Louis local to visit their plant at 10 a. m., Monday, February 21st, to witness a demonstration of the Wagner outfit, examine into

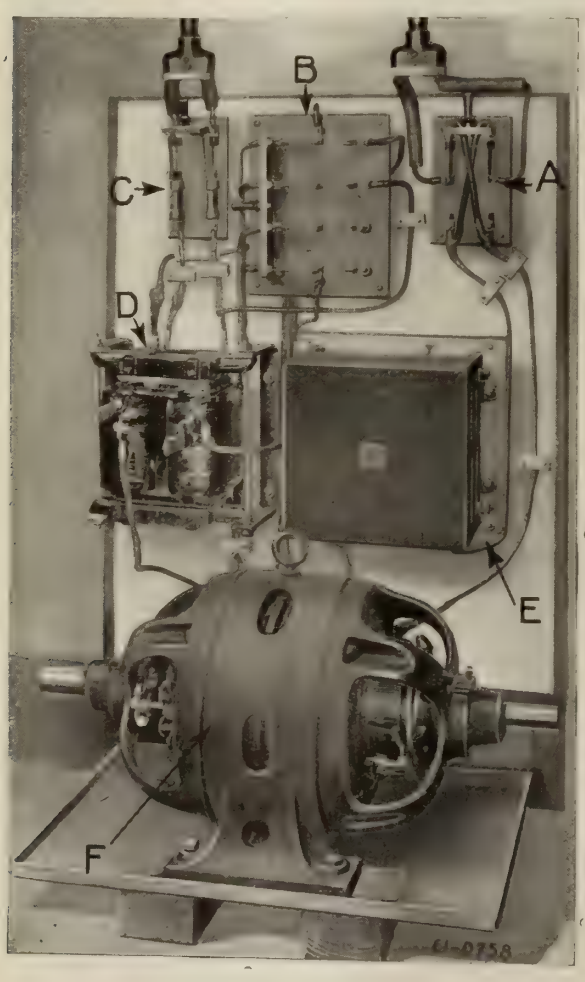


Fig. 1.

its chronometer balance, cylinder escapement and to listen to a talk by your Humble Servant.

T. T. Richards, assistant sales manager, and H. Weichsel, designing engineer. It was impossible to secure a full attendance of all the

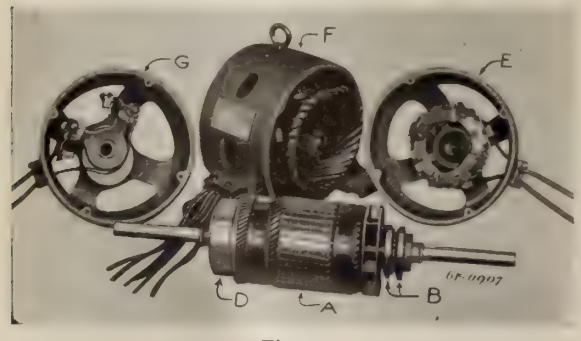


Fig. 2.

operators, due to the fact that the day shift goes on duty at ten o'clock, but, although the Wagner Plant lies far out in the outskirts, there was an attendance of between eight and ninety. The Wagner Company had provided a very nice lunch for the boys, to which they did ample justice.

I talked for almost an hour and a half, and then listened with much interest to Messrs. Richards and Weichsel. The latter explained the theory upon which the Wagner Rotary Converter is constructed, illustrating his talk with blackboard chalk-drawn diagrams. The men were decidedly interested, and I think that a very large number of them for the first time were brought to a realization of the importance to them of studying the technical details of their profession.

The Wagner Company is a very wide awake concern and fully realizes the value of the possible business to be secured through and by the moving picture industry, and are bending every effort to improve their apparatus so that it will meet the requirements of practical projection in the best possible way.

F, figure 1 is the converter, a detailed view of which is had in Fig. 2. A is the polarity changing switch; B the starting and running switch; C the alternating current supply switch; D the transformer which steps down the pressure from line voltage to the voltage of the arc, and E is a resistance which, in the latter outfits, has mounted on the face of it a dial switch by means of which the operator is enabled not only to warm up the carbons of the second lamp, but to switch over to the second machine merely by the manipulation of a single lever.

Transformer D (Fig. 1) has several contacts, by means of which the voltage value at the alternating current end of converter F may be altered to suit the local condition of line pressure.

In Fig. 2 A is the armature, B is the alternating current slip rings, D is the direct current commutator; F the main frame containing the field; E the one end piece carrying the alternating current brushes; G the other end piece carrying the direct current brushes.

The efficiency of the machine itself runs very close to 70, but this is reduced by the necessary resistance used in series with the arc, until it is brought down to somewhere between 60 and 68, depending upon local conditions.

The Wagner machine is mechanically very well built, the insulation is very efficient. The number of commutator bars is high, which makes for evenness of current value at the arc. The greater number of commutator bars, within reason of course, the less pulsation there will be in the resultant direct current, and conversely, the less number of commutator bars, the greater will be the pulsation of current; but after you pass a certain number the gain beyond that is in practice, very slight, by reason of the fact that the pulsation has already been reduced to a practically negligible quantity.

I talked with Mr. Richards, and with Mr. Weichsel, and the impression gained from those gentlemen is that the Wagner Company is willing at any time to make any change which experience may indicate is necessary to the improvement of their apparatus from the projection point of view, and this is the right and the only position to take.

At the demonstration the Wagner Company made no attempt to have its experts handle the apparatus. They just simply turned the crowd loose on one of the machines. They said: "There's the current, and the machines. Go to it and experiment to your hearts content"—which was a proposition promptly accepted by as many operators as could get around, over, and almost under the apparatus.

The change over from one reel to the other can be accomplished, I believe, with but little evidence of the effect on the screen, but it requires some practice on the part of the operator to become proficient in that particular proposition. The burning in of the carbon may be accomplished while the picture is on the screen.

In fact, summing up the whole situation with regard to the Wagner, it is mechanically a very well constructed piece of apparatus which has an electrical efficiency comparing favorably with other similar machines, and it is an apparatus the operator can handle successfully after he has been duly introduced to it and become intimately acquainted with its peculiarities.

Comment on Answer to Question 115.

John Solar, Watertown, New York, commenting on question 115, says:

> Why the outside shutter gives better results than the inside one: In the smallest point of the light cone in front of the lens, the point at which the shutter should be worked, every point is a complete image of the object being projected, consequently the instant the shutter allows any part of the cone to pass we have a complete image at the screen, and, as the shutter allows more light to pass, more images are projected, thus increasing the brilliancy of the image at the screen until its full value is reached. The same in reverse is true when the shutter begins to cut the ray, therefore, in the case of the outside shutter, we have a complete image gradually increasing or diminishing in brilliancy as the shutter moves in and out of the ray. At a point between the film and the lens where the inside shutter is working we do not have a complete image in every point of the light cone or pyramid, consequently nearly the whole cone must be allowed to pass in order to get a complete image at the screen. We, therefore, in this case, have different parts of the image projected in sequence. To prove this cut the light gradually at working points of the two different shutters, using a piece of sheet metal instead of a shutter, and observe the results on the screen.

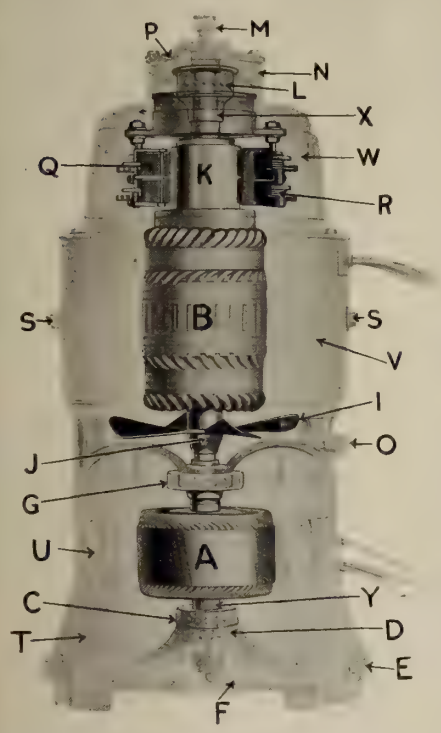
All of which is another interesting experiment, and, moreover, Brother Solar's remarks are, I think, correct. He is therefore entitled to swell up as much as he gol durned pleases.

Descriptive Pamphlet.

Mr. J. H. Hallberg, New York City, has received from the printer a descriptive illustrated eight page pamphlet, describing the Hallberg 20th Century Motor Generator Set. This pamphlet may be had free by interested managers and operators who ask for it, addressing J. H. Hallberg, 36 East 23d street, New York City. It will give you a very good idea of the contribution and general characteristics of the outfit.

The Transverter.

Over in Cleveland, Ohio, the Hertner Electric & Mfg. Company, whose address may be secured from their advertisement on another page, is building a new and in many respects unique motor generator set for the purpose of rectifying alternating current for motion picture projection; the underlying idea of the machine being to deliver constant amperage at variable voltage. This machine is being known as the "Transverter." The machine is small, compact and of the vertical armature type. The base is round and the floor space occupied 18 inches in diameter. The vertical height over all will vary from 33 inches in the 35 ampere machine to 45 inches in the 75 ampere type.



While in Cleveland I examined into the merits of this machine as closely as my limited time and opportunities would permit, and must say that the company placed at my disposal every facility within their power for making a test and detailed examination.

Referring to the illustration, "A" is the alternating rotor or armature; "B" is the direct current armature, and "K," the commutator. At the bottom of the armature shaft is shown a thrust bearing D (ball bearing). This consists of a steel housing containing the ball race, upon which rests a hardened steel flat-topped cone, into which fits the end of the armature shaft. This carries the weight of the rotor, and the end of the shaft is held central on thrust bearing D by radial bearing C. This seems to be a very excellent arrangement, and should give a minimum of wear and trouble. Tube F connects with this bearing and through it grease is forced from cup E, and here lies the only possibility of trouble. You must either purchase your grease directly from the manufacturer, or you must be very sure that you get a high class lubricant which is free from acid, because if you get a cheap, acid grease, what it will do to a delicate ball bearing is a shame to tell. This applies not only to the transverter, but to all other machines having ball bearings, but there will be no trouble if you are careful to secure a non-acid grease. The manufacturer recommends the use of non-medicated vaseline. This you may not think agrees with my former recommendation regarding the lubrication of projection machine intermittent movements with vaseline, but as a matter of fact the proposition is a different one, as ball bearings do not need the extreme efficiency of lubrication that is required in an intermittent movement. Alternating current rotor A is slotted on its surface, and through these slots the copper wires are drawn together in a mass at either end, and acetylene welded into a solid mass which forms, it seems to me, an ideal construction, in that no amount of heat less than that necessary to entirely destroy the apparatus would have any serious effect upon it. Just above rotor A is the radial bearing G, the alternating rotor and the DC armature being carried on separate shafts which are joined together by the keyed steel coupling J, upon which is mounted fan I which sucks the air in around the alternating current rotor A and forces it up through and past the DC windings and armature. Bearing G merely serves to steady the two shafts at their junction, reduce vibration and eliminate the strain on the coupling J. Direct current armature B requires no extended description. It is built up in the usual fashion, and at its upper end is commutator K, the bars of which are made of hard drawn copper, with undercut insulation. The manufacturer claims it to be a practical impossibility for these bars to work loose, but should they do so, provision is made for tightening them up; also when the bars, in course of time require renewal, the process of disassembling and assembling the commutator is comparatively simple. At the upper end we find radial bearing L, which steadies the upper end of the direct current armature shaft, the same being lubricated by grease cup M. Top P is removable by taking out hexagon headed screws in its upper section.

Bearing L is removed simply by taking off cap P and unscrewing cap ring which you will see, the same having two ears on its upper surface. Having removed this cap piece you can pull the bearing out. Under cap P, and surrounding the top of bearing L, is a sort of reservoir. This serves the following purpose: Should too much grease be supplied in bearing L it would be forced up through the top of the cap cover and be thrown off by centrifugal force into this reservoir, so that surplus grease cannot possibly find its way into the commutator and thus cause damage.

The brush holder construction is of the type ordinarily used for electric automobile work, and also for other classes of generators. There are two sets of brushes and tension is supplied thereto by usual finger and coil spring arrangement with two notches giving two different degrees or pressure. The brushes have a copper pig-tail, which eliminates any danger of drawing the temper of the springs by overloading them with current.

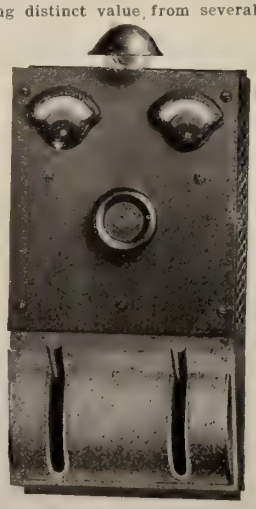
The machine is well ventilated, and those I have seen are well balanced, producing but little vibration. The construction is rigid, and the weight while of course pretty substantial, as it must be in well constructed machines of this kind, is apparently kept at the lowest efficiency maximum. The openings in cap casting W allows the operator free access to the commutator brushes. The machine is readliy disassembled for hoisting into the operating room.

In order to obtain the operating characteristics desired on this machine for this class of work, and to secure sparkless commutation, interpoles have been provided and are arranged to be adjustable as to their location with reference to the main poles of the machine. At the time of the factory test these interpoles are so located that commutation is sparkless at normal load, and that the current characteristic of the machine is will be hereinafter described.

This interpole adjustment is only designed to be brought into use at the time of the factory test and adjustment. The operator should never attempt to change this adjustment, unless, of course, he is out gunning for trouble, in which case he will probably get it, and in plenty, too. Let this adjustment alone. There will never be any circumstance which would call for its change.

A generator shunt field regulator provides the operator with a means of adjusting the transverter's amperage delivery at the arc. The range of adjustment for amperes above and below normal capacity rating of the machine amply provide for any ordinary variation in film densities. Neat and compactly designed panels having, in addition to the field regulator, such conveniences for the operator as voltmeter and ammeter and lamp controlling switches may be obtained with the motor generator unit.

While in Cleveland I witnessed a remarkable demonstration of the ability of this machine to maintain constant current at variable arc voltage, out at the Homstead theater, where one had been in operation for some little time. We set the arc working at 50 volts and 50 amperes and then stood and watched it until the arc voltage mounted from 50 to 80, by reason of the burning away of the carbons, and during that time the following is what took place: For perhaps the first minute or two there was a gradual rise in amperage, until it reached approximately 54, and from that time forward there was *no appreciable change at all in the amperage until the voltage had mounted to* 80, whereupon I opened the arc to, amazing as the statement seems, approximately 1¼ inches in length, without the slightest change taking place in the amperage delivery, and finally, after reaching about 1¼ inches in length, the arc did not break, but the amperage began to jump. I watched the spot during the mounting of the voltage from 50 to 80, and beyond the necessity for occasionally raising the spot as the carbon burned away, there was but little apparent change in light value, though of course the spot was thrown off the focus, and the illumination would undoubtedly have been injured to some extent before the voltage would reach 80. This I regard as a very remarkable demonstration, and more than that, a demonstration having distinct value from several points of view.



I also watched the change-over from one machine to the other. Between the two machines are mounted two single-pole switches, and I'm not going to tell you at this time just what this means, but give you a little chance to exercise your brains on the proposition. The operator opened one of these switches, after first stepping over to the lamp of the dead machine and manipulating one of its controls. He then sprung the arc on the second machine, whereupon the voltage, which had been 50, almost instantly mounted to 100, but although there were two perfect arcs and the illumination was apparently not appreciably affected on the first machine, still the ammeter read 50 amperes, so that we had two arcs, each drawing 50 amperes, with a generator only furnishing a total of 50 and with an arc voltage at either machine at 50.

There, that is simple enough. How many can tell me what happened? I will of course tell you later on, but I want to see how many of you can solve that simple proposition. My first impression was that the thing might be somewhat difficult to handle, with some danger of putting out the first arc, but the operator informs me he had been handling the machine for quite some time, and that it was nothing of the sort, and moreover further consideration shows that this would not be the fact provided of course that ordinary care and intelligence be used in handling the operation.

To sum this whole matter up, after a careful examination into the construction and the electrical operation of the transverter, backed up by efficiency tests made in my presence, I am fully prepared to say that the transverter is well constructed, along good mechanical lines, has electrical efficiency which will compare favorably with that of other similar apparatus, and contains features which have, or

ought to have, distinct value in operating room practice. This much I can say at this time. Later on when I have had reports from several operators who have run this machine for a period of months, I may perhaps be prepared to go even further. But as the matter stands at present I can recommend the transverter to the careful consideration of the moving picture theater manager and operator. In addition to the letters named the picture bears the following: Q—DC brushes; W—lower top casting; R—brush tension springs; S—studs to hold inter-poles; V—casting forming DC armature field; O—grease cup for bearing G; V—lower housing casting carrying AC, pole pieces; Y—AC armature shaft and T the lower, or base casting.

WAYSIDE NOTES (Continued).

In Harrisburg.

At Harrisburg the men decided to make the occasion of my visit the time for the first annual banquet of Local Union No. 318, to which all Harrisburg managers were invited. During the interim between my arrival and the hour of the "doings" I visited two theaters, viz: the Colonial and the Victoria. At the first named, Manager Walter Yost, the first moving picture man I met in Harrisburg, did the honors and bade me welcome to the city. The Colonial has less to justify criticism, from the projection point of view, than any house viewed in the entire trip. The Minusa Gold Fibre screen has a wide border of either black, or a very dark color, and there is no light of any kind near it, except that used for the clock, and it is carefully confined to the exact circle of the clock dial; also it is not at all brilliant, and therefore unobjectionable. I watched the projection for several moments while they were hunting up Brother Yost, and while the light was brilliant, there were constantly recurring shadows on screen—carelessness, pure and simple, on the part of the operator. But let it be noted, in this connection, that the regular operator, Brother H. W. Smith, was not on duty, he being away on the road running "The Battle Cry of Peace" or "The Birth of a Nation," I forget which. The operating room of the Colonial, aside from its being located too high up and having a bad entrance, is the first room I have seen on this entire trip which contained practically nothing to criticise. To begin with the lens ports are small, as they should be, but the observation ports are about 14 x 24 inches; and the walls and ceiling are dull black. There was but little light—one small, shaded frosted globe for the ammeter and voltmeter, and one very small frosted globe in the ceiling. Current is supplied by a Wotten Rexolux, the machine being in an adjoining room, but the controls and ammeter and voltmeter placed against the front wall between the projectors. There are two rheostats for use in case of emergency, placed near the ceiling. A vent flue, with exhaust fan in the ceiling supplies ample ventilation. The projectors are two Powers Six A. The master-cord supporting the fire shutters is brought down in front of the upper magazines and the fuse links are held in place just over the machine apertures. If this link were film instead of metal the arrangement would be ideal. The room is scrupulously clean. In an adjoining room is a large work bench and tools: also the Wotten. My compliments to Manager Yost and his chief operator, Brother Smith; also his assistant operator, Brother Charles Mater. If the room was lower down it would be mighty nearly perfect. The Colonial seats 1,600; admission 5 and 10 cents—20 cents for loge boxes.

Manager Yost took us up to see that monument to official graft, the Pennsylvania State House, and a beautiful structure it is, though it was necessary to censor the stationary at its front entrance, and make fully a dozen cut-outs. It might be added, however, that before the State of Pennsylvania does much censoring of motion picture films it would do exceedingly well to order still more eliminations in the decorations at its official front door. Personally, I would suggest the vigorous use of an axe. So long as Pennsylvania stands for what I saw at the main entrance to its capitol building, it certainly has no legitimate kick at anything likely to be shown on the screens of its moving picture theaters.

At the Victoria I found the operating room to be small, located at the top of a high gallery and 167 feet from the screen. The observation ports are too narrow and there was a blaze of light in the room which was not painted black, though Brother S. R. Filsom, secretary of the local, chief operator at the Victoria, tells me it will be as soon as alterations now under way are completed.

On the stage of the Majestic theater, a vaudeville house, I met Mr. Arthur L. Cobb, president of the local. Brother Cobb is stage manager of the Majestic, and a good one, too, so 'tis said. Certainly he is a most pleasant gentleman, whom one is glad to know.

At the ghostly hour when editors, operators, theater managers and graves begin to yawn, I was conducted to Harrisburg's last word in fooderies, and there and then I was introduced to every manager and operator in and of the Capital City; also to a most excellent spread, beginning with bivalves and ending with smokes, after which decks were cleared for action and the editor's oratorial batteries unlimbered. The cannonade of hard-boiled projection facts continued vigorously until 2 a. m., and the consensus of opinion as expressed by both managers and operators afterward, was that they had learned many things entirely new to them, and that what we had said would make for a better understanding between Harrisburg managers and operators and better work in Harrisburg.

President Cobb presided, and covered himself with glory. I've only known Cobb for a few hours, but am prepared to say he is the right sort. I hope to go-devil down to Harrisburg next summer, and have the pleasure of meeting you all again.

Ludwig Hommel & Company.

Over in the Smoky City, by the raging waters of the Allegheny, there is a firm known to local and otherwise fame as Ludwig Hommel & Company, which distinguished corporation deals in everything from a roll of tickets to a complete theater. You can get from them any old thing you want in the way of theater supplies, and get it on short notice, too. Messrs. Ludwig Hommel & Company have been in business in the city of Pittsburgh for these ten years, and I may say that, of my own personal knowledge they have established a reputation which is A No. 1, first class, which same may only be done by honest, straightforward dealing.

The projection machine sales of the company run up to several hundred per year, and while I, of course, do not know what the other business amounts to, yet it certainly will total many thousands of dollars.

The floor space of the quarters the company has been occupying for the past four years is becoming too limited, and preparation is being made to move to a new and more commodious building.

I was much interested in the display, or projection room the company maintains. It is something like 15 x 20 feet in size, without any appearance of crowding, there are five projection machines, four of them connected, through a double-throw switch, to both a choke coil and a Wagner rotary converter, all ready to produce practical demonstration as to their points of excellence. At the other end of the room is a small Minusa screen, and in the center is the seating space composed of samples of seats. Along the front wall under the screen are arranged motor-generator sets. The ceiling is a mass of lighting fixtures of all kinds, wired and all ready to show to prospective purchasers. On the back wall are racks containing goods of various kinds. On the left wall is a frame containing stereopticon slides, with lights behind them. There are poster frames, ticket choppers, ticket selling machines, perfume and ventilating fans, perfume cones, admission signs, framed photographs of stars, etc., and notwithstanding the great amount of goods, the room does not appear crowded.

Back of the display room is a repair shop and shipping department. On the eighth floor of the building are rooms where reserve stock is carried.

Philadelphia.

I had not planned a stop at Philadelphia, but circumstances at the last moment made a three-hour stop seem advisable, so I wrote Brother Walter Murray from Harrisburg, and, to my surprise, found that gentleman, Brother Louis Krause, business agent, City of Brotherly Love, L. U. No. 307, and another brother, whose name I am desolate to admit got lost somewhere in the midst of the proceedings, waiting at the depot.

The boys took me down to union headquarters, just around the corner from where the cop stands guard, and we had a general handshake with all the men on tap at the time, including Vice President J. J. Stevens and Financial Secretary-Treasurer John Harris, who pulled a pocketbook the size of a young suitcase; it was full of regular money, too—the kind Uncle Samuel honors at the Treasury.

I am more than glad to say that Local Union 307 reports progress and lots of it, too, within the past year.

The organization has real comfortable, commodious quarters, including a pool table, reading and play room, meeting hall and office, which latter is shared by the stage hands' local.

Brother Krause took us all out to lunch and we spent a very pleasant hour discussing the viands and other things. The other boys then had to report to work, so Krause took me down to the Stanley theater, where Brother Goldstein is chief operator. We also met the manager, an old time operater and member of the I. A.

Projection at the Stanley is distinctly high class. The action is steady as a rock, the speed correct and the light brilliant. The projectors are Simplex. The pitch in projection is extremely steep, which is unfortunate. It is a shame that the screen results in such an otherwise thoroughly excellent house should be thus marred.

(*The End.*)

Road Show.

Harry Bowman, Jr., Greensboro, North Carolina, sends in the accompanying photograph of his black top. Sorry, Brother Bowman,

you did not give any details. Come across, old man. A bit of your experience and a description of the outfit would make good reading.

From Schenectady.

In describing my visit to Schenectady I told you that the Schenectady men had organized a society within the union, largely with the idea of keeping the educational and social funds of the union entirely separate. They called it the American Society of Projection Engineers. The following is just received from its secretary, Luther P. Mynderse.

> I take this opportunity to express to you the gratitude of the Schenectady operators for the big boost you gave us on your visit here. Since the night of the smoker things have improved wonderfully, and now practically all the operators in this city are evincing a desire to work with the society in the education of ourselves in our profession. The managers also seem to realize, thanks to you, that the machines in their operating rooms are really something more than a coffee pot. We are now working on the light ray dope, preparing a lecture on that subject, and we find it to be very interesting. I myself will freely admit that I never before realized the value of a proper lens

system. Messrs. McClellan, and Russell of the General Electric have kindly consented to give us some inside information on rectifiers, so you see we are getting a fine start.

In closing, I wish in the name of Schenectady operators and managers to thank you sincerely, and express the hope that you will be able to again visit us and give us more information on the real meaning of the term projection.

Mercury Arc Rectifier Trouble.

H. B. Franks, Macomb, Illinois, says:

> Just installed a mercury arc rectifier (What kind?—Ed.), and am having trouble with it. The electric light folks did the installing, but are as much in the dark as am I. We have 60 cycle, 115 volt current, and the rectifier has 40 ampere capacity. When it was first hooked up we got an elegant light, but after four days the tube would not light and we could not strike an arc, although there would be some current at the lamp. The electric light people said the tube was gone, so we got another, but could not get anywhere near the light we got with the first tube, and after about four days it quit the same way the first one did, and we can't strike an arc, although when we bring the carbons together we can see there is some juice at the lamp. Would you kindly advise me as to where the trouble lies?

Well you have not told me whether it is a General Electric or a Westinghouse, but presuming it to be a General Electric only for the fact that the second tube lit up at all, I would say the trouble lies in the fuses on the front of the panel—one of them blown. You can blow one of the fuses on the panel of the rectifier and still get a *spark* at the arc. If you put in new fuses on the front of the panel when you installed the new tube I guess that is where your trouble is, although I cannot see why you did not get as good light as with the first, unless the new tube had a smaller capacity, or an incomplete vacuum, or your relay which governs the resistance which is cut in contact with the tube when the arc is struck, and automatically cut out again by the relay after the arc voltage reaches 50, does not work. But after all it is impossible to answer your question with any degree of certainty without knowing the kind of rectifier, or the type. I am not sure this resistance is on the 40 ampere type, though, on the other hand, you may simply have a 40 ampere tube with the maximum size rectifier. *Inquirers should be very careful to send FULL AND COMPLETE information* when asking questions of this kind. Too much information won't do any harm, but too little is distinctly bad. If my guess is right as to the kind and type rectifier you have, and what I have said don't fit the trouble, then you will simply have to trace out all the wiring with a magneto, and it will take an electrician to do that. You can tell whether the tube is O. K. or not by rolling the mercury from one end to the other. If the vacuum is good there will be a crackling sound.

Best in Oklahoma.

J. R. George, Okmulgee, Oklahoma, sends in $2.50 for a copy of the new Handbook, and says:

> Enclosed find picture of our operating room which is, we believe, the best in Oklahoma. The photograph does not show it all, but you can see enough to know that it is a first class installation. The room is 25 feet long, 11 feet wide and is one of the coolest places I ever stepped into. (You ought to have been here in Little Old New York in early January. I think I could have shown you quite a number of places that were distinctly cooler—though not operating rooms.—Ed.) There is a door at each end, a 30 inch vent pipe at the top, two windows that open into the lobby, and a 24 inch pipe in the end not shown. We have a D. C. generator for each machine (only one shown in the picture). Using 40 to 50 amperes at the arc, projecting a 16 foot picture at 70 feet, with, as you see, Power's Six A motor driven machines. I presume you will speculate as to the use of the string that runs from the first machine up to the ceiling and down to the second. Well it is so arranged that when I start one machine it cuts off the light from the other one, so that the pictures are automatically dissolved into each other.

As to the installation, it certainly is a corking good one. The only possible criticism at any point would be the open switchboard. You ought to have a railing in front of it high enough to prevent any one from coming into accidental contact with the board should any one chance to stumble, or anything of that sort. Yes, there is one other point that I would mildly criticise, and that is the ammeters, voltmeters, and field rheostat control would better be placed on the wall *in front of the operator* where he can see them practically all the time. Now, old man, don't imagine I don't admire your installation. It is a bully good one, but, even so, I find it might be made a little better by the things suggested. You may say there is no need for the railing. Well, I could give you several reasons other than that quoted why a switchboard should be guarded, at least to that extent. Your ventilation system certainly is ample. I wish I could say as much, or even one-tenth as much, for some operating rooms. Your observation ports also seem to be of generous size, though I do not see any fire shutters, and that is something you ought to have. You probably will never have a fire, but ——. You certainly have spared no expense. Two motor generator sets is "going some." My compliments to you. I would recommend your operating room installation to other managers as a good guide to follow.

The Best Way.

M. C. Lee, Denver, Colorado, says:

> What would you consider the best way, money outlay taken into consideration, also time and practicability, to acquire the necessary knowledge to pass the necessary city or state examination for operator?

Get a position as apprentice to an operator in a moving picture theater, procure the Handbook, and Hawkin's Guide, and combine your practical work with the study of them and the projection department. That is the *only* way to do it if you want to do it right. You might as well make up your mind that you can't learn to be a real operator in a week, or by a correspondence course. If you learn to be a real operator in two years you will have done very well indeed.

Hamfat Crank Twister.

A. D. R. Simmerman, Sioux Rapids, Iowa, says:

> Here am I again. Suppose you are tired of having to bother with a Hamfat crank twister—I won't say operator, because I don't know if I am entitled to wear that handle yet or not, as I have never been examined by a competent authority. But when I think I know enough I am going to try for the I. A. I don't want to do that, however, until I can feel that I will be a credit to the union to which I belong. I have only had three years' experience and two years of study, and it seems sometimes as though I did not know anything yet. What I want now is a book, or set of books on light ray dope, as I have a chance to get a little help from a friend. What would you suggest?

Well, brother, I believe I am absolutely and entirely safe in saying that the most up-to-date, thoroughly practical light ray dope as applied to the projector will be found in my new Handbook. There are, however, many, many works on light. Any good work on physics will give you a lot of light ray data. There is the "Cambridge Natural Science Manuals," one of which deals with light, published by the Cambridge University Press, Cambridge, Mass. There is "Students' Manual of Physics," put out by the American Book Company. There is "Sound, Light and Heat," by Wright; "Photographic Lenses," by Conrad Beck and Herbert Andrews, which is all I happen to have on tap just now. They all give a lot of light ray dope. Outside of my own Handbook, however, I would rather recommend "Optic Projection," by Simon Henry and Henry Phelps Gage, price $3.00, published by the Comstock Publishing Company, Ithaca, N. Y. I think, however, the Handbook is the thing you need, and the thing that will do you the most good. Your remarks about joining the I. A. might well be studied by others. I don't believe you are a "crank twister," or a "hamfat" either.

Red Devil Cement.

Charles W. Meighan, Salt Lake City, Utah, says:

> Just what right I have to be "browsing" in the projection department when my interest in motion pictures is largely confined to advertising, and I really could not tell a condenser from a shoe shorn, I'll leave you to guess. But I do so browse, and in so doing, encountered your query concerning Red Devil Cement, January 15th issue. The only Red Devil cement I know of is made by the Union Portland Cement Company, Ogden, Utah, at their plant in Devil's Slide, Utah. All this devilishness in names comes from the fact that directly opposite the mountain where the plant is located is a rock slide known as "Devil's Slide." Red Devil cement is Portland cement—at least this kind is. However, at least my letter is not wasted, for it proves that operators are not the only ones to find your department interesting.

Brother Meighan I have often been astonished at the people who have told me they regularly read the department. I am afraid your particular brand of Red Devil cement is not what the inquirer was looking for. As I understand it, he wants to patch films, not sidewalks. However, we are deeply indebted to you for your courteous thoughtfulness in giving the brother the only devilish information in your possession on this particular subject.

Richardson's

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QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Sepia Toning.

Films for re-developing should possess a blue-black tone and should be thoroughly washed (to eliminate Hypo) and be perfectly dried. Films which have been over-exposed and under-developed do not give successful results in Sepia toning. A print to produce a pleasing brown should have just the correct exposure, or pernaps a little less than normal, and be developed completely; that is, one in which the image seems to come to its full density in the normal time and which will not gain further with continued development; except, of course, that if the development is too prolonged there will be a chemical fog slowly produced by the continued action of the developer. Two solutions are required for the production of Sepia-toned films.

Sepia tone is one in which the silver image has been converted to a pleasing tone of brown and in which the high lights are clear transparent films. The solutions are made up as follows:

No. 1. Bleaching Solution.

Potassium Ferri Cyanide	1½ lbs.
Pottasium Bromide	1½ lbs.
Water	10 gallons

No. 2. Re-developing Solution.

Sulphide (not Sulphite) Soda	12 ozs.
Water	10 gallons

MANIPULATION:

(1) Immerse the rack of film in the Bleaching Bath, letting it remain until the entire silver image has turned to a creamy yellow, allowing it to remain until the yellow image has practically the same appearance from the back as well as the front of the film. This operation will take place in from one to two minutes.

(2) Rinse thoroughly in clear cold water in a rinsing tank.

(3) Place in the developing solution until original detail of the picture returns, except that the image is now brown instead of black. This takes about thirty seconds. The films should not be allowed to remain in this solution any longer than is necessary to complete the developing action, as the Sulphide is a strong caustic and had a tendency to soften the emulsion, and in hot weather to produce reticulation.

(4) Wash for half an hour before drying.

In warm weather, if troubled with softening of the emulsion or with reticulation, rinse the film quickly as it comes from the re-developer, and then immerse for five minutes in a hardening bath composed of

Acid Hardener	3 qts.
Water	10 gallons

Then remove from this bath and wash as usual.

If properly carried out, the density and graduation of the Sepia-toned film will not be affected by re-development, although many studios make a slightly lighter print for Sepia than for a straight print.

The Acid Hardener is the same formula as that used in the preparation of Acid Hypo Fixing Bath, given recently in this department.

While intensification and reduction of motion picture films is not as a rule advisable on account of the tendency of granularity in the image, caused by the use of the solution, it is often desirable to give an added snappiness and contrast to a negative film by a slight intensification. One of the best methods of intensifying a negative and one which has practically no tendency to a granular image, is the Sepia re-development.

While the method of intensification by re-development is comparatively new, yet it is a most effective and simple means of intensifying film negatives. It may be used in exactly the same manner as for producing Sepia tones on positive film. Negatives intensified by re-development are built up evenly without undue contrast and without the chance of staining. They are, moreover, more permanent than a straight developed negative, as they will never be subjected to brown staining such as is often seen in old negatives which have been kept in damp vaults for some time. The advantage of being able to use the toning bath for two different purposes is obvious, the results in either case being all that could be desired.

Testing for Thorough Washing.

In the rush of dark room work, films are often insufficiently washed, with the consequence that the residue of Hypo left in the film eventually causes a brown stain or discoloration, which gives a disagreeable mottled appearance on the screen, being accompanied by peeling of the emulsion from the celluloid. Frequent testing for thoroughness of washing is very useful.

After films have been thoroughly washed the water is tested for any trace of hypo by what is known as the permanganate of potash test. The formula is as follows:

Permanganate of Potash	8 grs.
Caustic Soda	7 grs.
Water (Pure Distilled)	8 ozs.

TO USE:

Fill a large graduate with pure water to which you have added 5 or 6 drops of the above potash solution. The solution in the graduate should then be a clear red or dark pink; a rack is then taken from the wash water and allowed to drop into the graduate of dilute potash solution. If hypo is present the clear wine color of the water in the graduate will change to a light greenish or dirty yellowish tint. In such case the films are returned to the wash water and allowed to remain until further tests prove that the hypo has been washed away. It is well to make a blank test with the water which you are using for washing, as this test is very sensitive and any impurity present in the water will also change the color of the permanganate solution, but the color change with impure water is different from that caused by hypo. This test is particularly valuable in the case of films which are to be sepia-toned or re-developed, because any residual hypo left in the films which are to be toned, forms a reducing solution with the ferricyanide in the bleaching bath for sepia toning and dissolves away a portion of the silver image, producing the mottled effect often seen in sepia-toned films.

A Substitute for Metol.

Doctor Charles J. Thatcher, a graduate of the University of Leipsic, but now a chemical expert in New York, has made an extensive study of the composition and properties of various photographic developers, with the result that a patent has been taken out on a new developer called Kathol. This is claimed to have substantially the same composition as metol, and to answer perfectly as a substitute therefor. It is believed that it can be successfully manufactured on a commercial basis, and if this and the claims made for the new developer prove to be true, the product will certainly be made most welcome by the photographers of the country who are now deploring the serious shortage of metol, due to the disturbance abroad.

Doctor Thatcher has taken exception to an article which appeared in this department which stated that the caustic alkali used in the preparation of Kathol developing solutions was injurious to the emulsion and to the hands of the operator. He says that the people who have been using it find it satisfactory in every respect, and while it is necessary to use stronger alkali in compounding this developer, that the difference is not sufficient to either injure the emulsion or to attack the epidermis of the user.

We are glad to make this correction for the Doctor, and hope that our previous statement has not injured the popularity of his new developing agent. Anything which will end to relieve the acute shortage of a chemical which is so extensively used as Metol is to be heartily welcomed, and even though more extensive precautions and alterations of procedure may be necessary in the use of a new substitute, it should not militate against its adoption when it possesses merit.

Scenic Pictures De Luxe.

At the last monthly meeting of the Federal Photographic Society (a society composed of photographers employed in the government service), held in the main auditorium of the New National Museum, there was given an exhibition of "Art Motion Pictures" films of "Our National Parks," which were taken and exhibited by Mr. H. T. Cowling, Official Photographer, Interior Department. Mr. Cowling is also vice-president of the Federal Photographic Society.

Many of these films were shown for the first time in public and the announcement of this exhibition attracted a large crowd owing to the reputation of Mr. Cowling as a scenic artist. The films were highly colored in single and dual tones and were unanimously declared by the members of the society to be the finest art motion pictures which have yet been produced of our national scenery. Many of the subjects pictured by the author were photographed for the first time, and showed striking scenes in Yosemite, Yellowstone, Crater Lake, Glacier National Parks and the Grand Canon of the Colorado in Arizona, as well as scenes on the Navajo and Blackfeet Indian Reservations.

One of the reels taken in Glacier National Park showed the Blackfeet Indians celebrating their "Medicine Elk Ceremony" in the production of which it was necessary for Mr. Cowling to be adopted into the Blackfeet Tribe in order to gain admittance into their Medicine Lodges. These films are being circulated by the Department of the Interior under the supervision of the assistant secretary, Stephen T. Mather, in connection with a "See America First" campaign.

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

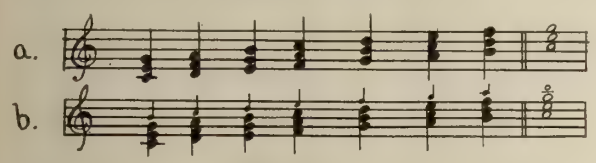
QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Improvising.

By Clarence E. Sinn.

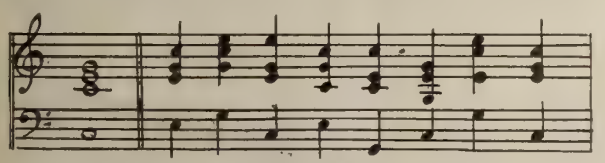
Article VIII.

To continue the subject of "changing from a major to a minor key and vice versa," the main thing to determine before making such a change is this: "What is the *third* of the present key?" That is, what note is the third of your key-note? If you are already playing in a major key, then the third note above your key-note is a major third; if you are playing in a minor key, the third above the key-note is a minor third. (See Example 29, issue of March 25.)

In determining which is the key-note and its third, we must keep in mind that (as said before) all chords are built originally in the form of a *triad*—a group of three notes, always consisting of a *foundation note*, its *third* and *fifth*—reckoning upward from the foundation note. True, there are chords containing more than three notes, but they are made by adding other notes to the original triad. Example 31 shows a triad written upon each of the seven notes of a diatonic scale in the key of C. (See Example 31, upper line "a.")

Ex. 31.

The lower line ("b") in Example 31 shows another note written above each triad. As this note is a 7th above the key-note of each chord, it is called a "seventh."

I have said that all chords are *built originally* in the form of a triad. (See letter "a" Example 31.) The same chord may appear in other forms called "inversions." Example 32 gives an illustration of



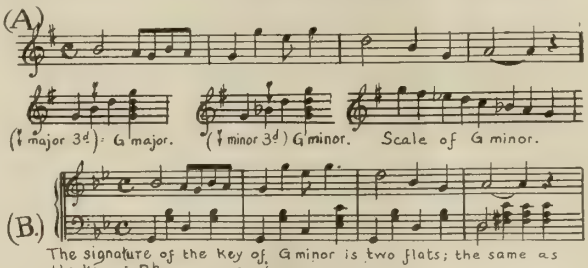
Ex. 32.

this. The chord of "C" is shown first in its original form. (In the first measure.) Then the same chord is shown in six different positions. These are called "inversions." Now you will notice that the same identical notes (C, E and G) are used to make the chord, no matter in what position it may appear. And no matter what the position may be, you should be able to reduce it to its original form—that is, you should be able to recognize it as a chord of C, and think of it in its original position. (As shown in the first measure, Exercise 32.) And this shows you the *third*—either major or minor, as the case may be. Of course, when you are playing from music, the signature shows you the *key*, which is the same as the *key-note*. And this note is the foundation on which the key is laid. For example, if you are playing in the key of "G," you know "G" is the key-note and also the foundation note of the chord of G. Its third (counting upward) must be the note "B"—a major third. To change to a minor (G minor) we know we must begin by lowering this third a half tone—making it B flat. We cannot spare the space to give you all the minor scales—your piano studies must include all these, but an example is offered illustrating a well-known air in G major and the same transposed to G minor. (See Example 33.)

The first line ("A") shows the melody "Way Down Upon the Suanee River" written in the key of G major. Beneath this are three examples showing the chord of G major (arrow indicates the major 3d), the chord of G minor (arrow indicates minor 3d), and the scale in the key of G minor. The last example (letter B) shows the same melody ("Way Down Upon the Suanee River") written in the key of G minor. You will notice that the signature of this key (two flats) is the same as the signature of B flat.

While on this subject it may not be out of place to show why the flats or sharps in the signature must occupy the places they do upon the staff, and why they indicate the key.

To begin with, we must remember that a diatonic scale—no matter what the key—must have an interval of only half a tone between the third and fourth notes, and between the seventh and eighth notes. All



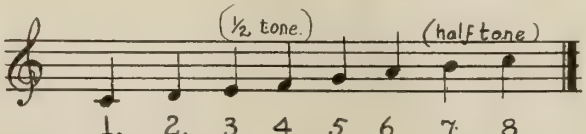
Ex. 33.

the other intervals are a whole tone. Write the scale of C and number each note as in Example 34.

Observe:

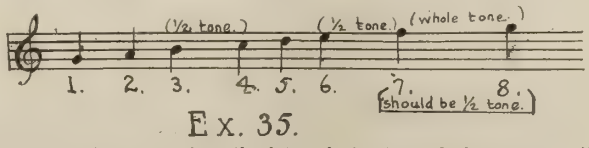
From 1 to 2 (C to D) is a whole tone.
From 2 to 3 (D to E) is a whole tone.
From 3 to 4 (E to F) is a *half* tone.
From 4 to 5 (F to G) is a whole tone.
From 5 to 6 (G to A) is a whole tone.
From 6 to 7 (A to B) is a whole tone.
From 7 to 8 (E to C) is a *half* tone.

It is only necessary to remember that the half-tone intervals occur between 3 and 4, and between 7 and 8. These intervals must hold good



Ex. 34

no matter what the key may be. Now let us write a diatonic scale beginning on the note "G," and number each note as in the last example. We now get a result like this: (See Example 35.)

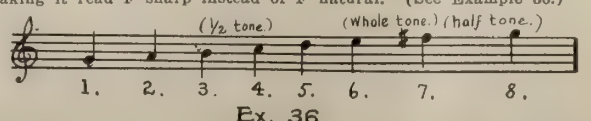


Ex. 35.

Let us test it and see how the intervals in the scale balance up with those in the numerals. Like this:

From 1 to 2 (G to A) is a whole tone; correct.
From 2 to 3 (A to B) is a whole tone; correct.
From 3 to 4 (B to C) is a *half* tone; correct.
From 4 to 5 (C to D) is a whole tone; correct.
From 5 to 6 (D to E) is a whole tone; correct.
From 6 to 7 (E to F) is a *half* tone; wrong. From 6 to 7 should be a *whole* tone.
From 7 to 8 (F to G) is a whole tone; wrong. From 7 to 8 should be but a *half* tone.

To correct this discrepancy between the intervals of the scale and those of the numerals, we will raise the seventh note (F) a half tone, making it read F sharp instead of F natural. (See Example 36.)



Ex. 36.

Now the scale of notes and the scale of numerals balance as they should. We find an interval of a whole tone between 6 and 7, and only a half-tone between 7 and 8. So you see F must be *sharp* in the key of G, but instead of writing a sharp before F whenever it occurs we simply place a sharp on the "F" line at the beginning of the piece, and say that it holds good throughout. That is why *one* sharp is the signature of the key of G.

Write a scale beginning on F natural, and number each note as

before. We find that between 3 and 4 (A and B natural) there is a whole tone when there should be but a half; and between 4 and 5 (B and C) there is but a half tone when there should be a whole tone between 4 and 5. We can correct this by placing a flat before B natural (4), which will now make these intervals read:

From 3 to 4 (B flat to C) is a a half tone; correct.

From 4 to 5 (B flat to C) is a whole tone; correct.

The other intervals in this scale will balance up correctly between the notes and numerals, showing that the only change necessary to make them match is to lower "4" (B natural) a half tone, making it read "B flat." As B must always be played *flat* in the key of F, this flat is placed on the middle line "B," and is understood to hold good all through the piece (or until otherwise indicated by a change of signature). And that is why one flat in the signature indicates the key of "F."

Try a few exercises for yourself, beginning your scale on any note, and place the numbers below as in the examples given above. You will find that a scale beginning on "D" will require a sharp before F and another before C in order to bring the half-tone intervals where they belong—that is, between 3 and 4, and between 7 and 8. And for this reason the key of D is indicated by two sharps in the signature—one placed before F and the other before C.

A scale beginning on "A" requires a sharp placed before F, C and G. A scale beginning on B flat must of course have a flat before B; that is the note you start with. But in addition to this, you will find it necessary to place a flat before "4" (E natural) to bring that interval between 3 and 4 down to a half-tone interval as it should be.

If you will read this carefully and practice it faithfully and intelligently you need never be bothered with "wondering what the key is." You will know. And you will not have to be told how to "change from a major to a minor"; you'll know that, too.

But you must practice. There is no way of feeding these things to one so he can imbibe them without work. If a fellow really wants to know, a fellow must work and practice.

And what has all this got to do with improvising, you may ask. I must answer: "Very little." But questions which seemed to be sincere were asked which showed a total ignorance of scale building and chord building, and which I have tried to answer as briefly and clearly as I can. These essentials must be understood before we can read intelligently about improvising.

Musical Setting for "The Cycle of Fate."

Released April 3, by the V-L-S-E, Inc.

Suggestions Prepared by S. M. Berg.

By special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of V-L-S-E films the following suggestions for an accompaniment to "The Cycle of Fate" were prepared by Mr. Berg, who is associated with the Photoplay Department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-titles (marked T) or by a described action (marked D).

The story opens in a seaside village where Maybelle, whose husband has just been drowned, dies of grief after giving birth to twins, a boy and a girl, who both have a peculiar birthmark on the hand. Twenty years later Joe, having run away from his grandfather, is now the leader of a city gang. His sister is enticed away from home by another gangster, but Joe, recognizing the scar on her hand, saves her. Joe's sweetheart, a consumptive, begs him to leave his life of crime, and the story closes when the two leave the city behind for a healthier climate.

Note particularly: Few bars wedding march 4, Water effects from opening to 15, Scene of dancing in restaurant from 18 to 29, Agitatos and misterioso as suggested in the cue sheet.

The THEME selected is "My Beloved Queen"—Rose.

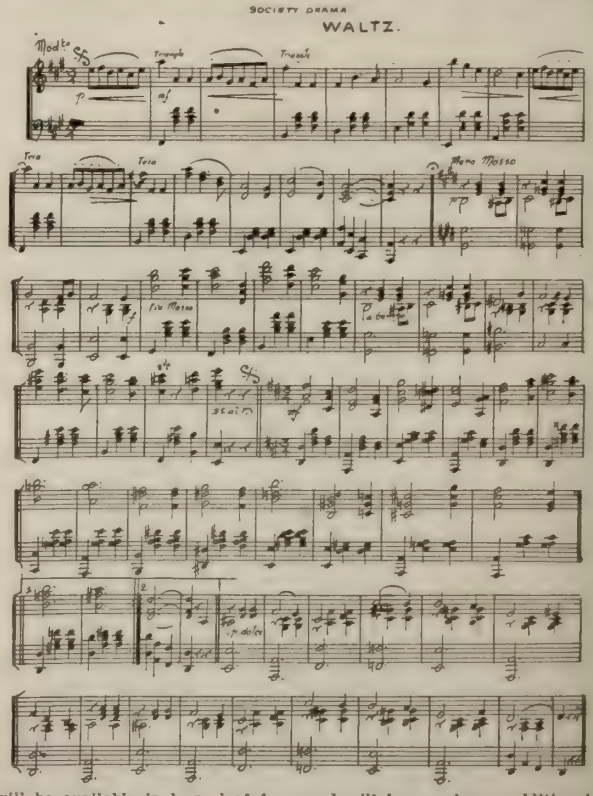
Time schedule: five reels (about 4,750 feet), 71½ minutes.

Time.		*Sub-titles or Descriptive Cues.*	*Music.*
0	D	Opening.	My Beloved Queen—Rose. (Andante cantabile.) (Theme.)
3	T	"Got a chew?"	Debutante Waltzes—Herbert.
4	T	—and then.	Few bars wedding march.
4½	T	Three months later.	Continue: Debutante Waltzes.
5½	T	Six months of endless waiting.	Repeat: My Beloved Queen. (Theme.)
6¼	T	What the waves told.	Avatina—Bohm. (Moderato assai.)
8	T	In port.	
9½	D	When Maybelle drops lamp.	* Dramatic Allegro No. 1.
10¼	T	"And in the meantime." (Waves dashing on rocks.)	Visions—Tchaikowsky. (Andante.)
13½	T	The morning's tide.	
15	T	Eight years have passed.	Les Idoles—Allier. (Valse lento.)
17¼	T	Fourteen years later.	
18¾	T	Sid Aldrich, who lives by his wit.	The Trombone Man—Hill. (Two-step.)
21¼	T	Bill's place.	The Primrose Way—Edwards. (Two-step.)
23	T	Gallery Gods.	In a Hurry—Frimi. (Allegro 2-4.)
25¾	T	After the show.	Repeat: My Beloved Queen. (Theme.)
26¾	D	When the crook draws gun.	* Hurry No. 1.
29	D	When detective raps on door.	* Misterioso No. 1.
31½	T	The next morning.	Florindo—Burgmein. (Allegretto vivace.)
35	T	"Only a flesh wound."	
36	T	Convalescent.	Repeat: My Beloved Queen. (Theme.)
38¾	T	"Dr. Barton says your case is serious."	Rosaura—Burgmein. (Andante sostenuto.)
41½	T	No evidence to convict.	
43	T	"He has arranger a dinner."	Destiny Waltz—Baynes.
45	T	"To the future Mrs. Aldrich."	
47¼	D	When Aldrich leaves dining room.	Le Retour—Bizet. (Allegro vivace.)
48	D	Telephone bell.	
49	T	"Watch that skirt."	
50¾	D	When Joe sees scar on girl's hand.	Repeat: My Beloved Queen. (Theme.)
52½	T	The worm turns.	* Hurry No. 3.
54	D	When the boss calls his gang.	* Furioso No. 2.
56¼	T	Dr. Barton hears Mabel's story.	Repeat: My Beloved Queen. (Theme.)
57¾	T	Shopping.	Vanity Caprice—Jackson. (Allegro, ma non troppo.)
59¼	T	The gang in a spirit of revenge.	
61¾	T	Eight-thirty.	* Misterioso No. 2.
63	T	On the same street.	
63¾	T	"It's a frame-up, Treem."	* Agitato No. 2.
65	D	When Joe rolls cigarette.	
67	D	When Joe climbs up porch.	* Agitato No. 1.
68½	D	Shots.	
70	T	Knowing of Red's plans.	Repeat: By Beloved Queen. (Theme.)
71	T	"Beat it, Red."	
71½	T	The End.	

NOTE—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 536.

Original Compositions for the Picture Theater.

We have arranged with Mr. W. C. Simon to print a page of original composition in this reduced style at certain intervals. The following score is an original composition—the fifth of a series of ten or twelve numbers which will be suitable for certain styles of dramatic subjects under the general classification of society dramas. The complete sets



will be available in loose leaf form and will be a welcome addition to the music libraries of orchestra leaders.

Mr. Simon is prepared to undertake original musical compositions or adaptations for any production or special occasion and may be addressed in care of the Moving Picture World. If any readers of this department desire any special set or series for moving picture work, we will arrange with Mr. Simon for publication as above.

The Motion Picture Exhibitor

OFFER EXHIBITORS INTEREST IN TRADE SHOW.

Board of Trade Directors Make Proposition of a Quarter of the Profits of Exposition.

THE Directors of the Motion Picture Board of Trade of America met Thursday, March 21, to consider matters of importance in connection with the First National Motion Picture Exposition at Madison Square Garden May 6, 1916. Present were: J. Stuart Blackton, Robert H. Cochrane, Nicholas Power, J. E. Brulatour, Walter W. Irwin, P. A. Powers, S. L. Rothapfel, Wm. A. Johnson and J. W. Binder, Harry Cochrane general manager of Madison Square Garden, reported through the executive secretary that there was no doubt of the great success of the exposition with the public. "The exposition will have the greatest drawing power of any ever held here," Mr. Cochrane said. "It will be a real exposition of the motion picture industry and art at the same time will have the greatest entertainment value possible for the American people."

A special committee made up of Messrs. Irwin, Johnson, Rothapfel and Power reported on a proposition from the Motion Picture Exhibitors' League of America in reference to the exposition. This proposition was that the net profits of the exposition should be divided as follows: 25 per cent. to the Motion Picture Board of Trade of America, 25 per cent. to the Motion Picture Exhibitors' League of America, and 50 per cent. placed in a fund to be administered by a committee of six—three from the Board of Trade and three from the Exhibitors' League.

The proposition as submitted was voted down. Thereupon J. W. Binder, executive secretary of the Board, introduced a resolution renewing the boards' original offer to set aside 25 per cent. of the net profits of the trade show for the benefit of the Motion Picture Exhibitors' League. The resolution was adopted.

The resolution provided for the appointment by the Exhibitors' League of a committee of three to co-operate with the Board of Trade is making the exposition a success. It provided also for the appointment of a committee by the Motion Picture Exhibitors' League of America which shall confer with the Board of Trade to secure unity of action of the two bodies in combating censorship and other Legislative evils. The resolution reads:

Whereas, the members of the Motion Picture Exhibitors' League have cordially co-operated with the Motion Picture Board of Trade of America, Inc., in fighting censorship and in solving other problems, incident to the industry at large, and,

Whereas, the Motion Picture Board of Trade of America, Inc., desires to make due and proper recognition to this splendid co-operation, therefore be it

Resolved, that the Motion Picture Board of Trade of America, Inc., hereby renews, its offer to the National Organization of the Motion Picture Exhibitors' League of America to share with the latter organization the net profits that may accrue to the Board of Trade from the trade show to be held at Madison Square Garden, New York City, from May 6 to May 13, inclusive, on the following basis: Twenty-five per cent. of the net profits as above described to be paid to the treasurer of the Motion Picture Exhibitors' League of America within sixty days after the close of the trade show without condition, other than that the money be used in extending the Motion Picture Exhibitors' League of America and in co-operating with the Board of Trade in its fight abainst censorship, whether Federal, State or Municipal.

Resolved, further, that the Motion Picture Exhibitors' League of America be invited to appoint a committee of three to represent the National Organization of the Motion Picture Exhibitors' League of America in its relations with the Motion Picture Board of Trade of America, Inc., prior to, during the trade show and until the money above described shall have been paid to the treasurer of the Motion Picture Exhibitors' League of America as hereinafter provided for. The name of the Motion Picture Exhibitors' League shall be printed on all advertising matter relating to the trade show to be issued hereafter in as prominent a place and as large type as are the names of the Motion Picture Board of Trade of America and Madison Square Garden.

Resolved, further, that the Motion Picture Exhibitors' League of America be invited to appoint an additional committee to confer with the executive committee of the Motion Picture Board of Trade of America, Inc., and secure unity of action of the two bodies in combating censorship and other legislative evils.

It was announced yesterday that Samuel L. Rothapfel, vice president and general manager of the new Rialto Theater Company will direct the artistic feature of the exposition. He will be in charge of the "grandaddy of all motion picture shows" in the Garden and will introduce features of music, decoration and entertainment never before attempted in so large a hall.

EXHIBITORS ANNOUNCE TRADE SHOW.

New York Local No. 1, Motion Picture Exhibitors League of America, announces that final arrangements have been completed for its third annual exposition, which will be held in Grand Central Palace May 1 to 6 next. Many striking innovations are promised. Lee A. Ochs, president of the exhibitors organization, said that behind the show would be the same executive capacity that carried to success its predecessors.

"The number of unsolicited contracts already in hand proves conclusively that the industry at large, including manufacturers, exchanges and supply and accessory men, are indorsing the show," added Mr. Ochs.

SAN FRANCISCO LEAGUE REORGANIZED.

Impending Questions Compel Exhibitors to Get Together—Local Censorship Threatened.

An enthusiastic meeting of exhibitors of San Francisco and suburban cities was held in the assembly hall of the Pacific Building on March 23, about eighty being present, and a reorganization of the local league, which has been dormant for a long time, was decided upon. Former State President H. L. Beach, of the Lorin and Strand theaters, Berkeley, presided at the meeting, and a large amount of business of an urgent character was transacted. A committee was named to draw up suitable by-laws, another to act upon the censorship question and a third to confer with exchanges in regard to the payment-in-advance rule for service, shortly to be placed into effect. It was decided to admit as members all exhibitors securing service from local exchanges, thus taking in considerably more than one-half the state. Mr. McCullough, of the Polk theater, was elected temporary chairman, and S. C. Martenstein, temporary secretary.

A number of very urgent matters have led to the reorganization of the local league, included in these being the pay-in-advance plan for service, labor troubles and local censorship agitation. Opinion is divided on the new payment plan of the local exchanges, but as a rule those who attended the meeting were not in favor of the scheme as proposed to them, expressing the belief that there were other means of minimizing the losses complained of by exchangemen.

It developed at the meeting that the operators were preparing to ask for a new wage scale of $6 for an eight-hour day and $5 for a six-hour day. The Janitors' Union has also come forward with a demand that union janitors be employed in all houses where there is a union operator employed. The announcement was made that the San Francisco Labor Council had acted favorably on a resolution for impressing upon the Board of Supervisors the need for more drastic regulations regarding standing room in theaters. As there have been no accidents in theaters, and the present ordinances cover the matter thoroughly, exhibitors are at a loss to ascribe a cause for this action.

The local censorship problem was discussed at some length and it was agreed that immediate action was necessary to prevent the passage of legislation that would be a decided menace to the business. A few months ago there was a strong agitation against censorship, with the press taking an active part in the campaign, and it was believed that the present system would be abolished. While exhibitors and exchangemen have been resting on their oars, members of a number of women's clubs and other organizations have been at work and a measure which will be considered shortly by the Board of Supervisors has been drawn up. This

proposed ordinance provides for a Board of Censorship of nine members, four of which shall be women, and has so many prohibitive clauses attached to it that but few pictures of the kind now being produced could be shown here. Learning of this proposed measure, D. W. Griffith, of Los Angeles, sent a personal representative in W. E. Keefe, who was here several months ago with "The Clansman," and Mr. Keefe was one of the speakers at the meeting of exhibitors. He will remain here until the Board of Supervisors take action on the censorship ordinance.

NEW BROOKLYN EXHIBITORS' ORGANIZATION.

After Three Meetings Thirty-seven Representative Theaters Are Enrolled—Members Enthusiastic.

THE ease with which bills imposing censorship on New York State can be pushed out of committee is one of the reasons for the organization of the Associated Motion Picture Exhibitors of Brooklyn. After three meetings, on consecutive Monday evenings following business hours, the heads of thirty-seven representative theaters have enrolled their houses. The association aims to advance the interests of the exhibitors of Brooklyn generally, to combat laws and bills hostile to the industry, and to co-operate with other agencies.

The temporary officers are William Brandt, New Albany Theater, president; Louis Levine, Regent, first vice-president; William Hollander, Old Post Office, second vice-president; David Lesselbaum, Miller, secretary; Julian Loeb, Sumner, treasurer; Michael Glynn, Century, sergeant-at-arms. At present the organization is unaffiliated with the state league, although the question of joining the divisional body undoubtedly will be taken up later. The meetings thus far held have been marked by enthusiasm and the indications are the new association will become a strong local; Mr. Brandt believes it will develop into the strongest in the country.

The following theaters have been enrolled: New Albany, Marcy, Century, Alhambra, Nostrand, Cleveland, Paramount, Old Post Office, Throop, Classic, Kingston, Mt. Morris, Park, Miller, Vermont, New Singer, Broadway Lyceum, Globe, Marathon, Duffield, Oxford, Norwood, Levine's Miller, Montauk, Foster's Globe, Sumner, Fulton Auditorium, Sheridan, T. N. F., Flatbush; Concord, Colonade, Regent, Kermans, Garden, Powell, Whitney and Parkway.

PRIZES FOR BLUEBIRD MANAGERS.

General Manager M. H. Hoffman, of Bluebird Photoplays, begins with the current week a contest among branch managers for substantial prizes to be allotted on the basis of the greatest amount of profit, greatest amount of business increase and best showing in collections for every four weeks as compared with the preceding four weeks.

Good watches will be the prizes, but when a manager has captured a "yellow super" he will not be needlessly loaded down with timepieces. He will be presented with $100 in cash, and if one manager goes on repeatedly corralling the first prize for as many as five times his annual salary wil be increased $1,000.

LESTER CUNEO RETURNS TO SCREEN.

Lester Cuneo, who formerly played the heavy leads in Metro features with Francis X. Bushman and who gave up motion pictures recently to take up a banking career in Chicago, has again returned to pictures and will be seen with Harold Lockwood and May Allison in "The Come-Back," a forthcoming Quality Metro five-part production. Mr. Cuneo has been working before the camera for more than eight years, but during that entire time an uncle in Chicago has been trying to prevail upon him to take up a business career with him in a banking institution where he is first vice-president.

PATCH GIVES "NE'ER-DO-WELL" SPECTACULAR INTRODUCTION.

"The Ne'er-Do-Well," the big V-L-S-E ten-reel production filmed from Rex Beach's famous novel, had its initial showing at the Pitt theater, Pittsburgh, Pa., on March 27 and proved a drawing magnet of tremendous power.

The admission prices ranged from twenty-five cents to a dollar, and the entire house sold out in advance, with the result that one of the largest and most enthusiastic audiences which ever filled the theater was on hand. William Moore Patch, managing director of the Pitt, may be said to have established a new record for himself in the elaborate framing he provided for this picture.

National Board Changes its Name

In Response to Public Opinion, It Eliminates the Word "Censorship" from Title.

THE National Board of Censorship of Motion Pictures will hereafter be known as the National Board of Review of Motion Pictures. The new name is a more accurate indication of the nature of the Board's work; because the word "censorship" implies a type of official control and supervision that is deeply repugnant to the American ideal of free speech. The National Board believes in the free expression of ideas in the press, the theater and the motion picture. It has come to the point where it would rather go out of existence than seem to stand for the kind of bureaucratic blue pencil that works in secret and enforces its decisions on the public without ever giving the public a chance to decide for itself.

The power of the board lies in the fact that it represents public opinion. Its 240 members, serving voluntarily and without pay, come from all walks of life. Their standards of review are drawn not only from their own wide experience, but from constant correspondence with motion picture exhibitors and the motion picture public all over the country. It has over 700 persons on its regular list of correspondents and works with a National Advisory Committee of nearly one hundred made up of prominent men and women in every state of the Union. This crystalization of public opinion has incalculable weight with picture producers because the producers have to give the public what it wants or go out of business. They know that any Board that can look at their pictures, uninfluenced by their own close interest and enthusiasm, and serve as a test of the public's reaction on films, is the greatest help to them. That is why they voluntarily submit their films to the National Board and agree to abide by its decisions.

The board exercises its greatest power through its weekly official bulletin to picture exhibitors and city officials throughout the country. Innumerable towns and cities have given up their local censoring committees and accepted the official advices of the National Board, because they have found that the board represents in its decisions the average desire for a clean treatment of moral and social questions without the prejudices that are so apt to govern the views of a small local group. Among the scores of cities that have adopted the findings of The National Board as a guide to the pictures suitable to be shown in their theaters are New York, Boston, Los Angeles, Duluth, Minneapolis, Spokane and Providence. All the leading cities of the country are maintaining active co-operative relations with the National Board, depending upon its official advices as the best expression of public opinion.

The work of the board will continue to be what it has been—to formulate and express public opinion on motion pictures, review pictures for manufacturers with recommendation for changes and eliminations, and keep the country through local officials and exhibitors in touch on the motion pictures generally. It does not pretent that its decisions will satisfy every individual, because these decisions are founded on principle and carefully formulated standards that cannot take into account personal and local prejudice.

The word "censorship" was incorporated in the title of the Board at its organization in 1909 against the wishes of some of its founders, but in deference to the wishes of prominent exhibitors and citizens. One of the executive officers of the board in speaking of the change in the title of the organization, added:

"An interesting difference is shown between the attitude of some of the executive officers in the film industry and the leading motion picture directors. The former frequently look upon the National Board as an evil to be endured if necessary. The latter regard the board as an active cooperative agent assisting them in interpreting public opinion. They realize that if the industry is to continue to prosper in the future as in the past it must keep attuned to public opinion. If a motion picture meets with disapproval throughout the country it is the director responsible for the picture whose reputation suffers. It is the hope of the board to some day maintain a representative in the motion picture studios in and around Los Angeles who will receive constant reports from the head office and discuss questions of importance with the producing directors. That the directors appreciate the work of the National Board is indicated by the correspondence received in our office asking for advice as to the probable reaction of the public on this or that situation regarding which they may be doubtful."

Universal Backs Auto Race

Drivers at Sheepshead Bay Will Compete for Costly Cup and $10,000 in Cash Prizes.

THE Universal Company has scored a publicity "beat" of the first importance in becoming the dominant power behind what promises to be the greatest automobile sporting event in the east during the coming season, a Twenty-four Hour Stock Chassis contest on the Sheepshead Bay Speedway, June 16 and 17. The race will be controlled by the Trade Racing Association, Inc., according to the rules and with the sanction of the A. A. A. Contest Board, the trophy being presented by the Universal Company under the following deed of gift:

The Universal Trophy.

"I, Carl Laemmle, president of the Universal Film Manufacturing Company, do hereby donate to the Trade Racing Association, Inc., a trophy for Twenty-four Hour Stock Chassis Automobile Contests, to be contested for with the following provisions:

"The trophy shall be known as the 'Universal Film Trophy'; it shall be competed for by motor cars as defined in the rules of the American Automobile Association as 'stock chassis' and shall be contested for through a period of five years in twenty-four hour contests only.

"The cup shall be loaned after each contest to the entrant whose car finished first in the competition; said entrant to retain possession of same until the next succeeding event is held, or until such time preceding the event as in the judgment of the A. A. A., it should be called for to insure its delivery to the next winning competitor.

"Permanent possession of the said trophy, after the time limit here above-named, shall vest in the entrant having the highest total points, in accordance with the following scale:

First position each contest			.....	20 points
Second	"	"	"	.....15 "
Third	"	"	"	.....12 "
Fourth	"	"	"	.....10 "
Fifth	"	"	"	..... 8 "
Sixth	"	"	"	..... 7 "
Seventh	"	"	"	..... 6 "
Eighth	"	"	"	..... 5 "
Ninth	"	"	"	..... 4 "
Tenth	"	"	"	..... 3 "

"Qualification of cars to compete for this trophy to be determined by the Trade Racing Association, Inc."

The cup, manufactured by Black, Starr & Frost, from a design furnished by H. H. Van Loan, of the Universal Company, is of solid silver, standing thirty-six inches high on an onyx base. It is said to be by far the most expensive trophy ever offered for an automobile contest. As may be noted in the accompanying illustration, Mr. Van Loan's design is a clever adaptation of the Universal trade mark, with the ring of Saturn made to resemble a track for speeding cars. Supplementing the trophy as an inducement, are cash prizes totaling $10,000, assuring the interest of the foremost automobile manufacturers and drivers in the country.

The Universal Company will provide facilities for the taking of motion pictures of all the entries, which will be displayed in the theaters supplied by this concern. President Laemmle has promised the full co-operation of his publicity and scenario departments, also considerable space in the Animated Weekly. According to present plans a five-reel drama will be constructed around the race.

Mr. Van Loan, who has handled the negotiations with the Trade Racing Association, believes that the contest will result in an unprecedented amount of general publicity for Universal and for exhibitors using the pictures.

BUILDS ESCALATOR FOR KLEINE'S "MUSTY SUFFER."

The Kleine studios had another evidence of the "increased cost of living" for film manufacturers last week when an entire escalator was constructed in the big Bronx studio. Property men visited elevator and escalator factories for three weeks prior to the building of the set in the hope of finding a good "used" one warranted not to break down at critical moments. There was no such thing in stock, and no one in the business could guarantee to build a practical escalator guaranteed to work within the limitations of a moving picture stage. Accordingly the Kleine property men purchased chains, shafting, pulleys, hangers, lifts and belting in addition to much lumber, steel cross bars and angle irons.

Scene Showing Escalator.

When ready for business the escalator consisted of more than seven thousand separate parts including chain links, bolts, lifts, sprocket wheels, etc. Each part required separate hand attention such as bolting each lift to each link of chain. It is propelled by a 5 horse power electric motor and the little room beneath it makes a complete power house with rheostats, switches, wires, brakes, shafting and counter shafting.

The escalator is part of a gigantic set representing a complete penny arcade. The lighting of an interior of this size was a considerable problem in itself, requiring sixty banks of Cooper Hewitt lamps, eight lamps to a bank, making four hundred eighty tubes or lamps in all. It has been stated that the lighting system required an investment of many thousands of dollars.

KLEINE BOOKING OFFICES MOVE.

Last week held a moving day for George Kleine's Forty-second street rental offices when the entire organization, formerly located at 226 West Forty-second street, removed to its home in the new film building at Forty-ninth street and Seventh avenue. This change of address was made necessary by the increasing demand for a more centrally-located exchange and anticipations of great activity with the Billie Burke Serial. The new offices cover approximately thirty thousand square feet of space in this latest and most modern of structures. The quarters have been so laid out that the utmost in speed and accessibility is obtained. Film and poster departments are now maintained on the same floor with the booking offices so that the exhibitor is put to a minimum of inconvenience in completing his whole errand.

The new Godfrey Building was especially constructed for the film interests of Manhattan, and is so designed as to afford every possible requirement even to the installation of special high speed elevators for poster and film boys.

DE CORDOVA TO ASSIST WITH METRO.

Leander de Cordova, one of the best known young men in the theatrical profession, both as an actor and manager, and who recently turned his talents to motion pictures, has been made an assistant director at the Rolfe-Metro studio, and will be associated with Charles Horan. Mr. de Cordova's long experience as a director of stage productions qualifies him for the place he has taken: He has directed and managed stock companies in a dozen cities, and is thoroughly conversant with the technique of the stage. He knows also how to get results from players.

Routing Film Service

A Railroad Man Points Out a Possible Remedy for an Evil from Which Many Exhibitors Suffer.

By Epes Winthrop Sargent.

WRITING from a western city, a former railroad man touches upon a matter from which practically every exhibitor has suffered at one time or another and points out a possible remedy. This writer, H. E. Gardner, has been in the express service in every capacity from pushing a truck to auditing accounts, including six years as messenger in Kansas, Missouri, Oklahoma, Texas, Colorado and New Mexico. He knows what can be done, because he has done it, and his comment is authoritative. His work now takes him over the roads frequently and, being a picture fan, he has come to know many exhibitors and their employees. He says:

Having a speaking acquaintance with nearly all the managers and many of the employees in the local theaters, one of the former being a very warm personal friend, I have had ample opportunity to observe the wasteful results of the errors in shipping, mailing, booking, routing, etc., which are of frequent occurrence and are almost invariably chargeable to the exchange. Errors that are costly to both exhibitor and exchange, out of all proportion to the cost of the service.

Going into details, he gives an actual case and offers a suggestion. In part he writes:

An exhibitor, for instance, desires a certain film for a special occasion. He receives notice that it is booked, followed four days later by advice that film cannot reach him till 3 p. m. of the date booked. This means loss of two hours of a matinee that promises to be a big one.

The film arrives as per schedule, accompanied by the posters; no paper up till show is started. After learning where film was shipped from or, rather, where last shown and the route used, the exhibitor finds he could just as well have had the film at 5 a. m. instead of 3 p. m., if another route and express company had been used.

Net result: Somebody loses money through the exchange man's ignorance of available transportation facilities.

I have seen many other instances within the past few months. In one, the film did not arrive at all; in another, it arrived at 8 p. m., seven hours late for the opening show, although the shipping point was only 75 miles away, and eight earlier trains available.

In very few cases, it seems, are the express companies liable.

Now, it is not enough to locate the liability. It makes no difference whether it is the fault of the exchange, the exhibitor or the express company. The point is this: Every time a show waits on films, or another film than the one advertised is shown, or advertising matter is delayed, it means more or less loss of patronage.

Money diverted from the industry in this way is forever lost.

Furthermore, the loss of revenue is not the only item to be considered. The telegraph and telephone tolls wasted every day because of lack of knowledge and proper training and attention in the shipping department must reach an enormous sum. Probably, that is the largest steady "leak" in the entire business.

And the worst of it is the exchange managers don't seem to grasp the importance of prompt service. They turn over to callow youths at $12 or $15 per week, business which they have paid traveling men several times that amount to get.

What percentage of film salesmen do you suppose call upon the express agents who deliver their goods, and inquire into the service and facilities? How many bookers and shippers in the exchanges personally keep posted on train connections know how many hours distant is each customer, and whether the early train or the later one makes the best time and connection on certain traffic?

And, most important of all, how many shippers furnish the exhibitors detailed instruction for returning or forwarding films, designating the express company, route, number and time of train, transfer point, etc? This may sound cumbersome and unnecessary, but I believe films should be handled as a dispatcher handles trains; that is, the exchange should be posted on where every film is every hour that it is away from the office. And it is not so difficult with proper organization. It would mean a higher first cost of labor and equipment, but the saving in claims, damages, lost revenue, telegraph and telephone tolls, etc., would offset the increased cost many times over. Also, it helps hold the business.

Such handling would increase the earning capacity of "first run" and other valuable films by permitting closer booking and eliminating many idle dates now wasted in transportation, for want of familiarity with transportation facilities. A man with the knowledge and proper training in railroad and express work, and a cultivated acquaintance among the workers in both lines could readily arrange to be promptly notified of serious accidents or delays such as washouts, blockades, wrecks, etc., and thus avoid many claims for loss of revenue to the exhibitor. With the work properly organized and recorded in his own office, the film dispatcher would know in a moment just what films were likely to be delayed by any such accident, and steps to supply the emergency could be taken immediately.

Of course there are some exchange managers, like Tom North, for instance, who go to extreme measures, when necessary, to deliver their product, but this letter represents conditions as they are in a majority of exchanges. Probably no system is more completely developed than that of the United States Post Office Department. A letter mailed at a certain station in New York City, at eleven o'clock, will be sent to the New York Central for transmission. A letter dropped ten minutes later may be sent over the Pennsylvania. Railway mail clerks are required to keep time tables in their heads and distribute train mail to make the most advantageous connections. They must know that while a train over one road leaves ten minutes ahead of a train on a rival road that the latter will reach a distant point twenty minutes ahead of the former. No excuses are accepted. They must remember and failure to do so is held against them.

It is much the same in the express service, but in most exchanges an inexperienced shipping clerk will be content to deliver the films to some express company reaching the point of destination without inquiry as to the first train out. As Mr. Gardner points out, a cheap clerk is permitted to nullify the efforts of several high priced salesmen. He points out the remedy. It may not always be feasible to employ a high salaried shipping clerk, but at least the office can keep in touch with schedules and route film by the most direct trains and, where the first exhibitor is to ship to another, provide him with explicit directions that the film is to be shipped on a train over a certain road leaving at a stated hour; perhaps such a form as this might be employed:

Mr..... Date line.
Address.
The subject.

Left in the Lurch.

booked with you for *April* 21-22 should arrive *April* 21 on the 10:15 *A. M.* train from the *Kozy* theater, *Hammond, Ia.*, via *Wells-Fargo*. Please ship to the *Empress* theater, *Johnstown, Ia.*, on the 9:23 *A. M.* via *Wells-Fargo* Express. *April* 23. Service First Exchange..

The matter in italics is the only part to be filled in. By making out a set of slips to cover the journey of the reels until they again return to the exchange, the clerical work would be slight and the advantage enormous if the work is done intelligently.

Many commercial companies now maintain an expert railroad man in their shipping department even where delay is far less important than is the case with material intended for public exhibition.

Edith Reeves

A LINEAL descendant of the great William Penn and a real Daughter of the American Revolution made her debut in Triangle picture plays March 19. Although Frank Mills is starred in "The Moral Fabric," the Ince feature in which Miss Edith Reeves appears, advance views of the picture indicate that the film novice is not far from big type for herself. She drifted into the pictures like a lot of others, through her striking beauty.

Edith Reeves.

When Thomas H. Ince saw her, he remarked her striking appearance but expressed doubt as to her ability to get her blonde beauty over with the camera. But Miss Reeves did it in "The Moral Fabric" and also showed that blondes may have considerable dramatic ability. In the new Ince feature Miss Reeves plays to the life the woman who leaves her husband for the leader of a literary cult, later regrets her action and eagerly listens when her former husband fills her ears with the same kind of twaddle that lost her to him. She throws herself at his head but he spurns her, his revenge complete in the knowledge that he has ruined her life as she ruined his. As may be judged from the telling, the role is full of opportunities. Miss Reeves is said to take full advantage of them.

In her brief stage career the coming star, beginning with a musical organization and playing occasional engagements in vaudeville, has supported Henrietta Crosman, William Collier and other prominent stars and has had principal roles in George Ade's "Just Out of College" and "The Man of the Hour."

P. A. POWERS RETURNS TO NEW YORK.

P. A. Powers, treasurer of the Universal Film Manufacturing Company, has returned to New York after several weeks' stay at Universal City, expressing regret that he was unable to remain longer in the land of sunshine and flowers. Powers declared his gratification over the work being done at the big film plant of his company, and while in California suggested a number of enlargements of the present plant to General Manager Davis.

Paramount Program

Offers a Mary Pickford Feature With a Burton Holmes Travel Picture and Some Bray Cartoons With Other Novelties.

HEADING the notable program released through the Paramount Pictures Corporation for the week of April 17 are "The Eternal Grind," another Mary Pickford triumph in five reels, and "The Innocent Lie," also a five-reel picture, in which Valentine Grant will be featured. Both are productions of the Famous Players Film Company. Paramount audiences will have an opportunity on Monday to see the highest-salaried actress in the world playing the role of the overworked little slave of the factories. It is considered one of her finest impersonations. Miss Pickford will have the support of an excellent cast. "The Innocent Lie" is a Thursday release.

The three single-reel releases on the same program for the week of April 17 will be the Paramount-Burton Holmes Travel-Picture, "Up and Down the Pasig River; the Filipino Thames," a new and remarkable series of films in the Paramount Pictograph, and the Paramount-Bray Animated Cartoon, "Farmer Al Falfa's Scientific Dairy Farm."

Those who travel with Burton Holmes in the eleventh release of his Travel-Pictures go boating up and down the Pasig River, which is to Manila what the Thames is to London. They are shown the shipping in the heart of Manila, the lovely suburban residences and native "shacks," and the lovely tropical shores of this stream in the Orient. Dozens of water buffalo—which do the work of the oxen or horses in the rice fields of the Philippines—bathe along the Pasig shores with only their heads visible above the water. Cavalry from Fort McKinley go riding past. Mr. Holmes wends his way under the bridges of Manila, both old and new, and points out the Cascos, upon which generations of natives are born and raised, conveying the cargoes of freight-bearing ships to the canals which penetrate into the city. Novelties abound everywhere along the Pasig from Laguna de Bay to the old lighthouse, as Burton Holmes shows it.

Films showing the comparative ease with which a hostile power might capture New York are contributel by the twelfth release of the Paramount Pictograph for this week to the cause of "Preparedness." An animated map made under the direction of Frederick Palmer, noted war expert, shows the point at which an enemy might land near Boston the capture of the Springfield Arsenal, the over-running of New England by hostile troops and the startegic moves leading to the capture of New York. Other Pictograph material includes more "Better Babies" propaganda; "The Hazards of Happifat," (Trickids Serial); another psychological test by Professor Hugo Munsterberg, and "The Old and New—No. 1 Candles to Electric Lights."

The new Paramount-Bray Animated Cartoon, released on Thursday of this week, has the usual number of laughs to a foot of film. The title is "Farmer Al Falfa's Scientific Dairy Farm." In this satire on scientific farming the old farmer is first seen in a jovial mood, smoking and drinking cocktails. By touching a button the picture is flashed to the other end of the wire by Al Falfa. A pastoral scene appears on the screen with placid cows and merry milk maids in the foreground. Al Falfa kisses each milk maid as she completes her task. A long pipe line is shown, also the method of pumping milk from a large reservoir to a creamery. Al Falfa has succumbed to the efficiency experts so that every inch of the pipe line is utilized. One part shaped like a "U" is converted into a swing for the children, another is tapped so that the infants in baby carriages may be supplied with milk, and a third serves for a roost in a chicken coop. In conclusion there is a touch of low comedy.

JAPANESE PLAYERS IN HORSLEY RELEASE.

Three players new to David Horsley productions have been included in the cast supporting Crane Wilbur in his next picture, "The Conscience of John David," which is to be released April 24 as a Mutual Masterpicture, de luxe edition. They are Japanese actors named Kuran Kotani, Sumi Yamamoto and Hana Tanaka.

Though the "Conscience of John David" is a play of America, the Japanese characters have important places in it, particularly the part for which Kuran Kotani is cast, and the engagement of such accomplished people as the Horsley newcomers have proved themselves to be is considered a stroke of good fortune.

Sydney Ainsworth

SYDNEY AINSWORTH is Dave Pollock, the villain in "The Strange Case of Mary Page," Essanay's fifteen-episode series. It was Pollock who started all the trouble and it was with his mysterious death the series began. Mary Page (Edna Mayo) is accused and Philip Langdon (Henry B. Walthall), her sweetheart, is the attorney who defends her. For fifteen weeks thereafter Ainsworth was compelled to arise from the dead daily and reenact the testimony of the witnesses in the famous trial.

Sydney Ainsworth.

Sydney Ainsworth was born in Manchester, England, coming to America with his parents when three years of age. They located at Madison, Wis., and he was educated in the public schools. Before old enough to enter the university he was enlisted to tour the state with the Haresfoot club at the State school, so successful was he in amateur theatricals. The Spanish war broke out and being a member of the National Guard he went South. On his return he made his professional stage debut in "The Little Minister" with Maude Adams, playing again with her in "Romeo and Juliet." He starred for three years on Broadway in "Arizona," and later joined Robert Edeson in "Soldiers of Fortune." "Strongheart," "Classmates," "The Call of the Wild," and "The Arab," were other of his Broadway productions. After appearing in stock in Cleveland and Milwaukee he joined Essanay in 1914, his greatest work being seen in "Graustark," "The White Sister," "In the Palace of the King," "The Misleading Lady," and "The Strange Case of Mary Page." He is a member of the Lambs Club.

OIL WELL SCENE IN LUBIN PICTURE.

The actual shooting of a real oil well will be one of the big scenes in "The Toilers," the new multiple-reel feature photoplay by Dr. Daniel Carson Goodman, in which Nance O'Neil is starred.

The theme of "The Toilers" is described as love, oil and money in equal parts. Edgar Lewis, who is directing the making of the photoplay for the Lubin Company, is an extremist in the matter of realism, and to put the aroma of petroleum into the picture, he took Miss O'Neil and her supporting principals to the Galloway oil fields near Franklin, Pennsylvania, where fifteen busy days were employed in unfolding the story of the camera amid shacks, derricks and tanks.

Several hundred extra people were required by Director Lewis and these places were enthusiastically filled by drillers, tool dressers, pumpers and other oil field types. The climax of realism, however, was achieved by the spectacular shooting of a well in the Two-Mile Run district.

LE GUERE STILL WITH METRO.

Contrary to published reports stating that George Le Guere had concluded his contract with the Metro company, and was open for other engagements, he will begin work on a new production shortly for the Metro program, which will be produced by the Rolfe Photoplays, Inc. Mr. Le Guere's contract calls for at least two more five part productions for Metro.

ALAN DALE'S DAUGHTER IN METRO PICTURE.

Margery Dale, the youngest daughter of Alan Dale, one of the foremost dramatic critics of the country, made her debut in motion pictures at the Popular Plays and Players studio in "The Scarlet Woman," with Mme. Petrova in the stellar role, and which will be an early release on the Metro program.

Horsley Roasts Promoters

Favors Measures to Drive Them from Field of Motion Pictures.

THE activities of unscrupulous wild cat motion picture promoters, whose vivid tales of the vast fortunes to be made in the film industry have been the means of mulcting a gullible public of considerable money, is a matter David Horsley believes warrants the immediate attention of serious-minded producers.

"There are a great many would-be promoters throughout the United States who combine a talking knowledge of the business with fairy stories of the immense fortunes that have been made in the business, and prey upon the outside public for the purpose of making money out of the investor instead of making it out of the business," says Mr. Horsley, "and not only the outside public suffers in consequence but the whole industry as well.

"Promoters of this type—men of no standing in the film business—have been known to approach outsiders with propositions to produce pictures at costs as high as a half million dollars and to promise in return profits up to a half million dollars. On the face of this it is apparent that the feat is impossible. Yet the public is cajoled into putting up its money, only to find later on the folly of the action.

"I have been asked before for advice in such cases and I have told my inquirers to avoid motion picture investments except in the stock of established companies who are active producers and who have marketing facilities and who can demonstrate the likelihood of their being money-makers by their past performances in that respect.

"The history of the business shows that the successful motion picture manufacturers have acted in the same manner as a farmer with good land. They have worked it themselves with their own capital and for their own benefit.

"The practices of wild cat promoters are injurious to producers doing business legitimately and to prevent the practices of such promoters I am in favor of a concerted effort on the part of the picture interests to eliminate him from the field."

Thomas Commerford

SHOWING surprising vitality for his years Thomas Commerford, Essanay character actor, is a subject for wonder at those studios. Although 61 years of age and more than 40 years an actor, he is still a boy at heart and is as active as the youngest member of the stock company. As the grandfather in "The Little Samaritan," featuring Joyce Fair, Essanay's 11 year-old star, he proves his prolonged youth by romping with the child as her pet dog.

Thomas Commerford.

Mr. Commerford attributes his good physical condition to the fact that he takes a walk of not less than three miles every morning before appearing at the studio. The shore of Lake Michigan, in warm weather or cold, is his favorite path.

He was born in New York, Aug. 1, 1855 and began his theatrical career in the "Old Drury" theater. Later he became stage manager on the road for Edwin Arden and Dore Davidson. A full quarter of a century he spent with Lincoln J. Carter's productions. As Steven Thorne in "Dora Thorne" he made a decided success. He also appeared in "The Lion and the Mouse," "The House of a Thousand Candles," "Nobody's Claim," and "The Flaming Arrow."

Mr. Commerford joined Essanay in 1913. "Graustark," "In the Palace of the King" and "The White Sister" were some of the plays in which he carried big parts. His more recent work was as the judge in "The Strange Case of Mary Page."

World-Equitable Program in April

Great Number of Dual Star Pictures Booked for April Releases.

FIFTEEN stars of the first rank, all more than popular and all established screen players, either developed through long association with film plays or weaned from the spoken stage, characterize the releasing units of the World-Equitable program during the forthcoming month.

April 3, Alice Brady and a Frohman cast, headed by Jack Sherrill, will be seen in "Then I'll Come Back to You," while John Mason and Clara Whipple will appear at the same time in "The Reapers."

Robert Warwick and Frances Nelson, each noted stars, will appear jointly in "Human Driftwood," as the regular April 10 release, while Equitable will offer Varlye Blackwell in "The Shadow of Doubt," in which the stage has afforded an excellent leading woman in the person of Jean Shelby.

April 17 brings Kitty Gordon and her famous wardrobe, her illustrious personality and widely advertised back in her second World Film production, "Her Maternal Right," and Equitable, on the same date, will release its first three-star picture, "By Whose Hand," in which Edna Wallace Hopper will make her camera debut and in which are co-starring Charles J. Ross and Muriel Ostriche.

April 24, Equitable will offer Bruce McRae, the distiguished Broadway star, and Gerda Holmes in Richard Le Gallienne's "The Chain Invisible." During the same week the World Film Corporation will offer Edwin August as star and director of and in "The Social Highwayman," in which Ormi Hawley, the noted screen player, will handle the principal feminine role opposite him.

Jane Grey in "The Surrender" will characterize the program of the Equitable concern on May 1 with "The Feast of Life" as the World Film contribution on the same date. "The Feast of Life" was produced by Paragon With Clara Kimball Young, Doris Kenyon and a typical Paragon cast of stars.

The proper diversifying and distribution has been attended to in the case of this series, which contains every type of player known to the screen. The types and style of plays are admirably different in theme, plots and scenic environment.

Louise Owen, Vogue "Heavy"

LOUISE ALVA OWEN, vampire (on the screen), is the pretty brunnette girl who plays "heavies" in Vogue comedies under the direction of Jack Dillon.

Miss Owen is the athletic type who would much rather take long walks in the foothills than sit at home doing embroidery or playing with the cat.

Louise Alva Owen.

Prior to her signing up with Vogue, Louise acted important roles in both comedy and drama companies on the Pacific coast, and is graduated from Broadway, having played in several Winter Garden productions.

Miss Owen is a pantomine artist of marked ability, and carries the roles, in which she is cast, with a deft precision resulting from a thorough understanding of screen values.

One of this charming girl's weaknesses is strawberry ice cream. In this she indulges a fond appetite—entertaining the while, a hearty contempt of anything that smacks of temperament—she admires a good old fashioned "corn-beef-and-cabbage" genuineness and despises the "pink tea" temperamental variety of up-stage insincerity.

BRITISH NOTES

THE following is a translation of a paragraph in "Le Journal" (Paris) one day last week, which, I venture to think, will be of particular interest to readers of the World who followed the reports of "cold-light" at the time of its invention, three years ago: "The inadequacy of the searchlights upon the occasion of the Zeppelin raids has now been sufficiently demonstrated. The War Minister is thinking of having recourse to the "cold-light" of Dussaud. The inventor succeeded in making use of almost the whole of the electric current for the purpose of illuminating, instead of losing something like eighty or ninety per cent. of the current in the form of heat, as is the case with ordinary lamps. The inventor was the victim of officialdom nearly four years ago and had to abandon all hope of getting a hearing. The Germans bought his patent and the aviators who pursued the Zeppelin on the occasion of the last raid were blinded by the rays of light which flashed in their faces like the sun's rays. These were nothing less than Dussaud's cold-light which could pierce mists in which our searchlights were lost. Now that the merits of this discovery have been recognized, all will be for the best. But we must act quickly." When Dussaud demonstrated the kinematographic application of his invention in London, it was questioned in effect and ridiculed in principle. It remained on the market for a few months but was never commercially exploited.

* * *

By the time these notes appear in print, George H. Smith, of the Vitagraph Company, will be in the States on a short business tour. Peggy Hyland, who was starred along with Sir John Hare in the English production, "Caste," has accepted an offer from the Famous Players Company and will also shortly be seen in New York. W. C. Scott, of the Flying A Company, returned to London from America last Saturday.

* * *

Joseph Darling, of the Fox Film Corporation, was away in Paris last week with the ultimate object of fixing up the representation of the Fox companies on the Continent.

* * *

The tribunals appointed under Lord Derby's recruiting scheme to consider and grant exemption from service to men who come within its administration are not dealing leniently with the moving picture industry. Already a large number of exhibitors have been called up at notice far too short to permit of proper arrangements being made for the maintenance of their shows. One well-known circuit of picture theaters has taken time by the forelock and already appointed a manageress.

* * *

Irish newspapers of recent dates have contained a few interesting contributions upon American films. A Munster man in "The Irish Times" opens a long appeal for film production in Ireland by asking, "Is it not a matter for regret that, at a time when the film producing industry is firmly established in every country of note in the world, Ireland is the usual melancholy exception?" "But," says another, the "Irish Independent," "the condemnations which certain British papers are administering to the cowboy comedy and the railway drama are senseless. For variety of subjects American films are unrivaled." J. B. SUTCLIFFE.

CLAY GREENE'S PLAY PRODUCED.

Clay M. Greene's Passion Play, "Nazareth," after several tri-ennial productions at Santa Clara, California, and one in Buffalo two years ago, has found a foothold further east. Two Jesuit Colleges in Boston are playing it as a Lenten Festival, and the students of St. Joseph's College, Philadelphia, are to produce it on a more ambitious scale at the Metropolitan opera house that city on April 11.

HARDING LEAVES UNITED PHOTOPLAYS.

W. H. Harding, who has been sales manager for the United Photoplays Company, of Chicago, for the past year, has severed his connections with that company. Mr. Harding has several offers under consideration, and an announcement of his new connection will shortly be made.

Eleanor Woodruff

SOME five years ago a slip of a girl, her hair piled up on her head for the first time, applied to the manager of the Orpheum Theater Stock Company for a position. He needed a girl for a small part and engaged the youngster, —and in this manner Eleanor Woodruff made her start in theatrical work. She admits that she was far from good in the part, but realizing the necessity for hard work if she would advance she devoted all her spare time to study and was soon rewarded by receiving a better part. At the end of the season the leading woman left the cast and Miss Woodruff was selected for the lead. Meanwhile she had several offers, but, following David Belasco's advice that every actor should devote at least two years to stock training, she stuck to the company and played the lead in nearly thirty plays. The next season came her chance to appear on Broadway in the "Five Frankforters." While with this company Louis J. Gasnier offered her an engagement with the Pathe company, which she accepted. The work so appealed to her that she signed a year's contract.

Eleanor Woodruff.

The Vitagraph Company next claimed her and she spent a year starring in feature pictures, some of which are being released now—the most important one "The Hero of Submarine D2," in which she played opposite Charles Richman, being a recent release. Miss Woodruff is now playing opposite Holbrook Blinn in a picture for Equitable. On its completion she will take a rest before resuming work with another company.

Edward Arnold

EDWARD ARNOLD, of Essanay, before entering pictures, won the reputation of being the youngest leading man in stock in America. He is now only twenty-six years of age and promises to be one of the most popular leading men on the screen.

His first work in pictures was in "The Misleading Lady" with Henry Walthall and Edna Mayo, one of the most successful pictures ever produced by Essanay. After appearing in "Vultures of Society" he took the lead in "The Primitive Strain," and handled the part so capably that the fight scene is one of the most famous in pictures.

A cousin whom he had not seen since childhood and whose address was unknown to him, saw the last named picture in a house near his home in the Bronx, and a meeting was effected.

Edward Arnold.

Mr. Arnold was born in New York City in 1890. He was educated in the public schools of that city and at Columbia University. Leaving school he gained his first stage experience with the Ben Greet players in Shakespearian production. He has played in support of such stars as Robert B. Mantell, Ethel Barrymore, John Drew, Maxine Elliott and James K. Hackett. Still later he played in stock in Yonkers, St. Paul, Syracuse, Utica, Savannah, Philadelphia and Richmond. It was while playing at Richmond that he was asked to join Essanay.

AUSTRALIAN NOTES

THE last few weeks have been eventful in the Australian motion picture industry.

On February 19 the Theater Royal, the oldest and best-known playhouse in Sydney, opened a new career as a picture theater. This change by the J. C. Williamson management has been entered upon with deliberated preparation, and a notable success was achieved both in the quality of the central film, "Carmen," by the Fox Film Corporation, and in the elaborate character of the supporting program. A small but capable orchestra under the leadership of Mons. Slappofski, a leading musician, whose arrangement of the "Carmen" music embraced nearly the whole opera. Both afternoon and evening the house was densely crowded, and the heat was intense.

Quite a number of miscellaneous subjects were treated on the opening program, and another Fox feature is announced for next week—William Farnum in "The Plunderer."

The same day saw the opening of the big Australian Picture theater, which I have mentioned before in these columns. The Metro feature, "The Heart of a Painted Woman," was the initial attraction, and is at present playing to crowded houses each night. The theater has accommodation for over a thousand persons, and cost £25,000.

* * *

The Cines spectacular production, "Julius Caesar," was shown in Sydney this week, after a very successful run in both Adelaide and Melbourne. These subjects are very popular with Australian audiences, and "Julius Caesar" has not been an exception.

* * *

The Bosworth film, "Hypocrites," which has caused such a sensation wherever shown, is at present enjoying a long run in Melbourne, being in its fourth week there. The picture had a run of six weeks in this city, at prices from a dollar down to 25 cents.

* * *

At the present time, the picturegoing public in Sydney is being inflicted with a series of so-called Kinemapoems, said to have been produced by Donald Cornwallis. This gentleman, blushing with modesty, bills himself as "England's premier elocutionist and pictureplay producer." He also conducts a school of picture acting in thjs city, and has a good many pupils. Although he has been going to produce pictures for some time past, none have made appearance so far.

* * *

George Willoughby, for many years head of a big theatrical concern with branches in all the Australian capitals, is now producing high-class photoplays. A company of prominent stage artists has been secured, and stories written by prominent people will be screened. The first releases include "Emilien Moreau," from the play at present meeting with great success in England. This will be followed by adaptations of the stage plays, "The Woman in the Case" and "A Fool There Was"; "A Pearl of Great Price," by John Oxenham, and "The Love That Saved," by Randolph Bedford, a well-known local author.

Wonderland City, once a favorite resort, having such amusements as switchback railways, etc., and situated five miles from Sydney, has been secured by the new concern as a studio. Washed on the eastern side by the Pacific Ocean, it is an ideal spot, as there is splendid scenery nearby. The company is to be complimented on having secured this ground, which covers an area of something like twenty acres.

* * *

The above news is of great interest to the trade in Australia, as no company has produced pictures regularly for several years. The Willoughby photoplays will be released regularly, one each month.

The scenery in and around Sydney is unsurpassed for the filming of pictures. While in the United States many companies send their actors many hundreds of miles to secure the proper locations, a film company situated in this city need only work on a fifty-mile radius and would secure more different kinds of scenery than any American director has ever made. The climatic conditions are, if anything, better than those of California. The rainy season rarely, if ever, extends over more than a period of six weeks in the whole year. In short, everything is favorable for successful picture production.

* * *

A most interesting film has just been released by the Co-operative Film Exchange. The subject, which is entitled "Across Australia," is nearly four thousand feet in length, and is of an educational scenic nature. It was taken by Francis Birtles, known as the "Overlander," who makes periodical trips across the continent through unexplored regions. The picture is very valuable from an educational standpoint, as it gives a great insight into the mode of living, etc., of the Australian black tribes. Many scenic wonders are included, one being a particularly fine dust storm. So much variety is given that the interest never lags once throughout the whole four reels.

* * *

Pictures shown here lately, with notes from an Australian aspect:

"Sealed Lips" (Equitable) is a really good adaptation of "The Silence of Dean Maitland." Two versions of this novel have been screened before, one being by an English company, a very poor production. The other, made locally by Fraser Films, Ltd., was well up to the standard of imported films. It is now having a very successful run in England.

* * *

"The Juggernaut" drew large crowds, but is rather disappointing, apart from the magnificent train wreck.

* * *

"Kilmeny" (Morosco)—Lenore Ulrich won a name for herself by her work in "The Better Woman," and "Kilmeny" added to her reputation.

* * *

"The Face in the Moonlight" has not been so successful as other World features with Robert Warwick, as costume plays are not at all popular in this country.

TOM S. IMRIE.

Sydney, New South Wales, February 23, 1916.

Paramount's Handsomest Man

NOT all the handsome men that work for motion picture corporations appear in pictures. Some have their beauty hid behind closed doors. Such is the case of Arthur L. Eschert, of the Paramount Pictures Corporation, who has been voted the handsomest man of the corporation.

Modest, big, strong of body and mind, but lacking even a single ounce of conceit, Mr. Eschert, by reason of the honors conferred upon him by the members of the organization, was forced to enter the Motion Picture Mail-Universal Handsomest Man Contest, and it is said without fear of contradiction that he will most likely be one of the men from whom Violet Mersereau will have to chose for her husband; it being her idea to pick the handsomest man for her leap-year husband.

Arthur L. Eschert

"Sure, I'd marry the lady. She's as lovely and sweet as any one could wish for," Mr. Eschert said, "but my only regret is that she is not a Paramount star, for I have always been strong for Paramount girls. And moreover, if I am the lucky person, I too, would go into pictures and leave the business end of the industry just to be with my wife."

Mr. Eschert, who is a particularly busy man, has given over his future fortunes, both the affairs of his prospective wife and his future in the motion pictures, to William J. Mitchell, who is acting as his personal manager.

Oh, you Arthur!

Peggy Hyland Joins Famous Players

FOLLOWING closely upon the announcement that Valentine Grant was soon to appear in a Famous Players-Paramount picture there comes the news of another addition to the ranks of the Famous Players in the person of Peggy Hyland, an English beauty who will soon make her film debut. Miss Hyland's first vehicle has not yet been decided upon.

Though new to American audiences, Peggy Hyland is one of the most popular of British actresses, having won successes both on the stage and screen in her native country. On the stage, Miss Hyland first appeared with Cyril Maude at the London Playhouse, subsequently playing the leading role in "The Little Cafe." Later she appeared at the Duke of York's in "The Yellow Jacket."

Peggy Hyland.

Miss Hyland's first screen role was in "The Love of an Actress," which was followed by "John Halifax, Gentleman," and "Lochinvar." Just before she sailed for America, Miss Hyland appeared in a great film presentation of Tom Robertson's great play, "Caste," in which she played the role of Esther Eccles—Eccles being played by Sir John Hare.

Miss Hyland is a slip of a girl, charming, winsome, unaffected. Extremely clear-cut features and light brown hair make her an ideal subject for the camera.

UNITED FILM SERVICE CORPORATION.

Chicago is now the headquarters instead of New York for the main office of the United Film Service Corporation controling ten exchanges west of this city. These exchanges are all handled by live wire managers. In fact, the officers of this corporation are very well known to the trade, namely, D. J. Chatkin, vice president, and M. Feldstein, secretary and treasurer. The president, M. A. Levy, is a well-known Chicago man, being president of the Motor Necessity Company and a prominent contractor and builder.

The United Film Service Corporation will handle any film proposition, no matter how large or small, providing it has merit, and it is in a position to give manufacturers an outlet covering the entire northwest. The main office in Chicago, large and well equipped, is located at 17 North Wabash avenue.

BIG KERRIGAN FEATURE COMING.

Director Otis Turner made some unusual scenes in the five-reel feature, "A Son of the Immortals," in which J. Warren Kerrigan is playing the featured lead. In fact, it is said no more striking scenes have been enacted at Universal City.

Turner used five hundred persons, a full troop of cavalry and a large number of automobiles in the various scenes of the photoplay. Special buildings were constructed and regular streets laid out with brick sidewalks and curbings and no detail was overlooked to get the best possible photography.

RUSSIAN DANSEUSE IN LUBIN PICTURE.

Karvo Poloskova, the celebrated Russian Danseuse, was especially engaged for the big ballroom scene in "Love's Toll," a multiple reel photoplay feature written by Dr. Daniel Carson Goodman for the Lubin Company. In this scene the members of three musical comedy companies served as extras. It was taken on the largest stage in the country, that of the Metropolitan Opera House in Philadelphia. "Love's Toll" is to be released as a V-L-S-E classic.

PITTSBURGHERS HELP ACTORS' FUND.

Commodore J. Stuart Blackton, treasurer for the motion picture campaign for the Actors' Fund, has received a check for $100 from Al. W. Cross, chairman of the Pittsburgh local committee for the motion picture campaign, as the result of the first gun fired in aid of the million dollar permanent endowment for the Actors' Home.

COLOR AND REALISM, TOO, IN THIS SCENE.

In one scene of the eighteenth episode of "Graft," which is being filmed by Director Richard Stanton, the latter, who is playing the leading part, was required to arise from a grave. In the foreground of the picture, a colored man and woman were sitting on a bench making love, when an owl in a tree above them hooted. They had no knowledge at all of a man being "planted" in the grave. The owl had startled them both when the earth began to move in the mound to be followed by the arm of a man. The colored performers made a wild dash for safety. The camera got the very finest expression of fear to be imagined as the couple had never been rehearsed in the scene.

HARRY MEYERS AND MISS THEBY WITH VIM.

Vim Film Corporation announces that Harry Meyers and Rosemary Theby have joined its forces and will be seen in single-reel refined comedies. These will be released on the General Film program, one each week. The two well-known players left for the Vim studio in Jacksonville, Fla., on Tuesday, April 4. Accompanying them was Harry Kepers, expert cameraman.

LUBIN SELECTS BEACH STORIES.

Scenarios are in preparation for the transformation of the Rex Beach novels into photoplay features by the Lubin Company. "The Barrier," "The Silver Horde" and "The Iron Trail" are underlined for production. The Lubin Company is determined to make each play mark an epoch in screen achievement. The companies will be established in the localities described by Mr. Beach in the novels.

Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of August 24, 1912.

Of Moving Picture World, published weekly at New York, N. Y., for April 1, 1916.

State of New York } ss
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Chalmers, who, having been duly sworn according to law, deposes and says that he is the business manager of the Chalmers Publishing Company and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912 embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher, Chalmers Company, 17 Madison avenue, New York; editor, John Wylie, 17 Madison avenue, New York; managing editor, John Wylie, 17 Madison avenue, New York; business managers, John F. Chalmers, John Wylie, 17 Madison avenue, New York; Eliza J. Chalmers, 17 Madison avenue, New York.

2. The owners are:

Chalmers Publishing Company, 17 Madison avenue, New York, the stockholders of which are James P. Chalmers, Eliza J. Chalmers, John F. Chalmers and John Wylie, all at 17 Madison avenue, New York.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JOHN F. CHALMERS, Business Manager.

Sworn to and subscribed before me this 1st day of April, 1916. (Seal) James H. Seaman.

(My commission expires March 31st, 1917.)

STRAND, MONTREAL, QUEBEC.

One of the Most Popular Photoplay Houses in the Metropolis—Represents an Investment of $80,000.

THE cut accompanying this article is that of one of Montreal's most popular moving picture houses, the Strand. The Strand was opened more than two years ago, and was one of the newer kind of moving picture theaters in the Canadian metropolis. It is a handsome house, at the same time not being too elaborate, but built with the practical always in view. The theater is built on a lot 43 feet wide and 90 feet long. The exterior presents a lofty aspect, and is built of concrete, the decorations being of a character best described by saying that they are green mosaic. The management believes in advertising and consequently an attractive display of paper and announcements is always indulged in. The lobby gives one the idea of stability as it is built solidly, and the ceiling is lofty. The decorations in the lobby as well as the rest of the theater, are green. The floor is of marble, and decorations in old ivory are in pleasing contrast to the green color scheme.

G. Ganatakos.

The auditorium, as has been said before, has green decorations and old ivory finishings and designs. There are seats for 850 persons. A piano is the principal musical accompaniment to the photoplay, and this is presided over by William Eckstein, who is generally conceded a clever pianist. The operating booth is equipped with two Simplex machines. Good projection is the general rule. The theater is owned by the Independent Amusement Company, Ltd., a concern capitalized at a quarter of a million dollars. The Strand itself is an investment of $80,000. This particular theater is considered one of the successful Montreal houses from a financial point of view, as it has always paid lucrative dividends. The managing director of the company is G. Ganatakos, whose photograph is reproduced on this page. Mr. Ganatakos is a successful exhibitor.

The Independent Amusement Company, Ltd., besides operating the Strand, also own and conduct the Moulin Rouge on the same street, but several miles away. The Moulin Rouge caters mostly to a French clientele. The Regent theater, which is under course of construction in Montreal, is likewise an investment of this company. The Regent will be one of the most luxurious houses in Canada, and represents an investment of $100,000. It is located in the north end of the city.

Strand Theater, Montreal, Quebec, Canada.

PARAMOUNT-EMPRESS THEATER, SALT LAKE CITY.

On February 12 last—Lincoln's Birthday—the Paramount-Empress theater was opened in Salt Lake City, Utah. It is an attractive house, both inside and out, and has been playing to good business since its dedication. The theater is handsomely decorated in old rose, gray and gold, and is practically fireproof. It is probably the best-constructed photoplay house in the state.

H. E. Ellison, formerly manager of the Princess theater, Denver, Colo., is the man "behind the wheel" at the Paramount-Empress. He is an experienced picture man, and it is safe to predict that the theater will have a long and prosperous career in his hands. The opening bill was Mary Pickford in "Poor Little Peppina" and the Paramount Pictographs.

Paramount-Empress Theater, Salt Lake City, Utah.

This new photoplay house has all the up-to-date innovations and improvements. There can be found in convenient locations beautiful rest rooms for women, well-appointed smoking reservations for men, a well-equipped nursery for children with maids in attendance, telephone booths, sanitary drinking fountains and numerous other necessities. A Gold Fibre screen is used, and a nine-piece orchestra, which is under the direction of Willard E. Weihe. The box office is fitted with automatic ticket selling machines.

Director William Bowman has completed the filming of "The King of Broadway," in which Carter De Haven, the well-known comedian, plays the featured lead, and he is now getting ready to begin work on a new film play, the title of which has not been determined.

Reviews of Current Productions

Exclusively by Our Own Staff

"The Wall Between"

Army Caste is Theme of Latest Quality-Metro Production Starring Francis X. Bushman.

Reviewed by Lynde Denig.

THE Metro Corporation is to be commended on its choice of subjects reflecting American life. Just at this time, with the great furore over preparedness and a larger army, audiences can hardly remain unmoved by a story of the service, especially if it suggests the desirability of a democratic reform. "The Wall Between," produced in five reels by John W. Noble of the Quality Pictures Corporation, from a book by Ralph D. Paine, is such a story. It is a plea for the enlisted soldier, the first class fighting man, and a thrust at the snobbery that seems to be such an inevitable and unfortunate part of a military caste, here or elsewhere.

An explanatory title at the opening of the picture, supplemented by a few lines on the screen, denoting a wall with officers on one side and men condemned to remain on the other, indicates the intention of the production. For purposes of drama, the author was entirely within his rights in selecting exceptional, rather than typical cases; hence in Sergeant Kendall, played by Francis X. Bushman and Lieutenant Burkett, presented by John Davidson, we find an extraordinarily able soldier and an astonishingly caddish officer. The conflict is between these two men and other characters in the play, accurately drawn as they are, must rest in a subordinate position.

Kendall is a college graduate, who, through force of circumstances is led to enlist in the army, and having enlisted he performs every duty with scrupulous exactness. Burkett owes his place in the service to political influence, and being an incompetent as well as a cad, is cordially disliked by officers and men alike. Trouble starts over the sergeant's unintentional failure to salute his superior, continues when Kendall, in civilian's clothes, is introduced at a country club, and terminates with the lieutenant's resignation from the army, after he has displayed hopeless cowardice in action.

Before becoming a director, Mr. Noble was an army officer

Scene from "The Wall Between" (Quality Metro)

and in producing a picture of this type his experience was of the greatest value. Care was taken to observe the details of army etiquette; scenes were such as might reasonably occur at a post and the campaign in Nicaragua, the spectacular feature of the production, was handled with military expertness. For the better part of a reel we see Mr. Bushman in the thick of the fight, leading his men over trenches and saving the regiment endangered by the failure of Burkett. There is no need to comment on the ability of Mr. Bushman to portray a character of this description, or on the likable qualities of Beverly Bayne, his leading woman. A defect in the production, which might be remedied, is an over-abundance of speaking titles that retard the action.

"The King of Broadway," the five-reel feature photoplay in which Carter De Haven is being starred, has been completed by Director William J. Bowman, and is being prepared for shipment. Fast time was made in the filming of this photoplay which was written by Bowman.

Produced for World Film

"The Reapers" Urges the Power of Faith—"Then I'll Come Back to You," a Play of Sentiment.

Reviewed by Lynde Denig.

"The Reapers."

MIRACULOUS recoveries, by no means a rarity in photoplays, generally are attributed to surgical expertness. In "The Reapers," produced by Burton King of the Triumph-Equitable Company, from a scenario by Eve Unsell, it is different. Christian Science replaces surgery, and a man paralyzed from the waist down is inspired by an all-powerful faith which cures him of his affliction. Being less extraordinary than the "testimonials" of many Christian Scientists, there is no good reason why this sudden return to health

Scene from "The Reapers" (World-Triumph).

should not be utilized in a photodrama. To deny the possibility of such a happening would be to deny the efficacy of Christian Science and the right of an author to use it as a recognized fact. On this score, "The Reapers" is not open to serious objection.

Another turn in the plot is more likely to stir adverse comment. Albert Jordan is introduced as a man of means, the head of a large publishing house. Occuping such a position he most certainly would not be completely dropped because of physical incapacity; yet Jordan soon is reduced to such financial straits that he is forced to sell papers at a corner newsstand. Also, the main reason advanced for the elopement of his wife with a temporarily prosperous gambler, is the inability of the husband to provide the luxuries so dear to some feminine souls. All this seems a trifle improbable in the life of a man definitely established in the business world.

The picture in its entirety, however, makes a strong bid for sympathetic appreciation. Overlooking the improbability of finding Jordan in such a predicament, there is no gainsaying the appeal of the man as portrayed by John Mason, and that of the delightful little girl playing the daughter in childhood. Perhaps Mr. Mason never had an equally good opportunity to reveal his ability as a screen actor. In a role that might easily be over-played, he gives due heed to the demand for pathos and spiritual exaltation, without sacrificing the manliness of the character. The foolish wife, whose fine feathers become sadly soiled as her gambler-lover descends the social scale, is presented with sincerity by Clara Whipple. Warner Oland as the gambler, Rene Dentling as Edna Jordan and Piere LeMay as her fiance, complete the cast. The picture was adequately mounted.

"Then I'll Come Back to You."

The photoplay version of Larry Evans' story, directed by George Irving of the Frohman Amusement Corporation, is pleasingly naive. It is life still in the glamour of love's young dream, when the fates kindly conspire to assist the deserving and frustrate evil-doers. "Then I'll Come Back to You" should strike a responsive chord in the very young, in the very old

and in those of all ages who enjoy the fresh charm of Alice Brady. It may be wholesome sentiment, or it may be unconvincing sentimentality, all according to the point of view.

Early in the action we are introduced to a party of children, among them Steve O'Mara, a ragged little boy, and Barbara Allison, a smart little girl. Even in youth Steve champions the fair Barbara and when they part, it is with the understanding that he will return to claim her. Much happens during a ten years' interval, at the close of which Steve is in

Scene from "Then I'll Come Back to You" (World-Frohman).

charge of the construction of a mountain railroad, whereas the villain of the story, Barbara's fiance, has sound business reasons for wishing to prevent the completion of the road at the appointed time. Here are the two opportunities for conflict—the railroad and the girl—and in both Steve wins the decision. Also, at the end of a perfect day, he is advised of a will making him heir to a valuable lumber tract.

The story permits the use of a wide variety of attractive locations and towards the close introduces about a reel of spirited action, including a fight to a finish between Jack Sherrill as Steve and George Kline as a pugilistic laborer. As stated in a sub-title, "all at once everything seems to happen." Miss Brady does not slight any of the possibilities in the role of Barbara and Mr. Sherrill makes a manly, hard-hitting hero.

"THE VOICE IN THE NIGHT."

A Cleverly Constructed Three-Reel Lubin Photodrama, Directed by Clay M. Greene.

Reviewed by Edward Weitzel.

THE Voice in the Night" has the prime requisite of a photoplay—it is always entertaining. It owes this condition principally to the fact that it is cleverly constructed. The story in itself is not remarkable for originality, deep insight into familiar phases of life or the strength of its

Scene from "The Voice in the Night" (Lubin).

moral lesson. It is unfolded so skilfully, however, that the interest is never permitted to drop.

Starting with the well-tried situation of an enterprising young reporter on the lookout for "live" copy, a mysterious murder is shown, to which the young fellow is a witness, and subsequent events are devoted to the tracking of the guilty man. The shooting was really done in self-defense, but this fact is not brought out until the man who fired the shot reveals all the details of the affair to the reporter. This man is a minister, and the reporter gets the clue to his identity by the sound of his voice when he hears him preach. The minister's young sister has been betrayed. Later she marries the Governor of the State, and the man who deceived her, attempts blackmail. The woman goes to her brother for counsel and is advised to keep a clandestine appointment insisted upon by Joseph Leach, the betrayer. The minister is first on the scene and wears a mask. When Leach arrives he is warned by the minister that he must stop his attempt at blackmail. Leach draws a pistol, but is himself shot during the struggle for the weapon. The reporter, hiding in the shadow, hears the sound of the minister's voice. Having resolved that he will track the man unaided and so secure a "scoop" for his paper, the reporter puts his plan into execution. When all the facts are in his possession, he realizes that only the innocent will suffer if he makes copy of the affair. His paper loses a big "scoop."

While watching the development of such a plot it is essential that the interest of the spectator be held with a firm grasp, as the plausibility of the story will not stand deliberate analysis. The author and the producer of "The Voice in the Night" have never lost sight of this important point.

The picture is satisfactorily acted by Arthur Matthews, Francis Joyner, Leslie Austin, James Cassady, Hollins Anthrim and Helen Greene.

"The Cycle of Fate"

A Photodrama of the Sea and the Underworld, by Selig, with Bessie Eyton and Wheeler Oakman in the Well-Assigned Cast—Written and Directed by Marshal Neilan.

Reviewed by James S. McQuade.

THE Cycle of Fate," a V-L-S-E subject by Selig, released Monday, April 3, can be commended for its gripping story and strong dramatic incidents, the latter having to do with life in the underworld of a great city.

The opening scenes are picturesque and beautiful, showing

Scene from "The Cycle of Fate" (Selig).

a rockbound coast and the jutting headland, on which a lighthouse commands a faraway sweep of the sea. Old Sandy Hodge, a sturdy mariner of Scotch descent, and his only child Maybelle live there all alone, until Aaron Strong, the strapping captain of the schooner Seal, comes along and makes Maybelle his bride. Then Aaron leaves for a cruise and is lost. The news brings death to Maybelle, who succumbs to hopeless grief, after giving birth to twins, named Maybelle and Joe Strong. The children bear on their left hands a birthmark exactly like the scar on the corresponding hand of their mother, caused by an exploding lamp, on the night that she heard of her husband's death.

Old Sandy Hodge treats his little grandson Joe so harshly that he runs away from home while still a boy, and after years have passed we find him a daring member of a dangerous band of outlaws in the great city. Maybelle, in the meantime, has grown up to be a beautiful girl, and teaches school near the old home. Her exacting grandfather demands every penny of her earnings, and the girl, in turn, becomes tired of the home nest. She becomes infatuated with a young man from the city, who has been befriended by her grandfather and herself, and accompanies him to the metropolis to become his bride. But this man, Sid Aldrich, seeks only her ruin. He is a member of the gang to which her long lost brother Joe belongs, and fate wills it that Joe should save her from his clutches. The birthmark reveals her identity to Joe, and without making himself known he puts up a brave and reckless fight in her defense that results in her salvation.

Miss Bessie Eyton appears as Maybelle, the granddaughter of Sandy Hodge, and the sweet girlishness and confiding nature of her prototype are delightfully shown. The spectator will be pleased to see that Maybelle comes into her birth-

right as the wife of a Dr. Burton, who attended her during the sickness that resulted from the drug administered by the villain Aldrich and his companion, Boss Kipper.

Wheeler Oakman's Joe Strong is a finely drawn type of the young man whose honest ancestry struggles for the mastery over evil environment. Joe's doughty courage in wrongdoing to save poor little Mame O'Malley, whom he loves, from the ravages of consumption, almost takes on an air of virtue in one's eyes. And that fight against big odds to save his sister from the spoilers, in which ready wit and lightning action are brought into play, makes the heart thump and the brain thrum.

The Boss Kipper of Al. W. Filson is another strong characterization, of an entirely different type. Here we have the brute revealed without any redeeming compensation, so vividly, indeed, that we are forced to loathing. Frank Clark's Sandy Hodge is drawn to the life. Some of us have known men just like this honest, God-fearing, austere old Scot, who makes life a hardship in order that heaven may be all the sweeter, and who—next to his faith—esteems money the greatest possession.

The Sid Aldrich of Lewis Cody is another well-drawn character, of the repulsive type. Deserving of mention before this is Miss Edith Johnson's Maybelle, mother of the Maybelle and Joe, who figure so prominently in the story. One will long remember the look of anguish and utter hopelessness on Maybelle's face as she stands on the cliff, after looking down on the sea that has robbed her of a husband and her children of a father, as shown by Miss Johnson.

In addition to able direction of "The Cycle of Fate," Mr. Neilan has found time to give us a Dr. Burton that appeals strongly to our better instincts.

Biograph Reissues for May

More Griffith Subjects With Casts That Mean Much to Followers of the Screen.

Reviewed by Lynde Denig.

THE neatness and clarity of Griffith's construction were emphasized at a private showing of the five Biograph reissues selected for May. In one of the pictures, "The House with the Closed Shutters," titles had not been inserted, yet without any printed explanations there never was a question about the meaning of the scenes, and this, despite a quite unusual plot for a Civil War drama. Of course the story will be strengthened by appropriate inserts before release; but it speaks well for the native power of a picture when the action is so unmistakably self-explanatory. Henry Walthall plays a cowardly soldier, who for long years is hidden in a room with closed shutters, lest the disgrace become known. Dorothy West appears as the sister who is shot in performing the mission which the brother flunked.

"Swords and Hearts" is another Civil War story, swift in movement, keenly dramatic and exceedingly well acted by Dorothy West, Claire McDowell, Wilfred Lucas, Francis Grandon and Vernon Clodges. Here, as on numerous other occasions, Griffith displayed an ability to duplicate Civil War settings and types seldom approached by other directors. In "The Mistake" we find an interesting and somewhat unexpected treatment of a dramatic triangle, with scenes photographed in the beautiful California valley that supplied

Scene from "During the Round-Up" (Biograph).

locations for many of the early Biograph productions. Charles Mailes is a rugged miner, Blanche Sweet his pretty wife, and Henry Walthall the man suspected of stealing her love. But it is all a mistake, as the jealous husband learns after he has shot his supposed rival.

"The Perfidy of Mary" opens with a poetic prologue, marked by the finest kind of artistic settings and lighting, and passes naturally into a modern story of character comedy and sentiment, in which a young Lothario courts first one girl, then another and ends by losing both. Dorothy Gish and Mae Marsh share the honors in this production with Walter Miller and Lionel Barrymore. "During the Round-Up" is a picture of ranch life acted with considerable intensity by Henry Walthall, Lillian Gish and Fred Burns. There is a quantity of hard riding, culminating in a thrilling chase and the rescue of Miss Gish.

"A Wife's Sacrifice."

Latest Fox Offering Well Acted and Ably Directed, But Has Weak, Unconvincing Story.

Reviewed by Hanford C. Judson.

WITH a woeful lack of human probability, the latest Fox picture, "A Wife's Sacrifice," has every other quality of a good offering, except its subtitling. One of its subtitles, the one that sets forth on the screen the feelings of the hero's daughter when he has told her that her mother is in disgrace, is an illustrious example of inept screen writing. The story reminds one of the early school of five years ago when brands long forgotten were doing marvelous things with human nature. But we have used up all our criticism. The picture, directed and played as it is, is far from being worthless as entertainment. It shows plenty of admirable work on the part of producer and cast. It has many beautiful scenes.

Robert B. Mantell carries the prominent role with a calm assurance of mastery that fulfills the classic motto, "in nothing too much," and leaves an impression of real humanity. Winsome even in her villainness part, Genevieve Hamper helps. Stewart Holmes, always an able actor, has the heavy role, as her brother. Claire Whitney and Walter Miller are the juveniles and both are pleasing. Jane Lee, Louise Rial and Genevieve Blinn have good roles and do acceptable work.

The picture was put on by J. Gordon Edwards who has made it run with a smooth and easy naturalness though no directing in the world could make it convincing. The story certainly was not director proof nor actor proof. The sets and trimmings are what they ought to be and the camera work seems to be excellent.

Helen Marie Osborn, a Pathe "Starette."

To Balboa has come the unique distinction of being the birthplace of a starette. She is Helen Marie Osborn, the featured player in "Little Mary Sunshine," released by Pathe on its Gold Rooster program. Baby Marie was just three years old when she did the picture for Balboa, under Henry King's direction. Now, she is the talk of filmdom. The youngest leading woman before the public she has been hailed as "the brightest baby star of the films." It is generally agreed that Balboa has a real find in this little actress.

"The Vital Question"

Love and Business Are Important Factors in Vitagraph Drama Produced by S. Rankin Drew.

Reviewed by Lynde Denig.

HAVING followed the five reels of this Vitagraph drama, passing under the name of "The Vital Question," one may ask, where is the question and what is the answer? The significance of the title is too vague; for even in these days of free nomenclature and the choice of words with a view to their advertising strength, it is well that they should have a pertinent bearing on the subject behind them. The production in point might have been christened more appropriately.

Joseph L. Norris wrote a story of high and crooked finance—so frequently synonomous—which found a competent producer in S. Rankin Drew. Barring some photography that appeared out of focus in the print shown for review, the workmanship in this picture is excellent and the acting is better yet. We have Virginia Pearson, conveying perfect sincerity in her portrayal of an unselfish woman; George Cooper, described as her weak, but affectionate brother; Leo Delaney, as a militant district attorney; Anders Randolf, as the head of a nefarious trust and Charles Kent, as an influential business man who has over-stepped the legal mark. The picture is so well acted and staged that one may overlook the absence of a story justifying the use of the word, "vital."

Probably first interest will center in Miss Pearson's characterization of Beatrice King, certainly an unusual woman in her regard for her father, who commits suicide, rather than face the exposure of commercial irregularities, and in her devotion to a weakling brother. These two, brother and sister, are the real force behind the plot, advanced with considerable adroitness to show the sacrifices a truly unselfish woman may make. In love with an irreproachable young lawyer, later district attorney, Beatrice becomes the wife of a trust magnate, merely to save her brother from the

penalty of forgery. Need it be added that the district attorney is indefatigable in his efforts to expose the trust, that he is successful and that the head of the combine is eventually killed, making possible the union of Beatrice and her faithful champion.

A few slips in the production, such as the scene in which a bank refuses Mrs. Worden's check at the request of her husband, though her account is good—something that could not happen—do not seriously mar the dramatic force of the

Scene from "The Vital Question" (Vitagraph).

story. The main characters ring true and the plot, in its entirety, is not illogical.

Triangle Program

"Sold for Marriage" and "Hoodoo Ann," Both Five-Reel Fine-Arts Films.

Reviewed by Louis Reeves Harrison.

"SOLD For Marriage" is a carefully made and fairly interesting picture of Russian life at home and in the Russian colony at Los Angeles. Its greatest force is dependent on realism, for, if the scenes and incidents are "true to life," as the critic says in his first efforts, they afford an interesting glimpse of the low status of Russian civilization. They are probably as true as any we can get at this distance, and the extreme care shown in the matter of small details indicates that they are. At least, they make the action plausible and stimulate thought. The beastliness of marketing women in marriage is strongly enforced, both in the Russian environment and in the customs Russians have imported. Granted that all is as represented on the screen, there is a power in the production beyond its story interest.

Lillian Gish carries her role with her accustomed intelligence, holding attention by sheer weight of intense personality. She

Scene from "Sold for Marriage" (Fine-Arts).

has improved in divesting herself of the habit of crooking her elbows in at the body and gesticulating with her hands alone, in favor of a free-arm movement much more effective, but she still manifests a high nervous organization in her movements. She is such a capable actress in other respects, that it is to be hoped she will acquire greater control of little nervous workings of which she is unconscious, which give a sameness of characterization to the roles she assumes. A. D. Sears as her uncle in the play gives an admirable performance, and the cast generally is good.

"Hoodoo Ann."

"Hoodoo Ann" has some amusement and Mae Marsh in it, but it is so obviously a manufactured story, the kind we write at the studio, that the initial characterization, very promising in its way, is lost sight of in the badly-arranged structure and an apparent abandonment of original purpose. It starts as a Cinderella story, poor Ann despised by her sisters, in this case her schoolmates and leads up to the child's adoption by a tender-hearted old couple in easy circumstances. At this

Scene from "Hoodoo Ann" (Fine Arts).

point, when some amusing consequences of a sudden change of environment were to be expected, the story jumps a couple of years for no visible purpose, a thing not to be done under any circumstances if it can be avoided. Another story is started about the quarrels of neighbors and an accidental shot which nearly involves an innocent party, all brought about by an interminable moving picture exhibition something entirely foreign to the main story interest. A mere glimpse of the motion-picture story within the main story would have served the purposes of suggestion, but the whole thing is a studio melange, like one of those salads men think they know how to make. Mae Marsh and an occasional bright subtitle may lift the picture over, but it could not get far without their aid.

"The Traffic Cop"

Five-Reel Thanhouser in the Mutual Masterpicture Series.

Reviewed by Louis Reeves Harrison.

"THE Traffic Cop" is unique in some respects, and it will probably be popular, but its main assets are the impersonations of Gladys Hulette and Howard M. Mitchell, the flash of some bright subtitles and an occasional glimpse of inside police methods. There is ingenuity shown where the

Scene from "The Traffic Cop" (Thanhouser).

heroine diverts attention from a falsely-accused man who is escaping from the police—she compels an unsuspecting book agent to be caught in her company when she realizes that the police will be obliged to identify him as the man they are after by the place they find him and the company he is in—enabling the innocent man to get away pending detection of the one who is really guilty. Miss Hulette is fully equal to the opportunities afforded her in this and other situations, and she helps materially to carry the play on to success by

the grace with which she portrays a woman of tact, one who knows how to do the right thing at the right time.

Howard M. Mitchell is an athletic hero, a fighting cop, who wins the heroine through a spirited chase of a runaway horse on which she is mounted, and he does well wherever he is called on for mental revelation, but the story is not particularly strong on psychology, and, at this stage of motion-picture development, that means a story not particularly strong. Nearly every pronounced feature success contains a certain amount of fascinating psychology from beginning to end. There is observable the Thanhouser intelligence of production which avoids offence to intelligence in the audience, and that is always a big step toward high artistry of production.

"The Iron Claw"

Chapters 4 and 5 Bear Out the Promise Contained in the First Episodes of the Serial.

Reviewed by Margaret I. MacDonald.

THE Pathe serials have come to be household words in the home of the picture fan. They bring with them a world of thrilling anticipation; there are to be hair-breath escapes; there are plenty of good people and plenty of bad people to make things interesting; and in fact the artistic pass to which the Pathe Exchange, Inc. has brought the making of a film serial has won the confidence of the picture public.

"The Iron Claw" with Pearl White, Sheldon Lewis, Creighton Hale, the "Laughing Mask" trailed always by a question mark, and other fine types in the cast, is holding the interest aroused in the first memorable episode when it became necessary for Legar to replace his mutilated right hand with the iron claw from which the serial takes its name. Chapters four and five are named respectively "The Name and the Game" and "The Intervention of Tito." In the first mentioned the mysterious masked personage that has repeatedly befriended Margery gets, as it were, the laugh on Legar and his men when he disguises as one of Legar's confederates and takes possession of the cash boxes containing Golden's wealth that have been stolen from the bank by Legar. The money is returned to Golden, and passing on to the next episode we find Legar desirous of obtaining a portion of a valuable paper that is hidden in the Golden safe, and which contains an incriminating confession forced from him at a

Scene from "The Iron Claw" (Pathe).

previous date. Margery coming from the safe, paper in hand, is pounced upon by Legar who has succeeded in entering the Golden home, and is forced back into the safe and imprisoned therein until her rescuers are enlightened as to the combination by the Poll parrot who has learned to repeat it. The Laughing Mask gains possession of the paper before Legar gets very far from the house, and at the close of the episode a thrilling escape on the part of Manly from the den of Legar, where he has been retained after a capture, again brings the parrot into play. Polly this time upsets the lamp and sets fire to a keg of dynamite causing a terrific explosion.

There is no mistake about "The Iron Claw" being one of the best serials on the market.

"The Great Problem"

A Bluebird Photoplay That Depends Largely Upon the Attractiveness of Violet Mersereau.

Reviewed by Lynde Denig.

WITHOUT Violet Mersereau, or someone equally fetching to head the cast, "The Great Problem," written and produced by Rex Ingram, probably would not last long as a five reel feature. Either the film editor would use his shears until a few thousand feet had been eliminated, or the picture would be passed by in favor of something more vital. With Miss Mersereau exerting her potent girlish charms so freely, it is different. There is at least one sound reason for believing that the production will satisfy the quite prevalent fondness for a glorification of innocent maidenhood, in appealing poverty, in amusing gaucheries consequent upon the girl's entrance into a social life with which she is unfamiliar, and in an eventual triumph over circumstances.

Most emphatically this is Miss Mersereau's picture, and in playing two roles, first the miserable wife of a thief; then

Scene from "The Great Problem" (Bluebird).

the daughter, Peggy, trained in the delicate art of picking pockets, she has opportunities for almost every variety of acting, from intense emotionalism to the lightest sort of pert coquetry. It is not surprising to find that Miss Mersereau is most winning when the character of Peggy comes nearest to approximating her own engaging and youthful self.

But as the title suggests, the story aims at something deeper than the display of a graceful young woman, and it is here that the author-director fails to make his case entirely convincing. Prison reform is the theme, a reform based on a popular belief among contemporaneous sociologists that an unhealthy environment makes criminals and that in wholesome surroundings they may be restored. Peggy is used as a test, the subsequent method of the prison authorities in dealing with their charges to be guided by the district attorney's success or failure in remoulding the nature of the wayward girl. Rather too obviously, the value of a change affecting so many hundreds of men would not be judged on the results obtained in the instance of one immature character. We are forced to dismiss the augument of the picture as negligible.

Scenes of underworld life in the first reel are well staged, and in so far as settings and acting are concerned there is little fault to be found with later passages in the production. There is danger, however, of Director Ingram using close-ups too freely when scenes do not warrant emphasis. Incidental bits of comedy are welcome. The cast includes Dan Hanlon, Lionel Adams and William J. Dyer.

"The Parasite"

Third Episode of the Kalem Serial, "The Social Pirates," Written by George Bronson Howard, and Featuring Marin Sais and Ollie Kirkby.

Reviewed by Edward Weitzel.

THE promise of the Kalem Company that each episode of "The Social Pirates" would be complete in itself has been kept in the first three instalments of the George Bronson Howard serial. "The Little Monte Carlo" and "The Corsican Sisters" revealed the pleasant fact that capable casts, generous and intelligent production and skilfully devised scenarios had been provided for the first two numbers. "The Parasite" belongs in the same good company. The underlying thread of comedy is not quite so pronounced in this picture, but makes itself felt at opportune moments and is used with marked effect at the finish. Dramatically, there is always something to hold the interest.

Mona and Mary, who, from their mission in life, may be classed as a pair of trim and speedy submarines that delight in shooting about in the social sea and sinking the piratical gentlemen who wage warfare against the happiness and moral condition of the weaker sex, get in the wake of a buccaneering heart-breaker and do not give up the pursuit until he is (figuratively) torpedoed and sent to the bottom. The piratical person's name is Reynolds. A fond but foolish female writes him a bunch of compromising letters. These he refuses to return, little thinking that the periscopes of Mary and Mona have sighted him and that he will soon be engaged in a battle of wits with a skilful and determined enemy. The means by which he is forced, against his will, to return the letters and hand over valuable booty belonging to himself, is continuously engrossing if not always plausible, the activity of the two avengers being a source of gratification and entertainment for all onlookers.

Marin Sais and Ollie Kirkby have a fresh supply of becoming frocks, and display keen enjoyment in their work—an enjoyment which will be shared in by every spectator. Frank Jonasson is effective as the social freebooter, and Paul C.

Scene from "The Parasite" (Kalem).

Hurst is amusing as a humorously inclined safe-cracker. Producer James W. Horne was master of every situation that make up the two reels.

"Thrown to the Lions"

Mary Fuller Featured in Five-Reel Red Feather Production Which Deals Authoritatively with Modern City Life.

Reviewed by Robert C. McElravy.

IT IS always thumbs down for simple virtue, today as in the days of Nero. That is the analogy carefully worked out in this five reel subject. The short prologue and epilogue, in fact, date back to the time of the cruelest of emperors, picturing a Christian girl at the mercy of the beasts, while the Roman populace looks on.

But there were heroes then, as there are heroes now, to come to the rescue of outraged maidenhood, and the hopeful note is uppermost in this strong offering.

The scenario was adapted by Robert Lusk from a story by Wallace Irwin, whose vigorous fiction is well known to magazine readers. Mary Fuller does some of her best work in the part of Linnie Carter. She is personally appealing and plays with restraint and intelligence. She is assisted by a pleasing cast, which includes Joseph W. Girard, Finita De Sopia, Clifford Gray and Augustus Phillips. Joseph Girard also does some excellent work as the political boss.

The production, barring the opening and closing scenes, is intensely modern in tone. It pictures the experiences of a girl, who with a friend, sets out to win her way by singing for a living in a cafe. She is made the victim of a fake marriage by the political boss, and saved by her comedian friend, Billy Weed. Then the district attorney falls in love with her, but

Scene from "Thrown to the Lions" (Red Feather).

breaks the engagement on the eve of their wedding. Again the comedian proves himself her true friend, and in the end she gives her love to him.

There are some highly dramatic episodes in the latter part of the production: the mock marriage, shooting of Sullivan by the gunmen, and the latter's false accusation on his death bed are all well handled. Not so much from the standpoint of novelty, for almost everything in this number has been done many times before, but because it is a consistent and well-rounded picture of metropolitan life of today, is this to be called a strong subject. The settings and photography are in keeping with the care shown in other details.

"The City of Illusion"

A Six-Reel Photodrama, Written and Directed by Ivan Abramson, and Produced by the Ivan Film Company.

Reviewed by Edward Weitzel.

THE title of Ivan Abramson's latest photoplay, "The City of Illusion," suggests a big theme. The author has chosen to make a comedy-drama after the model in vogue on the stage of the popular price theater twenty years ago. All the elements to be found in a big money-maker by Theodore Kramer or the author of "Across the Pacific" are component parts of Mr. Abramson's screendrama. There are the three pairs of lovers that suspend hostilities, sign peace protocols and indulge in a long and lingering kiss just before the finish; the comic relief is brought in at regular intervals, and the happy ending is there, in which everything and everybody comes out just right—including the punishment meted out to the villain. Similar rules of construction, as applied to the art of the photoplay, result in a class of pictures that find favor with many patrons of the screen. "The City of Illusion" will appeal strongly to this grade of theatergoers.

The plot of the drama has for its central theme the wooing of Claire Burton, an unusually unsophisticated country maiden, by Paul Stanford, an elderly southern landowner. For a short time Claire is happy in her new home. Then the serpent enters her Eden, a New York lawyer, who tells her of the wonders of the big town. Claire is infatuated with the man and also

Scene from "The City of Illusion" (Ivan).

with the desire to experience the joy of life as it is lived on Broadway. She calmly asks her husband to divorce her and when he explains the impossibility of granting her request, unless she has been unfaithful, she promptly announces that she has played the wanton with the New York gentleman. Her wish is realized, she hurries north, finds that the lawyer has just married an heiress and does not want another wife, discovers she has made a fool of herself, meets her ex-husband, admits she lied about her lapse from virtue and, as they say in the South, is "mighty glad" to become Mrs. Paul Stanford once more. The other two love affairs are implicated with this motive, also considerable political atmosphere that is fairly interesting.

The production is creditable. Mignon Anderson as Claire Burton followed the lines laid down by the creator of the character with fidelity and pleasing effect. Carleton Macy was equally faithful in his acting of Stanford, and excellent impersonations were contributed by Bradley Barker, Joseph Burke, Paula Shay, Blanche Craig, Mathilda Brundage, Maxine Brown, Willard Case, Guido Colucci and D. H. Gould.

"The Folly of Sin"

Great Northern Drama Gives Another Illustration of Some Familiar Moral Principles.

Reviewed by Lynde Denig.

THAT fame and fortune are not picked up on the path of pleasure will once more be brought to public attention through this Nordisk Film drama, giving due prominence to the pleasing presence of Joan Peterson and to Charles Wieth, a capable actor. In common with other Nordisk Films, "The Folly of Sin" was sharply photographed to bring out the full

value of distinctive backgrounds. Interiors always suffice, even approaching elaborateness at times, and the exteriors, selected with a sure appreciation of effective composition, are a yet more certain pictorial asset. The investiture of the latest Great Northern contribution merits the word, artistic.

The story told in these five reels suggests little by way of comment, for it is cut after a standard pattern included in the style book of European scenario writers. Two ambitious doctors, one a social favorite, the other a recluse, experiment with serums for the cure of cancer. Dr. Felix is in a fair way

Scene from "The Folly of Sin" (Great Northern).

to achieve fame when he succumbs to a hankering after the joys of life. Dr. Hatton, jealous of his rival's impending success, undertakes to lead him on the merry path of pleasure, knowing full well that once started, the cancer cure will be slighted. With Mephistophelian cunning, Dr. Hatton transforms the serious scientist into a man of the world, meanwhile perfecting his own medicinal compound. Success is his reward, whereas the misguided Felix, having made a bad botch of everything, drinks poison.

First among the pitfalls placed in the doctor's path is a pretty woman, and the expected happens. It is interesting to follow the development, or rather degeneration of the character, as presented by Mr. Wieth—his immediate response to feminine charms, his phenomenal good fortune at roulette, his selfish dismissal of the woman he ruins; in fact the complete spoiling of a good doctor to make a harmful cad. For almost two reels the plot advances in leisurely fashion, but after that it improves and the action offers dramatic clashes in ample number. "The Folly of Sin" averages well in the treatment of the story, in the acting and in settings and photography.

"The Folly of Revenge"

Five-Part Offering of New York Film Company Is Exceedingly Melodramatic in Story and Acting.

Reviewed by Lynde Denig.

DIVIDING current photoplays into classes A, B, and C, "The Folly of Revenge," bearing the trademark of Nola Films and handled by the New York Film Company, falls naturally into the second division. Judged by standards applied to productions designed for American theaters of the first grade, it would not do at all; but there remains a large public still responsive to elementary sensationalism, such as the European studios offered in large quantities several years ago. Whether "The Folly of Revenge" was made last month or last year, is of no consequence, for its model might be found among the products of a much earlier date. In remarking, then, that these five reels are good of their kind and likely to thrill, it is with the understanding that between class A and class B there is a wide gap.

The tone of the story may be gathered from the briefest of plot summaries. A sculptor, having found a model, beautiful in body and soul, completes his masterpiece, marries the woman who inspired him and suffers keenly when she is stolen by Baker, one of his profligate acquaintances. The wife kills herself and Antonio lives in anticipation of a day of reckoning, which comes years later when his daughter has reached maturity. Gypsies engaged to steal Baker's wife, take the sculptor's daughter instead. The girl is saved, but the experience forces Antonio to conclude that it is safer to abandon his long-cherished dream of revenge, so nearly the cause of another tragedy.

In point of studio work, some of the best scenes in the picture come in the opening reel, showing the sculptor and his model during the making of the statue. The woman's suicide by floating over a waterfall, after being tossed about in the rapids of a river, is a notable bit of melodrama, and there is plenty of activity and physical conflict in the gypsy band, of which the sculptor becomes a member. Several of the minor characters are accurately drawn without the exaggerations that mark the playing of Warren E. Lyle in the role of Antonio. But after all, Mr. Lyle may have chosen the best method of interpretation for a picture in which author and director used the full license accorded makers of melodrama. Restraint has no place in "The Folly of Revenge." Locations

Scene from "The Folly of Revenge" (New York).

are attractive and for the most part clearly photographed, scenes move swiftly, the plot is readily followed and the players are adequate.

Preparedness

Juvenile Film Company Deals in Humorous War with Topic of the Day.

THE Juvenile Film Company, which has Paul H. Cromelin for its guiding spirit, has put out some very entertaining films which have found their way into many territories. Though but an infant concern, this company is gaining fame rapidly. Mr. Cromelin, a keen student of conditions in the industry, has started the Juvenile Film Co. because of a belief that good juvenile films were a need in the market. His forecast was entirely correct as is shown by the flattering success which has so far attended his efforts.

The latest production of the Juvenile Film Co. deals in a humorous way with a very timely subject, "Preparedness." All the warring nations are represented in miniature entrenched behind snow forts and fighting valiantly with the exception of Greece, which excites laughter by its indecision and poor Belgium and Servia which excite pity and sympathy. In the midst of all these fights and apparently quite untouched by the mimic strife going on around him is Uncle Sam with the Dove of Peace as his only visible asset. Mexico annoys him a little with an occasional snow ball, but he is evidently pursuing the once celebrated policy of watchful waiting. Japan looms up more dangerously and Uncle Sam begins to show more interest in the struggle that is raging around him. Presently

Scene from "Preparedness" (Juvenile).

he has a visitation. It is the spirit of '76. Uncle Sam now appreciates the fact that this is the time for preparedness, he lets the Dove of Peace out of the cage and surrounded by the embodiments of the Spirit of '76 he stands in a resolute attitude—not a bit truculent, but no longer dreaming of the millennium.

It is a splendid picture which will please both young and old, but especially the young.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

FREDDY VERSUS HAMLET (Vitagraph), March 24.—Ralph Ince is the scenarioist of this one-reel farce in which the belle of the village falls in love with a fly-by-night Thespian. The plot is mildly amusing, but William Dangman and a remarkably active old cab-horse put unexpected vim into the picture. Tod Talford, William Lytell, Jr., and Daisy De Vere were also of service in helping on the good work.

OTTO THE SOLDIER (Lubin), March 27.—It is to be hoped that when the call to arms is heard again in this country, none of the volunteers will exhibit the same spirit, or lack of it, as Otto, the "hero" of this one-reel comedy. Burk Symon, the author, has taken D. L. Don's measure and fitted him with an excellent comedy role. The situations are amusing, and Florence Williams, Alice Mann and Emily Lowry are useful members of the cast.

SELIG-TRIBUNE No. 25, 1916 (Selig), March 27.—St. Patrick's Day Celebration, Chicago; U. of C. students at Berkley, Cal., in preparedness drill; cutting ice, Waltham, Mass.; jitney railroad, Fresno, Cal.; sinking of the Steamship Herman Winter, Portland, Maine; winter golf on roof of Boston hotel; arrival of troops at Columbus, N. M.; Mexican troops, Chihuahua, Mexico; White Sox at Mineral Wells, Texas; war supplies for Allies, Seres, Greece; army mules for Italy, Yarmouth, Mass.; Allied warships, Saloniki, Greece.

THREE JOHNS (Vitagraph), March 27.—The fun in this one-reel farce is based upon mistaken identity. Edwin Ray Coffin, the author has shaped his material cleverly, and the humorous interest steadily increases until the finish is reached. George Kunkel, George Holt, George Stanley, Otto Beninger, Jack Mower and Anne Schaefer obtain full value for the acting possibilities of the picture.

HAM AND THE HERMIT'S DAUGHTER (Kalem), March 28.—The susceeptible soul of Ham is always getting him into trouble. The unworldly daughter of a hermit finds him a model of manly beauty and he is equally charmed with her. Ham in love is always an object of much mirth. Bud Duncan, Porter Strong, Norma Nicholls and Julie Cruze are members of the cast.

VERNON HOWE BAILEY'S SKETCH BOOK OF PARIS (Essanay), March 29.—The skill displayed by Vernon Howe Bailey in his drawings of the great cities of the world makes this series of pictures a welcome addition to any program. The artist's impressions of Paris give a vivid reproduction of many famous buildings and views in the French capital.

THE TRAILING TAILOR (Kalem), March 29.—Howard Irving Young is the author of this one-reel comedy, and William Beaudine made the production. It has a neatly devised plot involving a socially ambitious tailor, and the reel is spiritedly played by Ethel Teare, Jack MacDermot, Gus Leonard and Victor Rottman.

SELIG-TRIBUNE NO. 26, 1916 (Selig), March 30.—Fifth Cavalry leaving Fort Meyer, Va.; horse racing at Oriental Park, Havana, Cuba; wounded soldiers at Charing Cross Hospital, London; logging, Bingham, Me.; U. S. sailors on shore leave, Guantanamo, Cuba; big fire, Nashville, Tenn.; Irish Guards win foot race, Warliey, Eng.; 23d Infantry arrive at El Paso; on the march into Mexico; Phila. Nationals and Chicago Cubs play game at St. Petersburg, Fla.; "Paseo de Carnival," Havana, Cuba; steamship Governor Cobb entering Havana harbor; cadets at Morro Castle, Havana; milk supply, Havana.

THEIR VACATION (Vim), March 30.—Plump and Runt carry the weight of the fun in this one-reel farce, Plump appearing as a susceptible young gentleman with considerable ready money, and Runt as his valet. There are a number of lively mix-ups during the action of the reel, and strenuosity is the watchword of the entire cast.

ALMOST A HEROINE (Kalem), March 31.—In this Sis Hopkins number the cause of the trouble is another case of "mixing the babies up." The action is rapid and the fun of excellent quality. A review of the picture was published in the issue of April 8, page 282

ANVILS AND ACTORS (Vim), March 31.—A "Pokes and Jabs" comedy that will be found moderately amusing. The comedians in love with the blacksmith's daughter are bitter rivals. Jabbs becomes an actor and Pokes in search of the girl who has suddenly disappeared from her home comes upon Jabbs and his troops in a theater in a neighboring town. Pokes makes a great deal of disturbance, and in fact, breaks up the show by jumping on the stage at the climax of a tragic scene. A good number.

THE TRAPPING OF PEELER WHITE (No 73 of "The Hazards of Helen" Railroad Series) (Kalem), April 1.—A new writer for the series is the author of this one-reel Hazard. His name is Herman A. Y. Blackman and he has devised a drama that will stand comparison with the preceding numbers. Helen is still at her old post as operator, and a gang of crooks keep her busy protecting the property of the railroad. True Boardman, Percy Pembroke, Harry Schum and Roy Watson aid Miss Gibson in the acting of the reel.

BILLIE'S DOUBLE (Lubin), April 1.—"The fellow who looks like me" has long been a favorite comic character of the drama. In the present photoplay, written by Clay M. Greene, the counterfeit presentment of Mr. William Reeves is introduced and the author has supplied both gentlemen with wives, one of them with a joyous jag, and housed both families in the same hotel. The ensuing mix-up is good for numerous laughs. Francis Joyner, Margaret Moore, Mrs. Dunmire, Colton White and Charles Griffiths complete the cast.

THE BATTLE OF TRUTH (Biograph), March 22.—An unusual three-part picture based on a story by William Hamilton Osborne, called "The Murder of the Cafe Epicure." The plot is founded on the difficulty of obtaining evidence against criminals protected by political influence. Charles Perley, Jack Drumeir, Charles Mailes, Vera Sisson and Ivan Chrystie are in the cast.

I WILL REPAY (Essanay), March 25.—The plot of this three-reel drama is not always pleasant, its theme hereditary insanity. The author has worked out the subject in an impressive manner, however, and it has been adequately treated by the cast and the director. Marguerite Clayton, Edward Arnold and John Junior have the leading roles.

HUSKS (Vitagraph), March 25.—James Oliver Curwood is the author of this three-reel Broadway Star Feature. In working out his theme he shows a fine scorn of the happy ending. There is a suggestion of "The Governor's Lady" and "The Man Without a Country" in the story, but Mr. Curwood has handled the material after his own fashion and turned out a strong, human drama. The different characters are ably played by William Humphrey, Harry Northrup, Carolyn Birch, Rose Tapley and Nellie Anderson.

A SOCIAL DECEPTION (Selig), March 26.—This three-reel photoplay is difficult to classify. At times, it suggests a serious drama; more often, it becomes a "smart" comedy. And it is always entertaining. Things happen in the real story book way, but the author has not taken the theme too seriously and is amusing where a less skillful writer would have dealt in heroics. Much of the success of the picture is due to the clever cast, which includes Harry Mestayer, Wheeler Oakman, James Bradbury, Al W. Filson, Vivian Reed, Grace Darmond and Eugenie Besserer. T. N. Heffron directed the picture.

THE STRANGE CASE OF MARY PAGE, No. 10, "The Clew" (Essanay), March 27.—There is no lack of action in the visualized testimony of the witness examined during this session of the trial of Mary Page. A plot to entrap Langdon when he runs against Pollock for congress is shown, and Mary is implicated in the affair. The new clew is given to Langdon by a detective, who informs him that Pollock had a quarrel with several men over a card game the night before the murder.

THE LITTLE MONTE CARLO (No. 1 of the "Social Pirates"), (Kalem), March 27.—The opening installment of the new Kalem Serial by George Bronson Howard, has many merits. Plot, production and cast are all excellent. A review of the picture was printed in the issue of March 25, page 2026.

THE DIXIE WINNER (Essanay), March 28.—Joyce Fair is the center of interest in this two-reel southern drama, in which the fate of the heroine is decided by the result of a horse race. Joyce is the jockey who rides the winner and thus saves her mother from a distasteful marriage. The story is an appealing one and the young actress is perfectly suited to the leading character. Ernest Maupin, Patrick Calhoun and Marian Murray have the other important roles.

THE VOICE IN THE NIGHT (Lubin), March 30.—A review of this picture is printed on another page of this issue.

Metro Pictures Corporation.

THE WALL BETWEEN (Quality) March 20.—Adapted from a book by Ralph D. Paine, this five-part drama of army life goes to show the injustice of the well-nigh insurmountable wall between officers and men in the United States service. The cast is a strong one, headed by Francis X. Bushman and Beverly Bayne. A review may be found on another page.

Mutual Film Corporation.

MUTUAL WEEKLY, No. 65 (Metro), March 30.—Excellent scenes on the Mexican border, showing the departure of troops and funeral services of the American dead at Columbus, lead this number in interest. It also contains a wide variety of other subjects. There is a tendency at times to cut certain scenes too short.

THE LION HEARTED CHIEF (Vogue) March 30.—This is a very attractive farce comedy with Priscilla Dean, the pretty heroine of Vogue comedies, Jack Dillon, Frank Coleman, Paddy McGuire, Arthur Moon and Louise Owen in the cast. The story treats of how the Lion Hearted Chief in pursuit of two evil doers is tricked by a young man who loves his daughter into consenting to the marriage of the loving pair. A good deal of slapstick work is encompassed in the business of the play, but it is all amusing and unobjectionable.

ON A STILL HUNT (Vogue), April 2.—A rough and tumble comedy number, by Thos. Delmar. The action is lively and concerns a burlesque detective rounding up some moonshiners. The humor is only fairly strong; the number as a whole is fair.

SEE AMERICA FIRST NO. 2 (Gaumont), April 2.—Daytona, Fla., and vicinity is the subject of this beautiful scenic offering. The trip along the Oklawaha river with its fringe of tropical foliage, and the reflections thereof mirrored in the water is wonderfully attractive in the film and also the under water photography made possible by a glass bottomed boat. The Pelican Islands which are kept by the government as a bird reserve are also interesting. This is finished by a comic cartoon from the pen of Harry Palmer entitled "Nosey Ned."

NOSEY NED (Gaumont), April 2.—On the same reel with the above this truly comic cartoon gives a glimpse of some doings at Columbus, N. M., from where the search for Villa is being directed. "Nosey Ned" barred out by the authorities who taboo war correspondents transforms himself into a bean, takes his place in a bag of beans and distinguishes himself by lassooing William Bryan on a Mexican desert.

RUINING RANDAL'S REPUTATION (Falstaff), April 3.—Riley Chamberlain appears in this as a guardian uncle who refused to let his niece wed. His enemies run him for congress and proceed to put up all manner of political tricks on him. He is glad to step out and withdraws his opposition to the love affair. This has a number of quite amusing situations in it.

BILLY VAN DEUSEN'S MUDDLE (Beauty), April 5.—A comedy number, featuring John Steppling, John Sheehan, Carol Halloway and Dick Rosson. The angry young wife selects Billy as a co-respondent in her proposed divorce case. The humor is of the farcical sort. There is a lively chase by a motorcycle and two automobiles. The number is strong on action.

SEE AMERICA FIRST NO. 30 (Gaumont), April 5.—Del Monte, Cal., is the subject of this number of Gaumont travel series, including the celebrated seventeen mile drive. Charming surf scenes and viws of old missions and other interesting bits of architecture belonging to a past century are shown. On the same reel is a comic cartoon by Harry Palmer "The Greatest Show on Earth."

THE GREATEST SHOW ON EARTH (Gaumont), April 5.—"The Greatest Show on Earth" turns the limelight on the Bull Moose party in a very amusing manner. The front feet of the Moosephant are anxious to travel, while its hind feet are exceedingly pranksome.

THE PROFESSOR'S PECULIAR PRECAUTIONS (Falstaff), April 8. An amusing comedy in which two rival professors of mineralogy figure. The poverty stricken professor is obliged to sell a valuable diamond to his rival who demonstrates to him at the same time the burglar-proof devices with which his wonderful samples are protected. Too frequent use of these devices without reason provoke the police, fire departments, etc., to the extent that when a real alarm call is sent in from this source no notice is taken of it. This fact, of course occasions some queer situations.

ART AND ARTHUR (Beauty), April 9.—With a few eliminations which would undoubtedly be made, this comedy will be found amusing. Orrall Humphrey plays the role of a young artist whose papa is opposed to his artistic ideas and his mamma fosters the idea that her child was born a genius. Arthur, however, becomes the butt of his associates' jokes and upon being found in his studio with a half undressed model, his mamma takes him home "no more to roam."

Mutual Film Corporation Specials.

REVELATIONS (Mutual Masterpicture de luxe), March 30.—A powerful five-reel subject, by J. Edward Hungerford, picturing the heart story of a young German girl who has gone to Paris to study music. She has incurred her father's anger by the step, and when poverty comes she begs on the streets rather than sell her honor. A former friend, student in the Latin Quarter, discovers her and takes her home. Separation comes, her child is born, and she wins success as a singer. Then she goes home and a series of intensely interesting episodes occur. Constance Crawley does strong work as Martha, and Arthur Maude and Wm. Carroll also do well as the husband and father. The number tells a highly emotional story and is presented very effectively throughout.

SNOW STUFF (Mustang), March 31.—A three-reel number, featuring Art Accord as Buck Parvin, Dixie Stratton as the leading lady, and others. The Titan Motion Picture Company is seen in the midst of a fine winter landscape at Truckee, Cal. The setting is very pleasing. The plot could well have been handled in two reels instead of three. It pictures the arrival of the new manager from the East. He tries to make love to the leading lady, who sends him reeling into the icy river. There is considerable amusement in the main situation, and the later developments in New York. A little thin in plot, but quite entertaining.

THE NET (Mutual Masterpicture de luxe), April 1.—A moderately interesting five-part romance of the sea coast, written by Lloyd Longergan. Ethel Jewett, a beautiful and talented young actress plays the feminine lead with pretty Marian Swayne playing second. Bert Delaney plays the role of the young fisherman who at different times rescues both girls from death, the one from the sea and the other from the quicksands on the shore. Others of the cast are Inda Palmer, Arthur Bauer and Morgan Jones. There are many pretty touches to this production which will be found pleasing to most audiences, but some of the situations of the play are arrived at too easily to prove convincing.

THE TRAFFIC COP (Mutual Masterpicture de luxe—Thanhouser No. 90), April 8.—This will be found to be an intensely interesting and original five-reel number, the story of which was written by Lloyd Lonergan for the Thanhouser Film Corp. The traffic policemen of New York City figure to a considerable extent in the film. The story shows how the younger brother of a police officer gets into trouble and is helped to escape arrest under a false accusation of embezzlement, through the quick wit of his brother's sweetheart. Howard Mitchell and Gladys Hulette are the stars of the play.

THE WAYFARER (American), April 15.—An attractive melodrama in which Vivian Rich plays the feminine lead. The story treats of how a young man wrongly accused of murder in trying to escape the authorities rushes into the room of a young girl who has been wronged by the murdered man, and who is about to poison herself. The two escape and go south where they marry and live happily until the arrival on the scene of the clerk from the office of the murdered man. He tries to ruin the lives of both, and on his way to give them up to the authorities meets with an accident and is killed. The story has been consistently developed and will be found interesting to most audiences.

Paramount Pictures Corporation.

THE SOWERS (Lasky), March 30.—Presenting an all-star cast including Theodore Roberts, Blanche Sweet, Thomas Meighan and others. The film is interesting throughout and the Russian atmosphere is adequately injected. For an extended review of this subject see page 281 of the issue dated April 8.

THE HEART OF PAULA (Pallas), April 3.—A story of romance and adventure with scenes laid in a Mexican town. Lenore Ulrich gives an impressive performance as a Spanish girl, who loves a young American engineer. The artistic quality of the picture is enhanced by fine lighting and photography.

Pathe Exchange, Inc.

PATHE NEWS NO. 23, 1916 (Pathe), March 19.—Interesting items of this issue are, the result of a gasoline explosion in Detroit, Mich., the overflow of the Missouri river in South Dakota, the erection of a field wireless at Columbus, N. M., for communication with the troops across the border, Pack Mules at Etna Mills, Cal., carrying mail over the salmon Range mountain tops, and Pathe spring fashions.

PATHE NEWS NO. 24, 1916 (Pathe), March 22.—Some of the interesting items of this number show recruits falling in line in Montreal, Can., the celebration of St. Patrick's day by the Mutual Welfare League at Sing Sing, all kinds of ships put into use to further the needs of commerce on the west coast, and several scenes showing different varieties of gas masks in use in France, including an apparatus for spraying the air with alkaline liquid to remove the chloride fumes.

LONESOME LUKE, CIRCUS KING (Phunphilms), March 29.—A Lonesome Luke in which Luke runs "the best ten-cent show that was ever seen for a quarter." Some very funny incidents occur about the circus tent where we are taken into the confidence of the manager and are allowed to view the various characters making up. An entertaining number for those who like slapstick comedy.

Pathe Exchange, Inc., Specials.

THE IRON CLAW NO. 4 (Pathe), March 20.—"The Name and the Game" is the title of this number of the serial. In it Legar robs the bank in which Golden has money. The Laughing Mask, however, hears of the affair and in disguise appoints himself receiver of the money at the docks where it is being put aboard a vessel. A note sent to Golden states that the money will be returned providing a certain amount of it be used for the good of the poor. A very interesting number.

THE IRON CLAW NO. 5 (Pathe), March 27.—"The Intervention of Tito" is the title of this number wherein a parrot which formerly belonged to Legar, and therefore a pet of Margery's is bought by Golden. Polly has learned to be most efficient in the use of the English language, and when Margery is confined in a safe by Legar who gets away, with a paper of which he has been covetous, she repeats the combination which she has overheard Margery repeating to herself, thereby saving the life of her mistress. And to cap the climax, Polly upsets a lamp in a shack where Golden's secretary is imprisoned, causing a quick exit in which the secretary escapes.

Signal Film Corporation.

THE GIRL AND THE GAME, NO. 15 (April 3.).—"Driving the Last Spike" marks the close of an excellent series. In this the last of Helen's daring adventures Seagrue is shot by his own associates in place of Storm whom he has planned to have killed. The signal for the shot goes amiss, or rather the lifting of a towel is mistaken for the dropping of a handkerchief. An exceptional thrill is exhibited in this closing episode when a fast train hits an automobile, completely demolishing it.

Triangle Film Corp.

BY STORK DELIVERY (Keystone), March 26.—A farce with a story in it. Very amusing after it is well under way.

Universal Film Mfg. Co.

HUNGRY HAPPY'S DREAM (Big U), April 6.—An eccentric comedy number in which Paul Bourgeois appears as a hobo. He dreams he is a trainer of wild animals. The animals will prove an interesting feature to children. A fair number.

BILL'S WIFE (Laemmle), April 9.—A comedy number, featuring Fred Church and Myrtle Gonzales. After an ideal honeymoon, the young husband pines to get out with the boys. He leaves his wife in tears and finds that after all cabarets no longer appeal to him. He returns to home and happiness. Well-photographed and unusually attractive in presentation. A good subject of the light sort.

PUTTING HER FOOT IN IT (Nestor), April 10.—A comedy number enacted by a capable cast, but one which introduces a great deal of unnecessary vulgarity. This is much below the average production of this company in its general tone.

HELD FOR DAMAGES (Imp), April 11.—Not a very plausible little comedy, but well photographed and entertaining. The girl milliner holds up the wealthy father for $500 apiece for his son and bulldog, both of which played havoc in her shop. H. Dittmar, Edna Pendleton and Harry Benham appear. Also the aforementioned dog.

THE BRINK (Laemmle), April 12.—A pleasing story of a young wife who plays with the fire because her husband is busy with his work. There is no strong drama in this, but it is well handled by a pleasing cast and proves very entertaining. Val Paul, Myrtle Gonzales and Fred Church appear.

SOME HONEYMOON (Nestor), April 14.—A bright comedy number, featuring Billie Rhodes, Lee Moran and others. The bride and groom make a bet they can disappear so successfully their friends cannot find them. They become employed as bellboy and maid in a hotel and have some funny experiences. This is novel and enjoyable.

HUEBY PUTS ONE OVER (Joker), April 15.—An amusing low comedy number, by Allen Curtis, featuring Gale Henry, William Franey, Lillian Peacock and Charles Conklin. This is laughable in numerous places, though it contains some rather harmless vulgarity. The mirror trick makes a good feature.

Universal Film Mfg. Company Specials.

THE RIVAL PILOTS (Bison), April 15.—A two-reel number, by Wright Roberts, featuring Lee Hill, L. C. Shumway and Margaret Mayburn. This is a brisk railroad story, very good of its type and containing some sensational scenes. It is a question whether the average observer really enjoys seeing a small child exposed to such danger as the one in this picture is; it seemed a tremendous risk and gave more of a shock than a pleasurable thrill. The story as a whole is entertaining and keeps a firm hold on the interest.

THE POET'S PROGRESS (Imp), April 7.—A two-reel comedy, by Sam Greiner, featuring Matt Moore and Jane Gail. He is an unsuccessful poet and she a slavey. She reconstructs one of his poems into an advertisement and it wins a thousand-dollar prize. The scenes are taken in a dilapidated old house on Washington square, New York, and have an atmosphere in keeping with the story, which is told in slightly burlesque style. This is not in any way remarkable, but has an amusing idea in it and proves quite entertaining.

MIGNONETTE (Imp), April 9.—A two-reel number, by Harry Ditmarr, featuring Harry Benham as a young composer in New York. He falls in love with the wife of a brutal young landlord, and dedicates his opera to her. The landlord, discovering their love, separates them and throws the score of the opera into the fire. The wife saves the manuscript, which turns up in an odd way later. This has some minor faults of construction, but makes on the whole a very pretty love story, and the cast is pleasing. Some good scenes of Washington square, New York, are shown.

THE BRIGADIER GERARD (Red Feather Photoplay), April 10.—A splendid five-reel number, featuring Lewis Waller in one of the famous exploits of A. Conan Doyle's dashing hero, whose bravery and boasting have furnished so much entertainment for fiction readers. The screen production is wonderfully interesting throughout, carrying the high spirit of the stories themselves, and furnishing the eye with a very satisfying treat in the way of costumings, settings and general atmosphere. The characters of Gerard, Napoleon, Talleyrand and the Countess are all very acceptable. A. E. George, Fernand Mailly and Madge Titheradge play the last-mentioned roles. A fine romantic offering.

THE HIDDEN CITY OF CRIME (Universal Special Feature), April 10.—No. 18 of the "Graft" series. In this frankly sensational instalment, Mayor Harding has a clash with the opium smugglers. The scenes in the Chinatown dives are the best of the kind staged in a long while. The little Chinese girl, who assists Harding in his escape, does very pleasing work in her characterization. Some of the episodes are not very convincing, but all are entertaining.

LATHERED TRUTH (Victor), April 12.—A two-reel number, featuring Rosemary Theby as a manicure girl with social aspirations and Harry C. Myers as a moving picture director. The plot is not much, but some of the satirical humor is good and the sub-titles are clever. The egg-throwing scenes in the burlesque on Uncle Tom's Cabin are funny, but constitute a rough form of humor. This number is entertaining and quite novel in spite of certain drawbacks.

THE DOCTOR OF AFTERNOON ARM (Imp), April 14.—A two-reel number, by Robert F. Hill, featuring Sydell Dowling, Sidney Bracey, Edith Roberts, Sam Drane and others. This is a Western subject, built on familiar lines but with enough originality in certain scenes to hold the interest closely. The young girl brings about the reformation of a young doctor who has become a derelict. The shooting in the darkened wine room makes a good scene; also the probing of his own wound by the doctor. Later, when the girl's honor is threatened, the doctor and her brother raid the wine room single-handed and free her, after a second tragic shooting affair.

World-Equitable.

THE SUPREME SACRIFICE (Premo), March 20.—A conventionally melodramatic story of a man's unselfish sacrifice that he may save the reputation of a close friend. The picture presents little new, but probably will satisfy an audience that is not over critical. Robert Warwick is the star. A review appears elsewhere in this issue.

THEN I'LL COME BACK TO YOU (Frohman), April 2.—Alice Brady is the star in this pleasing, if somewhat naive story, reviewed elsewhere in this issue. Much of the action transpires in a picturesque, mountainous country where exteriors were well photographed. Jack Sherrill, playing in Miss Brady's support, makes a manly hero.

THE REAPERS (Triumph), April 2.—Christian Science is credited with the remarkable recovery of the chief character in this picture after he is partially paralyzed. The story is made quite appealing, as acted by John Mason and Clara Whipple. A review appears on another page of this issue.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 25, 1916 (Vitagraph), March 28.—Hindu subjects at Calcutta pray for the Allies; reopening of Fair at San Diego, Cal.; Franklin K. Lane at the Fair; Hotel Imperial fire, Knoxville, Tenn.; Serbian refugees at Salonika; railroad wreck, Jamestown, N. C.; unique banner made at Lynn, Mass.; fashions; reserves arrive in El Paso; "Somewhere in Mexico"; Krazy Kat Invalid," cartoon.

THE VITAL QUESTION (Vitagraph), April 3.—A review of this well-produced five-part drama appears elsewhere in this issue. The picture is more notable for the acting of Virginia Pearson and George Cooper, than for the story based on crooked business dealings and a young district attorney's method of exposing the head of a trust.

ESSANAY PHOTOGRAPHERS RETURN FROM TRIP.

A corps of Essanay photographers have returned from another expedition in search of rare and interesting subjects for scenic movies, which it is releasing in split reels of five hundred feet, in conjunction with Wallace A. Carlson's animated cartoons on current events of the day, and Vernon Howe Bailey's Sketch book on the various cities of the United States and foreign countries.

Six thousand feet of film were taken in Arizona at various points of historic interest. Scenes were taken at Castle Hot Springs, Arizona, which is an oasis in the western desert, showing palm and orange trees in full bloom, whereas for miles around there is nothing but sand and deadly waste.

The minature Grand Canyon of Arizona also was visited, and the scenes will show the winter snows on the top of the mountain seven thousand feet above the sea level and the arid summer in the valleys, just two hours' ride down the slopes. At Clarkdale all the workings of the great copper smelter, the largest smelter in the world, were photographed, from the digging of the ore to the finished product.

In these scenes also will be shown the cliff dwellings of the Aztecs, including Montezuma's castle high up in the cliffs. Scenes also were taken in the Salt River valley, in and around Phoenix. These show the Roosevelt dam and the vast acreage snatched from the desert and now blossoming with all kinds of green growth, through the wonderful drainage system made possible by the dam. These scenes are both of intense interest and highly educational.

SLIDE FIGHT PICTURES.

The Novelty Slide Company, which is controlling the exclusive slide rights on the Willard-Moran Championship Contest, held Saturday night, March 25, at Madison Square Garden, New York City, reports that the territory on this unusually big event is going big.

In spite of the smoke and other bad photographic conditions that prevailed in the Garden the night of the fight, the slides can be seen as distinctly as by those who attended the fight itself, and the Novelty people succeeded in obtaining twenty of the best views, and each slide has a simple and short explanation.

Fourteen states were sold the first day the slides were released, and judging from the flow of inquiries that are rushing into the office of the Novelty Company, the remaining territory will soon be closed out to the highest bidders.

The Novelty Slide Company wishes to warn all interested in these Willard-Moran slides, to beware of other offers, as the Novelty Company controls the exclusive rights on the original photos.

"UNWRITTEN LAW" PASSED BY PENNSYLVANIA CENSORS.

The Pennsylvania State Board of Censors, sitting in judgment on the California Motion Picture Corporation's "Unwritten Law" a few days ago, passed the big Beatriz Michelena feature practically as it was submitted to them. The only change suggested was the elimination of a couple of subtitles.

Manufacturers' Advance Notes

"WIVES OF THE RICH"—(Selig).

"Wives of the Rich" is a Selig multiple reel drama, produced by T. N. Heffron from the story written by Allen Curtis Mason, and released through General Film Service on Monday, April 10. "Wives of the Rich" will be pronounced by critics as one of Mr. Heffron's best productions, featuring as it does, Mr.

Scene from "Wives of the Rich" (Selig).

Harry Mestayer, supported by Lillian Hayward and a strong company of artists.

It is the story of high society, in which the wife of John Grant is given every privilege and comfort by her husband. She, however, squanders her financial allowance at bridge. Desperate because of lack of funds with which to pay her social obligations, she is tempted, and borrows money from Robert Baker. After getting the woman into his power, Baker demands that she visit him for settlement. She does so, and is followed to Baker's bachelor apartments by her husband. In the struggle that follows Baker meets death. Mrs. Grant flees to her home, while her husband, in order to protect her good name, makes Baker's death appear as a case of premeditated suicide.

Returning home, Grant confronts his wife. With a look into her husband's face, Mrs. Grant realizes that he knows all. She then explains how Baker really shot himself trying to wrest the revolver from her which she had carried to defend her honor. Forgiven, the wife promises to avoid all the sins of society in the future. There are many tense moments in this play and the stage settings are elaborate.

TRAVERS DOING "THE LIGHTBEARER."

Richard C. Travers, Essanay leading man, has returned from a flyer in vaudeville to play the lead in "The Lightbearer," a new three-reel photoplay. His act was well received and hundreds shook hands with him at his reception following each performance. He gives a monologue of anecdotes of picture stars after being introduced by several hundred feet of Wallace A. Carlson's film cartoons, illustrating the artist's impressions of Travers in vaudeville. After completing "The Little Shepherd of Bargain Row," an Essanay five-reel feature now in the course of production, he will go on the stage again, returning at regular intervals for studio work.

In the cartoons exhibited by Mr. Travers, Essanay introduced an innovation which shortly will be used in the Canimated Nooz Pictorial, Wallace A. Carlson's burlesque on current-topics, now being released in split reels. This is the use of photographic or half-tone heads with pen and ink bodies. The plan was tested in the Travers cartoons with excellent results.

FARM ANIMALS AT FAMOUS PLAYERS STUDIO.

Next in importance to Marguerite Clark herself in the Famous Players' adaptation of Eleanor Hallowell Abbott's celebrated story, "Molly Make-Believe" the the many animals which Director J. Searle Dawley has assembled in her supporting cast. Inasmuch as little Molly is a country girl, it was of course imperative that the various barnyard inhabitants be introduced upon the screen.

As a result, a stable was erected in the Famous Players studio where the old family horse, a pet pig and some chickens were assembled for the production. Miss Clark, who is a great lover of animals, was delighted when she learned that Mike, a well-trained bull-dog, was also scheduled to appear in her support. There are many delightful scenes in which Miss Clark figures with her dumb associates, among the most humorous of which is that in which she and her small brother feed the pig from a baby's bottle. The scene was not accomplished until the porker had registered his protest against the indignity in no uncertain terms.

Though "Molly Make-Believe" is essentially a comedy-romance, there is one scene which can scarcely be surpassed for pure pathos—that in which Molly dances gaily before the bed of her dying friend, the little cripple, in order to lighten the child's last moments, when Molly's own heart is breaking with sorrow. It is just one of the delicate touches that reaches the heart. The spirit of the book has been carefully preserved.

"THE LIGHTBEARER"—(Essanay).

This is the story of a red-blooded young minister, who when all other methods fail, cleans up a slum district and makes the denizens God-fearing men and women—by his fists. It is a striking picturization of a slum district of a great city, but is lifted out of the sordid by the beautiful love of the young pastor for a girl of the tenements, who has risen pure as a lily from the muck and slime amid the dens of vice. The play is of striking interest with intense action and dramatic situations. The plot is original and leads logically from its inception to a striking denouement. It was written by Charles J. McGuirk. Richard C. Travers as the young minister,

Scene from "The Lightbearer" (Essanay).

possesses all the physical attributes to make the part of the fighting pastor entirely realistic. The pastor of a wealthy city church comes in contact, through a mission, with the people of the tenement district. He finally decides that his duty lies with them, so he resigns his pastorate in the wealthy church. He finds that he is hampered on every hand by his former parishioners. Some of them have large holdings in the vice district which he is trying to clean up. He is also balked by a saloonkeeper, who is the political power and the agent for the wealthy property owners. He attempts to lure the one pure girl in the entire district, but is foiled by the minister. The saloon-keeper then attacks the minister, but is given a terrific beating by the fighting parson. The minister then exposes the machinations of the rich, who while church members and pretending to be law abiding citizens, derive their revenue from the spoils of the unfortunate. The newspapers champion his cause and he wins a great victory in the district, cleaning out the vice and bringing the people into his mode of life. His work still goes on, however, with his bride of the slums.

TENTH EPISODE OF "MUSTY SUFFER" (Kleine).

The 10th and concluding reel of George Kleine's epoch-making serial comedy featuring Harry Watson, Jr., entitled "The Mishaps of Musty Suffer," makes its bow next week.

This episode, like its predecessors, bears a somewhat ambiguous but curiosity-exciting title. It is called "Coming Down," which in the opinion of those who have witnessed the previous installments, refers almost as much to the roof of the theater as the action of the story, for wherever shown,

Scene from "Coming Down" (Kleine).

"The Mishaps of Musty Suffer" have made the rafters ring with laughter.

In "Coming Down" the irrepressible Musty Suffer manages to hold the job as all around man in an amusement arcade which he secured so mysteriously in the 9th episode entitled "Out of Order." In this concluding chapter Musty has a terrible time with the Wild Man and the zoo lion, both of which he lets loose from their cages much to his own discomfiture and the riotous mirth of the spectators. In fact, the entire reel is crammed with the hearty chuckles which Harry Watson has so successfully put into each episode of this record breaking series.

Seldom has the moving picture business produced so great a comedian as Harry Watson in so short a space of time. He has made almost unbelievable strides in public favor through his extraordinary work in these comedies. His fame as a stage comedian in the Ziegfeld Follies "Me, Him and I," and other similar stage enterprises stamped him a past master of the art of humorous pantomime, but did not guarantee him a future on the screen. His popularity in motion pictures is an additional proof only of his wonderful versatility.

"APRIL" (American).

The life of Kentucky mountaineers has a recognized place in fiction. Authors have immortalized a people whose only law was self-preservation. Clifford Howard has written a red-blooded, gripping story on this subject, entitled "April," produced by Director Donald MacDonald of the American Film Company for release as a Mutual Masterpicture, De Luxe Edition. Helene Rosson, who has won her way into the realm of screen stars in a surprisingly short time, gives an eloquent portrayal of a "backwoods" girl, in the title role, "April." E. Forrest Taylor, acknowledged screen favorite, enacts the part of Jeffrey Gordon, a lionized Philadelphia poet who on a trip into the mountains for his health meets April. Harry von Meter and Louise Lester play Tim and Martha Eagan, April's supposed father and mother. Tim mistreats his wife and child. Martha buries her baby without the knowledge of its father and substitutes the child sent as by a miracle to ease the pain of sorrow. April grows to love Jeffrey, who returns the affection, but hesitates because the chasm of life station between them. He, however, marries April to save her from a brutal mountaineer to whom she has been sold by Tim. Her identity is revealed at the death of Martha, and the marriage results in happiness and the restoration of April to her father and mother.

"SOCIAL PIRATES" HERALDS LIKED.

An official of the Kalem Company states that three car-loads of paper have already been delivered to the printer to keep up with the demand for heralds on the first and second issues of "The Social Pirates" and that worthy is making frantic calls for more. The Kalem heralds are in two colors, of unusually large size and because of the unprecedented quantity in which they are being turned out are supplied to exhibitors at a price lower than the average herald of half the size. But with the paper market in its present soaring condition Kalem is beginning to worry over the next trip into the mart to secure car-load lots.

TRIANGLE-FINE ARTS TITLES CHANGED.

Pictures are now being completed for the Triangle at the Fine Arts studios to present two established combinations of players later in the spring. Dorothy Gish and Owen Moore seem to be artistically inseparable, as do Mae Marsh and Robert Harron. Little has been given out regarding the Gish-Moore starring piece except that it will give the players an environment entirely different from the atmospheres of "Betty of Graystone" and "Little Meena's Romance." Comedy will be plentiful, it is said. This is suggested by the title, "Susan Rocks the Boat" having been selected.

The Marsh-Harron picture is based on the well-known serial, "The Little Apache." When shown on the screen the picture will be called "A Child of the Paris Streets." Miss Marsh plays the role of an innocent young girl brought up in the Apache section of Paris. Her romance, into which a young American artist enters, furnishes the basis for the story. Grant Carpenter, the author, has achieved considerable fame with his serials and short stories and has already received advance royalties from three New York managers, with prospect of Broadway production next season.

"WHISPERING SMITH" (American).

Samuel S. Hutchinson, President of the Signal Film Corporation announces having secured the film rights to Frank H Spearman's story, "Whispering Smith."

"Whispering Smith" is an ideal subject for the abilities of Director J. P. McGowan and Helen Holmes, whose knowledge of the technique of railroad film production is easily and generally acknowledged as peerless.

J. P. McGowan, who will direct the production, will have the title role, and opposite him, Helen Holmes will portray the heroine character, Dicksie Dunning.

"THE UNWRITTEN LAW" BREAKING ALL RECORDS.

The Exclusive Features, Inc., of 71 West 23d street, report that they are rushed with orders for bookings on "The Unwritten Law." Joseph M. Goldstein, president of the company, was compelled to add additional prints to those that are now in use in Greater New York, and asks the exhibitors to bide with him as he is doing the best he can under the circumstances, and promises to fill the dates of all exhibitors, as he receives them in rotation. "First come, first served" is his policy.

UP AND DOWN THE PASIG RIVER WITH BURTON HOLMES.

The Pasig River is to Manila what the Thames is to London; it divides the city into two parts, enables shipping to get into the very heart of the business sections, and above the city is utilized for factory, warehouse and foundry sites. Still further up stream, it is bordered with lovely suburban residences, and picturesque native "shacks," and offers every opportunity for boating through a lovely and varied country. It is through this region that Burton Holmes takes his fellow travelers in the 11th release of the Paramount-Burton Holmes Travel-Pictures.

From Laguna de Bay, a lake about fifteen miles above Manila,

Scene from "Up and Down the Pasig River" (Paramount).

the Pasig flows placidly down to the city and then through it to Manila Bay, its mouth pointed by an old Spanish-built light-house. Mr. Holmes takes his audiences up the river and back again. Beautiful villas and nipa shacks are contrasted with the unpicturesque evidences of American enterprise.

Mr. Holmes stops long enough in his cruise up the river, to enable his audience to study some of the peculiarities of these useful creatures and also, as another incident of the river trip, to watch the cavalry from Fort McKinley go riding past.

PARAMOUNT-BRAY CARTOON SATIRE ON SCIENTIFIC FARMING.

One glance at the Paramount-Bray Animated Cartoons makes the face of the whole world break into a broad smile. These single reel features inject a dash of film tabasco into the weekly Paramount programs. Each release of the amusingly grotesque antics originated on the screen by J. R. Bray, the cartoonist, whets the public appetite for more.

Scene from "Al Falfa and the Milkmaid" (Paramount-Bray).

"Farmer Al Falfa's Scientific Dairy Farm," a satire on scientific farming, will be the release of April 20th. The story of Al Falfa's experiences with up-to-date farming is carried out in the following manner:

The old farmer is shown sitting comfortably on his own veranda, idly dreaming while he smokes and drinks cocktails. He pushes a button conveniently at hand and the picture is flashed to the other end of the wire. Out in the field a large gong rings and a belled cow runs to gather the other cows together to be milked.

Merrily, a group of milkmaids step into the picture to do their milking. They are greeted by Al Falfa, who kisses each one of them as he takes the can from her. From a huge reservoir the milk is then pumped to a creamery. A long pipe line is shown on the screen. Efficiency is the watchword of this dairy, so parts of the pipe line are used for different things. A portion shaped like the letter "U" makes a swing for the children. Another section is tapped so that the baby carriage brigade may be supplied with milk. A third part is used for roosts in a chicken coop. Finally, the pipe end of the dairy is shown. A title is flashed on the screen: "From Now On Human Hands Do Not Touch This Milk." The remainder of the story is comedy.

MARIE DORO IN NEW LASKY SUBJECT.

Marie Doro who has gone to the studios of the Jesse L. Lasky Feature Play Company at Hollywood, California, under a contract for a period of years, will make her debut as a Lasky star on April 24 in a photoplay entitled "The Heart of Nora Flynn" which is being directed by Cecil B. DeMille. This production will show Miss Doro in a role unlike any she has heretofore played in motion pictures.

As Nora Flynn she will play an Irish nurse maid in a house of turbulent domesticity and the role is said to give her exceptional opportunities for the display of her sympathetic powers.

Elliott Dexter will play the principal role in support of Miss Doro and the cast also includes, Lola May, Ernest Joy, Charles H. West and other members of the Lasky company.

STARTED SOMETHING.

George Fitzmaurice, the Pathe director, and the man who made "Via Wireless," "At Bay," "New York," and "Big Jim Garrity," has always been noted for the amount of realism he puts into his pictures. "Fitz" goes to any expense to get the right thing at the right place, and generally does it, if the successes he has turned out on the Pathe Gold Rooster Program may be taken as criterions.

In the feature he is now putting on he wanted to get a good, realistic fight for one of his scenes, and went down into New York's Ghetto to get the proper material, securing the services of some well known "gunmen" as fighters. They went through their paces for a rehearsal, but Fitzmaurice was not entirely satisfied. He started them off again, but this time, too, the fight lacked enough realism to suit the producer. This rather exasperated him and he was at his wits' ends for something to make them fight. Finally he announced that he would offer an extra day's pay to the man who fought hard enough to get hurt.

Did he get what he was after? Well, rather. Ask the ambulance surgeons who came around on the jump to patch the belligerents up.

"FOUR MONTHS" HAS INTEREST.

"Four Months," a three-reel "Flying A" picture, has been completed by Director Carl LeViness and, at its first run, was shown to be a photoplay of gripping interest. The fundamental theme of a young millionaire who believes himself to have but a third of a year to live and so tries to find someone worthy of inheriting his fortune offers an excellent basis for the swift action of the story. Although there are several melodramatic scenes, it is logical melodrama that increases the interest without straining the imagination. Vivian Rich, Alfred Vosburgh and George Periolat are ideally cast. "Four Months" will be released in the near future through the Mutual Service.

SCREEN PSYCHOLOGY TO INSTRUCT COLLEGE STUDENTS.

Hugo Munsterberg, the well-known psychologist, who first realized the advantages to be obtained by using the motion picture screen to forward the country-wide movement of having every man realize whether or not he was "a square peg in a round hole," is soon to utilize the same methods for the teaching of fundamentals in psychology in colleges, and within a few weeks will show his series of pictures "Testing the Mind," which has been released through Paramount in the Paramount Pictographs, as one of its special departments, to the student body of Harvard University.

The ultra motive behind this work on the screen that Mr. Munsterberg is doing, is to "help men find themselves."

"THE GAY LORD WARING" (Bluebird).

J. Warren Kerrigan makes his advent as a star of Bluebird Photoplays April 24 in "The Gay Lord Waring" a sensational story of England's spendthrift nobility. Mr. Kerrigan's leading lady will be Lois Wilson, the Alabama delegate in the nation-wide beauty contest conducted for the purpose of sending a convention of pretty girls to the San Francisco Exposition last summer.

Another beauty will be Maude George who, with Miss Wilson and a large company of transiet loveliness in supernumerary assignment, will sustain the "high society" element that is necessary to all replicas of English swelldom. Duke Worne, Bertram Grassby and J. H. Holland will be other principals in support of Mr. Kerrigan in this exciting release. "The Gay Lord Waring" tells the story of a typical lording who exists on borrowed money because his greatly cherished title is about the only asset he has, plus an inordinate aversion to doing anything useful to pay his toll through life. There comes a day of reckoning with the avaricious money-lender

Scene from "The Gay Lord Waring" (Bluebird).

and the incidents that lead up to that eventful day provide the sensational elements that hold together the strands of the "sociey" element that forms the basis of the photoplay.

There is a realistic fire scene and double rescue; an exciting runaway ending in the spectacular death of the villian in the piece; the representation of a murder enacted during the wild night when the rain was pelting over the moor, and an adventure during a cross-country chase that ends in a collision between the hero and the heroine, making for the eventual love story that ends in traditional happy fashion.

WILLIAM COLLIER'S "THE NO-GOOD GUY."

Convinced by Billie Burke's success in "Peggy," made under his direction, Thomas H. Ince has decided to produce more light comedy features at Culver City for the Triangle. His next release will be William Collier in "The No-Good Guy," A. C. Gardner Sullivan story. It required only projection room showings to reveal to Ince that he was on the right track, and Collier was at once re-engaged for another five-reeler.

The comedian, by training and ability, should be well fitted

Scene from "The No-Good Guy" (Ince).

for the task of transferring comedy to the screen. At twelve years of age he was a call boy in the famous theater of the late Austin Daly. For some time he watched the eminent artists of Daly's company and finally became an inconspicuous associate. His subsequent career has been one of growth and he has been known as a man who could extract more comedy from an unfunny line than any man on the stage. This art is his principal asset in the motion picture field. In "The No-Good Guy" he is said to extract every bit of comedy from the situations as they were developed.

Collier has the character of Jimmy Coghlan, generally recognized as being no good. Enid Markey, Charles K. French and Walter Edwards are prominent in the cast. Edwards directed the picture under the supervision of Ince.

"HUMAN DRIFTWOOD" (World).

Robert Warwick and Frances Nelson, two of World Film's leading artistes appear jointly in the April 17 issue on the World program, in "Human Driftwood," a sensational and picturesque story of both the Southland and Northland.

For the making of "Human Driftwood" director Emile Chautard, of the Peerless branch of World Film, took his company to Florida where the sub-tropical scenes were staged and then with Mr. Warwick and Miss Nelson and thirty-eight players a journey was made to a small settlement fifty miles inland from Saranac Lake, New York. There the proper snow scenes were made in just the environment requisite to a faithful carrying out of the author's story. The company arrived in the Adirondacks during the extremely cold spell, but as the picture was scheduled for release in April and Mr. Warwick was scheduled to appear with Grace George in a legitimate production at the Playhouse, the trip to the interior was made in the face of a terrible blizzard and a universe of snow.

Scene from "Human Driftwood" (World).

"Human Driftwood" with Robert Warwick and Frances Nelson will be the regular unit on the World Film program February 10. It is in five acts and contains three hundred scenes.

SPEED CONTROLLER IN PHILADELPHIA.

The appointment of Williams, Brown & Eerle, Inc., of 918 Chestnut Street, Philadelphia, Pa., is announced as distributors of Speedco Arc Controllers for Eastern Pennsylvania, Southern New Jersey and the State of Delaware, with some prospect of enlarging that territory if the elaborate plans of the company are fruitful. The firm will open a branch display room for moving picture apparatus at 1208 Vine street, which is within the moving picture and film district.

"ALMOST RIGHT" (Cub).

"Almost Right," the Cub Comedy release on the Mutual program for April 14 will present in the featured role the well-known pantomimic comedian, Billy Armstrong, instead of George Ovey, who has been starred in most of the Cub Comedies released to date. Ovey will return to the release chart with the release of the following week (April 21) entitled "The Conquering Hero."

In "Almost Right" Armstrong portrays the character of Luke Sharpe, the detective—a character in which he attained no mean amount of attention while a member of the Essanay-Chaplin company.

He starts out with his ever-present aide, Jigger, to run down a criminal for whose capture a large reward is offered. The clue leads Sharpe and Jigger to a Bowery type of restaurant. In persuance of their plans the detecting firm of two disguise themselves and go to work—Sharpe as a waiter and

Scene from "Almost Right" (Cub).

Jigger as a cabaret performer. As such they prove dismal failures and the consternation which follows their effort gives the criminal, who has entered meanwhile, a quickly seized opportunity to ply his profession.

Not to be outdone Sharpe and Pigger pursue the flying thief to a lodging house where, in the performance of their duty, they cut such curious capers that the police are called and the detectives arrested, the crook meanwhile escaping.

Armstrong interpolates into his scenes a lot of original funny "business" which is enjoyable and Tommy Hayes, as Jigger, is an admirable foil. The two, along with a big cast of comedians, make "Almost Right" a most amusing subject.

GREENE GETS "DRIFTWOOD" RIGHTS.

What is considered the "plum" territory of the United States in the purchasing of the state rights was recently secured by Walter E. Greene of the Greene Feature Film Co. of New York, and Mr. Abrams of the Boston Photoplay Co. on the pictures "The Other Girl" from the Augustus Thomas play featuring James J. Corbett; "The Fortunate Youth" from the novel of the same name by Will J. Locke and "Driftwood" the successful Owen Davis play featuring Vera Michelena.

"APRIL" BY AMERICAN.

Director Donald MacDonald has completed the field work on "April" a five-part master picture by Clifford Howard, which gives so many chances for excellent acting to Helene Rosson, E. Forrest Taylor, Harry Von Meter, Louis Lester and Harry McCabe. The mountain scenes of a photoplay and a delightful love theme lend great beauty to the production which has strong heart interest with swift action.

NEW THOUGHTS IN NEW FILM FOR PARAMOUNT PICTOGRAPH.

Fresh screen propaganda for the cause of "Preparedness," the universal theme throughout the United States today, and that of "Better Babies" is contained in the Paramount Pictographs for the week of April 17. This is the twelfth release of the "magazine on the screen."

The question "Can New York Be Captured," receives a startling and decisive answer through the films in an animated map made under the direction of Frederick Palmer. This great war expert has chosen the point at which an enemy would land, near Boston. Under Palmer's direction and guided by his remarkable store of military knowledge the artist shows the capture of the Springfield Arsenal, and the over-running of New England, which is rich in munition plants, arsenals, and ship and navy yards. The probable strategic moves in such a campaign are followed down to the capture of New York. Mr. Palmer's animated map shows exactly what maneuvers would be used by a foreign foe to capture the largest city in the world.

Other subjects in this release will include new films for the "Better Babies" department; the "Trickids" Serial, "The Hazards of Happifat"; the Psychological tests by Professor Hugo Munsterberg, and a new series "The Old and the New—No. 1. Candles to Electric Lights."

UP-TO-DATE VERSION OF "FEATHERTOP."

There are occasional photodramas which are of unusual value to the exhibitor in attracting patronage because they picture some story which is a household favorite. In this class is "Feathertop," the Gaumont five reel feature which is released April 17 as a Mutual Masterpicture, De Luxe Edition. The

Scene from "Feathertop" (Gaumont).

story of the scare crow, Feathertop, as told by Nathaniel Hawthorne, has a colonial setting. Paul M. Bryan, who wrote "Feathertop" for the screen, cleverly made use of the Hawthorne theme, and even introduced the colonial story as a short dream interlude, but he uses a modern setting for the story. The author also pays tribute to the present demand that photodramas deal with high society by locating many scenes of the play upon Fifth Avenue.

Miss Marguerite Courtot, who is now seen on the screen in "The Dead Alive," will be heroine of "Feathertop." Henry J. Vernot, her director, has exercised great ingenuity in selecting locations that will bring out both the charm of the story and the charm of his distinctive little screen star. Miss Courtot has the part of the daughter of a kindly old florist who is content to dwell remote from the city's distractions and frivolities. She is in love with her father's assistant, and is happy in her quiet, sheltered life until she pays a visit to her wealthy uncle in the city. Here her head is turned by the attention paid her because she is reputed to be her uncle's heiress. She falls in love with a social idler, the modern prototype of Hawthorne's Feathertop.

Among those prominent in Miss Courtot's support are Sydney Mason, featured as her leading man, James Levering, Charles Graham, Gerald Griffin and Miss Mathilde Baring. The picture was made at Gaumont's winter studios, Jacksonville, Fla.

EXHIBITORS SEND "HAM" TO WAR AGAIN.

As the result of letters from exhibitors following the release of "Ham Agrees With Sherman," the Kalem comedian has been forced to go to war again in search of laughs. Exhibitors were loud in their praise of the first war burlesque and insisted that they be given another reel on the same theme. So "Ham and Bud" are now at work on "Ham and Preparedness" at the Kalem California studio.

"ARTIE, THE MILLIONAIRE KID" (Vitagraph).

In this five-reel Vitagraph Blue Ribbon Feature, artful humor underlies the whole action of the play which gives wide range to the comicalities of Ernest Truex, the celebrated young Broadway star who was especially engaged for the production.

The story deals with the adventures of a light-hearted youth whose father turns him out, when his escapades send him home from college with a degree of G. B., P.D.Q. The old

Scene from "Artie, the Millionaire Kid" (Vitagraph).

man hangs the degree of N. G. upon the kid and sends him out to earn his own way, whereat friend son full of conceit, flings back the word to his dad that in a year he'll come back with enough money to buy his "old railroad."

"BATTLES OF A NATION" BOOKING DIRECT.

The American Correspondent Film Co., Inc., announce that all bookings and leasing of state rights in connection with "The Battles of a Nation" are now being handled through their office, 220 West 42nd Street, New York, direct.

"THE WOMAN WHO DARED" (California).

From San Rafael, Cal., where they are busily engaged in the production of the second release of their "Better-than-Program" pictures, the California Motion Picture Corporation are sending on "stills" of "The Woman Who Dared," the subject which is now in the making. Progress reported to date warrants the statement that the production will certainly be ready some time in May. General Manager Alexander E. Beyfuss expects to return to New York in a few weeks to take up the business of marketing the new release on the states rights basis.

With studios at San Rafael, not far distant from San Fran-

Scene from "The Woman Who Dared" (Cal. M. P. Co.).

cisco, the California people are in the ideal spot in which to do exceptional work of all kinds. The exterior locations which they require are picked with all that could be desired for a choice. In "The Woman Who Dared," which will be the most pretentious thing the company has yet attempted, no trouble or expense has been spared in getting just what the action of the story seemed to call for and the "still" pictures which have been sent on bring a promise of a production which will be much out of the ordinary.

"SHADOW OF DOUBT" (Equitable).

Carlyle Blackwell has a new leading woman for his next Equitable release. Jean Shelby she is and how well she matches the romantic nature of the popular Carlyle, will best be shown when the finished picture is flashed throughout the country on April 17 on the regular Equitable program. The title of the next Carlyle Blackwell production is "The Shadow of Doubt" and the direction was under the supervision of Ray Physioc. Blackwell and his company, without any preliminary arrangement, journeyed to Moose Jaw, Manitoba, many, many miles north of the Canadian border and there, midst the actual surroundings so ably set forth by the author, a series of highly sensational and vivid scenes were staged.

Scene from "The Shadow of Doubt" (Equitable).

The story of "The Shadow of Doubt" in itself, comprises many novel situations. Even without two noted players, such as Blackwell and Miss Shelby, the screen would show a most attractive and unusual entertainment.

Blackwell is superb in the role of the man with a dual disposition. His hard-hearted treatment of criminals and his undying devotion to his wife, construct an unusual theme and unusual type.

"FOLLOWING THE FLAG IN MEXICO."

The one branch of the motion picture business that is seemingly never affected by trade conditions is the topical. Though business may ebb and flow the topicals go on forever and though photo plays live their short life and die the topicals bob up time and again as the same subject periodically gets into the news columns. Thus the Mexican films of three years ago are doing a land office business all over the country.

The Feinberg Amusement Corporation, Fitzgerald Building, New York, appreciating the fact that Mexico is likely to hold the center of the stage for the next few months and perhaps years, has just put out a new Mexican five reeler entitled "Following the Flag in Mexico." This is practically the only new series of Mexican war pictures made during the last year and is described as being absolutely up to the minute, including the attack on Columbus, N. M. and the chase of the bandit, Villa. Many of the scenes are extremely sensational and show up the activities of the Mexican gorillas in a light that is sure to interest, if not excite American audiences. The picture is being sold by state rights.

NANKIVELL CARTOONS FOR DRA-KO.

The Dra-Ko Film Co., Inc., is announcing in this issue the installation of a new department, in which they are producing animated, commercial, advertising cartoons. They have under contract Frank A. Nankivell, formerly of "Puck" and other well-known publications, who is devoting his entire time to this department.

Two of Mr. Nankivell's reels were recently shown at the Strand Theater of New York City. This is one of the largest and most select picture houses in the country, and it was because of the quality of the humor in the animated cartoons of Mr. Nankivell that they were selected by B. A. Rolfe. Mr. Nankivell's ability to make his humor convincing and to the point, is what makes him particularly valuable. He never wavers from the subject he is advertising, or fails to bring out clearly every point that has advertising value, and he does all this without sacrificing one particle of humor.

Very gratifying results are said to have been produced, in the short time that the Dra-Ko Film Co. have been working on this idea.

WHAT AUTOMATIC TICKET MEN ARE DOING.

E. S. Bowman, Assistant Secretary of the Automatic Ticket Selling & Cash Register Co., has located temporarily in Chicago and is organizing a sales force for that territory. Mr. Bowman has been in Chicago now for four weeks and is going to lease offices in one of the prominent buildings. He reports business very good in his territory.

L. C. Manning, who has been connected with the National Cash Register Co. for several years, has accepted the sales-managership of the Automatic Ticket Selling & Cash Register Co. and will be pleased to meet his friends at the offices of the company, 1737 Broadway, New York.

H. C. Simeral, who has been with the Automatic Company for the past three years, made a short visit to the Company's offices this week and reports business in his territory as being exceptionally good.

"QUALITY OF FAITH" TO BE RELEASED MAY 1.

Following Miss Courtot in "Feathertop," an April 17 Mutual Masterpicture, Gaumont releases as its next five reel feature, "The Quality of Faith." This will reach the screen May 1 with Alexander Gaden and Miss Gertrude Robinson as co-stars. They were last seen together in "As a Woman Sows." Prominent in their support are Lucille Taft, Charles W. Travis, John Reinhard, Henry W. Pemberton, Alan Robinson, and John Mackin. The production is being directed by Richard Garrick.

The Gaumont company making this Masterpicture went to Anniston, Ga., to film the strike scenes in a cotton mill. The exteriors were taken at Jacksonville. Nearly a thousand extra people were employed in the rioting. These were ridden down by mounted police, giving the exact representation of how a mob is handled by officers and how it fights back.

MARY MOORE IN BUSHMAN COMPANY.

Mary Moore, one of the Moore family which includes Matt, Owen and Tom, is working in the forthcoming Quality-Metro "A Million a Minute," in which Francis X. Bushman and Beverly Bayne are starred. In one part Miss Moore, who is young and attractive, plays the role of Mr. Bushman's mother. But it is when Mr. Bushman is a baby in the photodrama.

"AT PINEY RIDGE" TO BE RELEASED MAY 1.

Picturized by Gilson Willets from the famous stage play by David K. Higgins, "At Piney Ridge" will be released on Monday, May 1, as a Selig Red Seal Play, through V-L-S-E. Featured in this unusual production, carrying the atmosphere of the Tennessee Mountains, is Fritzi Brunette as Cindy Lane, the mountain flower, Al W. Filson as grim, old Zeb Lane, Leo Pierson as Jack Rose, Edward J. Piel as Mark Brierson, Frank Clark as General Deering, Vivian Reed as Azalia, his daughter, James Bradbury as Major Jartree, Wm. Scott as Rube Hollar, the mountaineer lover of Cindy, and Lillian Hayward, who is versatile in the character part of Dagmar, an octoroon.

The thousands who have seen and enjoyed this wonderful drama on the stage, will anticipate the film version with much pleasure. There is plot and counterplot, and the story moves rapidly from start to finish.

Wm. Robt. Daly, the producer, escorted a company of players to the heart of the Tennessee Mountains where true scenes of mountaineer life were filmed. The scenic effects in "At Piney Ridge" are among the most beautiful ever presented on the motion picture screen. Miss Fritzi Brunette in marked contrast to her character role of "Nadia, the Temptress" in the Selig Red Seal Play, "Unto Those Who Sin," appears throughout the production of "At Piney Ridge" in sunbonnet and calico gown, as an unsophisticated mountaineer damsel. Miss Brunette has many opportunities for strong emotional work, and her art was never more pronounced than it is in the role of Cindy Lane in "At Piney Ridge."

Scene from "At Piney Ridge" (Selig).

NEW NAME FOR LUBIN FEATURE.

The five act photoplay feature from the Sudermann drama, which was to have been released through the V-L-S-E, by the Lubin Company as "The Fires of St. John" has been renamed. The new feature in which Nance O'Neil is starred is to be issued under the title of "The Flames of Johannis." The change is illustrative of frequent complications arising in photoplay nomenclature.

The scenario from which Edgar Lewis prepared the photoplay for the Lubin Company was taken from the Sudermann drama as originally published. Some years ago a stage adaptation was made, in which Nance O'Neil starred, under the title of "The Fires of St. John."

It is to avoid identification with this stage version that the Lubin Company has changed the title of its pretentious photoplay feature to "The Flames of Johannis." With this change the feature is now ready for release.

PICTOGRAPHS TO URGE PREPAREDNESS.

Immediately after attacking the five year naval plan of Secretary of the Navy Daniels, in an address made to the members of the American Defense Society, Henry Reuterdahl, artist and naval expert, has brought into play the motion picture, with the fundamental purpose of impressing upon the minds of the people that our navy is absolutely inadequate, and that we should immediately start to prepare for defense.

Motion pictures were chosen by Mr. Reuterdahl by reason of the fact that he could reach many more millions of people at the same time, and having his thoughts visualized on the screen would make a greater impression, than simply his written words. In so doing, he has given his substantial reasons why United States should begin immediately to prepare to be visualized in the Paramount Pictographs, and his thoughts are being pictured in a most impressive manner

GREAT NORTHERN SUBJECTS SELL WELL.

The Celebrated Players Film Company of Chicago, Ill., have recently acquired the Illinois, Indiana and southern Wisconsin rights to the Great Northern Film Company's latest release entitled "The Mother Who Paid."

Joseph L. Friedman, the active head of the Chicago concern, spent last week in New York, and was a welcome visitor at the offices of the Great Northern Film Company. He expressed great enthusiasm over "The Mother Who Paid," and hoped that all Polar Bear features would equal this one in every regard, and be on the same high plane.

Sol. Lesser, of San Francisco and New York, also visited the offices of the Great Northern Film Company, and has acquired the Pacific coast rights to a number of their recent and past releases.

"DRIFTWOOD" NOT FOR PROGRAMS.

"Driftwood" the Ocean picture which is being marketed by the Raver Film Corporation will not be released on a program. The persistence with which some attempted to qualify to the contrary, would make it seem that this rumor was true, nevertheless it is vigorously denied by Mr. Raver, president of the Raver Film Corporation. He admits, however, that several programs were considering it and some of them had given offers that would have meant a very substantial profit.

On the open market basis where it will receive the individual attention of the state right purchasers it, without a doubt, will have the big success that its worth demands. The open market is badly in need of just such strong pictures as "Driftwood" and in the long run it will mean a more profitable revenue for us and certainly bigger returns to the purchasers of territory.

"BIG JIM GARRITY" A STRONG PATHE RELEASE.

"Big Jim Garrity," the five part Pathe Gold Rooster release for April 18, shows for the first time Robert Edeson in a Pathe picture. Mr. Edeson finds in the title role a part well suited to him and as the big hearted, big bodied foreman of a southern mine is always convincing and forceful. He is ably supported by Eleanor Woodruff, who for some time starred in Pathe productions. Carl Harbaugh, and Lyster Chambers. Lyster Chambers will be remembered for his splendid work in Pathe's "At Bay," and Mr. Harbaugh used to be in the Pathe Stock Company in Jersey City.

George Fitzmaurice, who is winning golden opinions as a maker of Gold Rooster Plays, directed the picture which is adapted from the A. H. Woods' success of the same name.

P. THAD. VOLKMAN A LOCATION EXPERT.

Obtaining correct and appropriate exterior locations for motion pictures has become an art in itself, and there are few in the business who have a better knowledge of where to go, what to get and how to get it, than P. Thad Volkman, of the Columbia-Metro directing forces. He has proved his worth on many occasions, and notably in the making of the forthcoming Columbia-Metro wonderplay, "The Half Million Bribe," in which Hamilton Revelle and Marguerite Snow are starred.

The scenario called for, among other things, the interior and exterior of a millionaire's home. Mr. Volkman obtained permission to use a magnificent home diagonally across from the home of the late J. Pierpont Morgan, at Madison avenue and Thirty-sixth street.

GOLD KING SCREEN COMPANY MOVES OFFICE.

Owing to the great increase in business President Jones of the Gold King Screen Company has been forced to seek larger and more commodious office space. A lease has just been signed for the entire suite of offices in the second floor of the Hightower Building the largest and most completely appointed office building in Altus, Okla., and an addition made to the office force which will enable the company to handle the clerical work more promptly.

NOTES OF THE TRADE

"THE HARD WAY," a three reel comedy featuring Jack Pickford, is being produced at the Selig Pacific Coast studios by Director T. N. Heffron. It is a story written by Russell E. Smith, the plot moving swiftly along to a wholly unexpected climax. Important characters are portrayed by Vivian Reed, Lillian Hayward, Harry Lonsdale and Sidney Smith.

* * *

Richard Garrick, who is directing the co-stars, Alexander Gaden and Gertrude Robinson, in Gaumont, the Mutual Masterpicture, De Luxe, "The Quality of Faith," cast himself for the role of "Baker," the strike-leader in the factory strike scenes. However, the mob scenes assumed such vast proportions that Mr. Garrick found all his attention would be required for the task of directing. Accordingly he surrendered the role to John Mackin. These factory scenes are being taken in Atlanta, Ga., whither a score of the players were taken from the winter studios at Jacksonville, Fla.

* * *

Rex de Rosselli has resumed charge of the animal zoo at Universal City and in future will have complete control over the training and exhibition of the large number of wild beasts which are used in photoplays at the film capital.

Roselli has had years of experience in the handling of wild animals.

* * *

One of the biggest ball room sets ever erected in the Famous Players studio was just built for "Molly Make-Believe" in which Marguerite Clark is to be starred. It was for the great masquerade ball in which "Molly" is the unconscious cause of her future lover's being seriously injured. It is the fall which Carl takes while pursuing Molly that later gives rise to the series of letters that in turn develop their delightful little romance.

* * *

Director William Worthington is engaged in the picturization of a two reel comedy drama entitled, "The Day of Days," featuring Herbert Rawlinson with Agnes Vernon playing opposite.

* * *

Muriel Ostriche is to be seen after April 17th co-starring with Edna Wallace Hopper and Charles J. Ross in Channing Pollock and Rennold Wolf's story, "Who Killed Simon Baird," which is screened under the title of "By Whose Hand."

The Equitable Motion Pictures Corporation is responsible for the production.

* * *

In the first episode of "The Grip of Evil," the new photoplay series being filmed by Balboa for Pathe, a perfectly good touring car was blown up recently. Norman Manning superintended the feat, which was highly spectacular. Harry Harvey is the director in charge of the production which will star Jackie Saunders.

* * *

"The Soil," is the title of a two reel photoplay which is being filmed by director Otis Turner with Harry Carter and Maude George in the leading roles. Most of the plot is laid in Sweden and the story was written by Turner. In this photoplay Lois Wilson assumes an entirely new role that of a Swedish girl.

* * *

Lewis J. Selznick, president of the new Clara Kimball Young Film Corporation, has just returned from a trip through the middle west during which he completed negotiations for the establishment of the Selznick Exchanges which will have the exclusive distribution of Miss Young's pictures from October on.

* * *

The Smalleys have spent a week in San Diego filming scenes for Lois Weber's psychological drama "The Eye of God," in which Tyrone Powers plays the featured lead, with Lois Weber playing opposite. It will take Director Smalley at least ten days more to complete this picture, which will be released as a feature in five reels.

* * *

The popular Gaumont Mutual scenic series "See America First" is now being handled by C. M. White, assistant to F. G. Bradford, general manager of the Gaumont company. The

release of March 19 shows entertaining views of San Francisco, Cal., "See America First" is a split-reel release with Harry Palmer's animated cartoons which are also the product of the Gaumont Mutual laboratories at Flushing, N.Y. Mr. Palmer will devote his part of the reel to a humorous skit on Charlie Chaplin, the latest Mutual recruit. It will be called "Preparedness."

* * *

Cleo Madison has completed the making of a comedy entitled, "Maggie McGady's Choice," in which she plays, "Maggie," with William V. Mong, Edward Hearn, Margaret Whistler, Ray Handford, Harry Mann and Lule Warrenton in the cast.

* * *

The Dillon Brothers—Robert and Jack—are combining their various talents in Vogue (Mutual) comedies.

Robert Dillon writes comedies for brother Jack to produce in laugh makers.

* * *

Director E. J. Le Saint has practically completed the filming of Peter B. Kyne's story, "The Three Godfathers," most of the scenes of which were taken on the Mojave desert where a company of twenty-five people spent two weeks. Harry Carey and Stella Razeto play the leads.

* * *

In the filming of "Into The Primitive," a forthcoming Selig Red Seal Play to be released through V-L-S-E, it was necessary during the course of the story, written by Robert Ames Bennett, to introduce a terrific hurricane. The usual methods proved inadequate and finally the plan of using huge propellors of an aeroplane was hit upon. The result fully justified the means.

* * *

"She Wasn't That Kind of a Girl" is the title of the comedy now being produced by Jack Dillon at the Vogue (Mutual) studios in Hollywood.

It is burlesque melodrama combined with a bit of gentle slapstick play, in which Baddy McQuire, Russ Powell, Priscilla Dean, and a brand new addition to the company, named Louise Owen, do their best to upset all the traditions for funny pictures.

* * *

Two prominent theater openings within the past month have been marked by the installation of the latest development in picture progress—the American Master Organ. The United States Photo Play theater, Paterson and the Regent theater, Kearney, N. J., have both installed this instrument as a part of their ultra-modern equipment.

* * *

Director Robert Leonard has commenced work on a five reel comedy drama in which he and Ella Hall play the leads.

* * *

Winnifred Greenwood, Franklin Ritchie, Eugenie Forde, Clarence Burton and Roy Stewart have just finished working in a five part photodrama produced by Edward Sloman, which will be released as a Mutual Masterpicture De Luxe Edition entitled "None So Blind."

The theme of the story is centered about the objections of an artist to the appearance of his wife on the stage.

* * *

Balboa now has a pair of sisters, the Reeves girls, who are destined to become screen favorites. Myrtle has been appearing in Horkheimer productions for a year past. Mary has just joined the company. Both are decided blondes.

* * *

Director Rupert Julian will finish in a few days the picturization of "Maude," a five reel romantic drama suggested by Tennyson's poem. The story was written by Julian and prepared for the screen by Olga Printzlau. Julian plays the featured lead with Francelia Billington playing opposite. Others in the cast are Nanine Wright, Jack Holt, Douglas Gerrard, Gordon Griffith and little Zoe Bech.

* * *

Anna Little, the popular American (Mutual) star of "western" pictures, plays the role of a dance hall girl in the two part drama, "The Awakening," which will appear soon as a Mutual release.

Miss Little succeeds in marrying herself to a cowboy (Art Acord) when he is drunk. In the morning, he has forgotten all about it. Jack Richardson plays a prominent role.

* * *

"The Purple Shadows," a two reel underworld drama, has been completed by director Jacques Jaccard. Jaccard has commenced a new two reel underworld drama entitled, "The Cage Man," dealing largely with prison life. The story was written by Harold C. Burr and was adapted for the screen by Jaccard.

* * *

Clara Kimball Young, star of the film corporation bearing her name, is making arrangements for a Scenario Contest in which $2,000 will be offered for the best five-reel scenario submitted by July 15th, the date on which she will begin the production of her own photoplays. The scenarios must be written with Miss Young's personality in view and originality of theme and dramatic power will be the first considerations.

* * *

"The Masterpiece," is the title of a two part drama by Nathan P. Oaks which was recently begun by Director Thomas Ricketts of the Mutual American studio.

Edward Coxen, Lizette Thorn and Charles Newton, the American (Mutual) stars, are seen in the leading roles.

"The Wheels of Power," a five reel society drama, in which Adele Farrington is playing the featured lead, will be finished within a few days by director Jay Hunt. Miss Farrington is supported by C. N. Hammond. Others in the cast are Mina Jeffries, Mrs. Jay Hunt, O. C. Jackson and Kingsley Benedict.

* * *

Edwin Middleton, who will direct "The Isle of Love" at Gaumont's winter studio, Jacksonville, Fla., has selected the principals who will support Miss Gertrude McCoy in this five reel feature. Earl O. Schenck will have the role of a young sea captain. Robert Clugston will enact a wealthy man of the world. Iva Shepard will portray the belle of a fishing village who is scorned by the sea captain. Charles A. Travis will have a chance to show how theatrical managers once treated him, since he is cast for the part of a manager. W. J. Butler has a part that smells of the sea, that of the captain of a schooner.

* * *

In the three reel feature, "The Test of Chivalry," in course of production at the Los Angeles studios by William Robert Daly, the Selig director, Fritzi Brunette is again seen in one of her favorite "ragged" roles. "The Test of Chivalry" is a story of the east and west, of a woman's love and sacrifice. The supporting cast includes Edward J. Piel, Vivian Reed and James Bradbury.

* * *

Director William C. Dowlan is nearing the completion of the five reel comedy-drama adapted from "The Madcap" by George Gibbs, in which Flora Parker De Haven is featured, with Richard Sterling playing opposite.

* * *

Some fine scenes, taken in one of the big cotton mills of Anniston, Ala., promise to be a feature of the approaching Gaumont Mutual Masterpicture, De Luxe Edition release "The Quality of Faith," directed by Richard Garrick. Scores of the employes of the mill participated in the scenes. The Gaumonters who went to Anniston included Gertrude Robinson, Alexander Gaden, John Macklin, Alan Robinson, Gladys Thornton and Lucille Taft.

* * *

Director Joseph De Grasse has commenced the picturization of a five reel comedy drama entitled, "Bobbie of the Ballet," featuring Louise Lovely and Lon Chaney. The story is by Grant Carpenter and the scenario was prepared by Ida May Park. Among others in the cast are Gretchen Lederer, Jay Belasco and Gilmour Hammond.

* * *

Roland Bottomley who is Jackie Saunders' new leading man has the distinction of having appeared in the London premier of two Bernard Shaw plays. He rehearsed under the noted satirist and is full of anecdotes of him. Bottomley is now a member of the Balboa studio forces.

* * *

A one reel comedy "A Perfect Match," in which Gale Henry, the well known comedienne, and William Franey play the leads has been finished by director Allen Curtis. In this comedy, which carries a laugh throughout M. Moranti, C. Conklin and Lillian Peacock are in the supporting cast.

* * *

Ethel Clayton, formerly the principal star at the Lubin studios, and one of the foremost of the stage players weaned from the legitimate stage, is now permanently with the Equitable Motion Picture Corporation and working in her first picture under that concern's direction, "The Woman Of It," in which she will co-star with Carlyle Blackwell.

* * *

A two reel southern drama is being filmed by Director Lloyd B. Carleton with Emory Johnston and Dorothy Davenport in the leading roles. The title of the photoplay is "Heartaches," and deals with college life. The story was written by Grant Carpenter.

EACH DEPARTMENT

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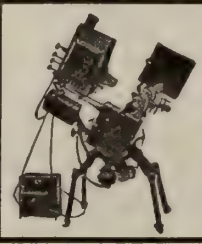

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PICTURE THEATERS PROJECTED

GILROY, CAL.—The moving picture theater formerly owned by F. C. Malkins, is now being operated by J. Hanson.

SAN FRANCISCO, CAL.—The Regent theater, located on Fillmore street, is now being operated by F. A. Lacy.

TULARE, CAL.—The Majestic theater has been remodeled and seating capacity increased. The house has been reopened and is running pictures exclusively.

BRIDGEPORT, CONN.—Charles Berger has taken over the lease on the Strand theater and expended about $3,000 for improvements.

WASHINGTON, D. C.—Savoy Theater Company has plans by B. Stanley Simmons, 1340 New York avenue, N. W., for enlarging theater; will erect fifteen-foot addition on each side; increasing seating capacity 500; alter front; provide marquee; base walls finished in red stone; upper part rough texture brick with terra-cotta pilasters.

ATLANTA, GA.—Georgian theater owners and S. A. Lynch, lessee, will remodel theater; enclose lobby, extend same back several feet; purchase 500 additonal seats. Improvements to cost $20,000.

COLUMBUS, GA.—Sol Loel and James Johnson have let contract to Southern Ferro-Concrete Co., Atlanta, Ga., to erect two-story moving picture theater; 40 by 130 feet; seating capacity 1,000; electric marquee over vestibule; projecting fireproof operator's room; motor-driven machines supplied by direct curent generated for special generator; ventilating system. Cost, $40,000; electrical effects and fixtures, $2,000; cooling system, $150; heating plant, $1,500.

EDWARDSVILLE, ILL.—W. A. Edwards, manager of the Wildey theater, announces that new decorations have been made and new scenery added to the equipment. The house is now open for road shows.

ELGIN, ILL.—A moving picture theater will shortly be opened in the Clark building at the corner of Spring and Division streets by Charles T. Smith.

KANKAKEE, ILL.—A new front has been built to the Court theater; new heating and ventilating systems installed; interior redecorated. Donald Bester is manger.

MT. VERNON, ILL.—Harvey Bowser and L. C. Britton, who recently leasel the Majestic theater, have made a number of improvements to the house.

SOUTH PEKIN, ILL.—M. Donnell, who closed his moving picture house, owing to certain local conditions, will reopen on May 1.

NEWCASTLE, IND.—It is reported through Paul Jamison that the Grand Theater Company will rebuild their one-story moving picture house.

RICHMOND, IND.—Gennett Theater Company, C. W. Gennett, secretary, 8th and A streets, will remodel their moving picture structure.

ROCHESTER, IND.—Roy Shank has disposed of his interest in the K. G. theater to Wilson Brothers, of Knoxville, Ind.

TIPTON, IA.—Ralph E. Kent has leased the new Hardacre Opera House and the opening is scheduled to take place on or about April 10. The house will be devoted to road shows and photoplays. Building and equipment modern in every particular; stage 22 by 46 feet; seating capacity 600; steam heat; electric lights, etc.

VICTOR, IA.—Western Construction Co., Iowa City, Ia., has the contract to erect a two-story moving picture theater and office building, 30 by 89 feet, for Dr. H. W. Anger.

WICHITA, KANS.—The new Palace theater, one of the most up-to-the-minute houses in the city, is now running pictures. It has a seating capacity of 1,500 distributed on lower floor and balcony; special cooling system; mezzanine floor; ladies' retiring-room; men's smoking-room; special stage setting; indirect lighting throughout; interior decorations old rose and gray; $10,000 pipe organ; Minusa gold screen; two Simplex mahcines; cost $100,000. L. M. Miller, manager.

LOUISVILLE, KY.—Citizens' Amusement Company will erect a brick moving picture theater, 38 by 152 feet, at 1102 West Walnut street. It will have seating capacity of 800, and cost approximately $12,000.

NEW ORLEANS, LA.—Mr. Boehringer, manager of Triangle theaters, is reported to erect a fireproof moving picture house at 422 St. Charles St.

NEW ORLEANS, LA.—The seating capacity of the Washington theater, located at the corner of Washington and Magazine streets, has been increased by the addition of 300 new opera chairs. A Minusa screen, 12 by 16 feet, has also been installed.

HOLYOKE, MASS.—B. M. Shea Amusement Company, Amsterdam Theater building, New York, plans to expend about $40,000 in making alterations to their theater building.

NANTUCKET, MASS.—William F. Eccles, 386 Medford street, Somerville, Mass., contemplates erecting a $40,000 moving picture theater.

PEABODY, MASS.—The Strand theater has been taken over by Ware Brothers.

PITTSFIELD, MASS.—John J. McDonough, who recently leased the Tyler theater, is now operating it as a moving picture house.

OWOSSO, MICH.—Eugene Brewer and Dr. G. N. Finch, who leased the Owosso theater, have remodeled the building and renamed it the Strand. The structure is now a modern theater and moving picture house. New upholstered chairs installed; projecting machines; rotary converter; screen; scenery curtain; heating system, etc. The house has seating capacity of 640.

WYANDOTTE, MICH.—The Marx theater has been redecorated; new floors in aisles and carpeted; foyer and lobby woodwork and walls refinished and redecorated; new curtains and lanbrequin in boxes; screen, instead of stationary one, has been "flyed" giving full stage for vaudeville acts and stock companies; new Powers 6A machine; seating capacity increased about 150; over $2,400 expended for the improvements. George Wilbur is manager.

MINNEAPOLIS, MINN.—Work is being rushed to completion on the new moving picture theater for Andres Brothers and Lindren at 896-98 East 7th St. The structure represents an investment of $25,000.

SLAYTON, MINN.—O. L. Vite has advertised for bids to erect a modern moving picture house.

ST. PAUL, MINN.—Paul Steenberg Co., 2123 Selby avenue, has the contract to erect a moving picture theater, 40 by 125 feet, to cost $12,700, for C. L. Graham, 287 Maria avenue.

ST. LOUIS, MO.—F. A. Klockenbrink has taken over the Merry Widow theater at 4151 Chouteau avenue. The house has seating capacity of 400.

SPRINGFIELD, MO.—Grabel Bros., 546 Minnesota avenue, Kansas City, Kansas, plan to erect a one-story moving picture and vaudeville theater, 84 by 117 feet, to cost $75,000.

EDGAR, NEB.—B. W. Merrill, who has conducted the Lyric theater for more than five years, recently added a new Powers 6A projecting machine to his equipment.

OMAHA, NEB.—E. W. Gregg & Company, who recently leased the Columbia theater at the corner of 10th and Hickory streets, do not anticipate making any alterations to the building. The house has seating capacity of 350.

SOUTH BERWICK, N. H.—The Home theater recently purchased by R. H. Hurd, is being devoted to high-grade pictures.

HACKENSACK, N. J.—Archt. F. X. Rosseau, 2 West 23d street, is preparing plans for a one-story moving picture theater, 40 by 108 feet, to cost $10,000.

ALBANY, N. Y.—S. S. Suckno, 453 Madison avenue, plans to erect a one-story moving picture theater, 165 by 30 feet, to cost $10,000.

DURHAM, N. C.—J. E. Scarborough has converted a business property on Pettigrew street into a modern moving picture theater, office and lodge building. About $1,500 will be expended for the improvements.

GOLDSBORO, N. C.—R. H. Phillips and H. R. Mason will erect an opera house.

STEELE, N. D.—E. A. Anderson has converted a store building into a modern moving picture theater and named it the Ideal. Seating capacity 150; Edison equipment; present time running Mutual films, showing to full houses three nights a week. While the population is not more than 500, the popularity of the new enterprise is due to the able management of Mr. Anderson.

GRAFTON, O.—F. Bladouski plans to erect a one-story moving picture theater, 25 by 105 feet, to cost $8,000.

TULSA, OKLA.—Carl Gregg who made extensive improvements to the Broadway theater, is devoting the house to vaudeville and high-grade pictures.

BURGETTSTOWN, PA.—George E. Thomassey plans to erect a two-story moving picture theater, 25 by 90 feet, to cost $7,000.

SUSQUEHANNA, PA.—J. J. Ryan plans to erect a two-story fireproof moving picture theater, to cost $50,000.

CONROE, TEXAS.—The brick work on the new Lyric theater being erected for W. M. Conroe was completed on March 17. The building will be modern in all details; 25 by 98 feet; lobby 9 feet deep; front of pressed brick columns; operator's booth of brick and concrete; seating capacity of 250. Later on a balcony will be added to hold 50 more seats. Mr. Conroe will direct the affairs of the new house.

FORT STOCKTON, TEXAS.—Hoefs Brothers have let the contract to Fred East to erect an opera house and moving picture theater; mill construction; felt roofing; city lighting; cost about $6,000.

PORT, TEXAS.—C. R. Beatty will build a one-story entrance to his airdome, 24 by 16 feet.

HOPEWELL, VA.—Tri-City Amusement Company (Thomas Temple, president) have let the contract to Adams & Martin to erect the Marcella theater; 25 by 110 feet; two-story; brick; pressed brick front; main auditorium equipped with 24 automatic valve plugs and automatic ventilating system; seating capacity 400; electric plant in basement.

Trade News of the Week

Gathered by Our Own Correspondents

Need of Sunday Shows

In Cambridge, Mass., a Public Hearing on Sabbath Shows Brings Out Exceptionally Telling Pleas for Healthy Amusements on Sundays—Ministers Had Protested—What a Practical Manufacturer Thinks About the Matter.

By William Flynn, Boston Correspondent of Moving Picture World.

CAMBRIDGE, Mass.—One of the strongest indorsements ever given the moving picture from a practical point of view was delivered by Emory H. Marsters, a Cambridge manufacturer, at recent public hearing before Mayor Rockwood, of Cambridge, when he said that he bought tickets for moving picture shows and sent his employees to see the films to keep them out of saloons. Mr. Marsters was one of several public spirited citizens of Cambridge who appeared before the Mayor to protest against the plea of several Cambridge ministers to do away with the Sunday night moving picture shows, and after a lengthy hearing on the question Mayor Rockwood took the matter under advisement.

Film Men Represented at Hearing.

The amusement houses were represented at the hearing by Former Senator Harry M. Stearns, Arthur K. Redding and W. H. Smart. Mr. Stearns, in an effort to placate the ministers who were seeking to abolish the Sunday night shows, suggested at the hearing that these ministers confer with the managers of the various moving picture houses in the city and decide upon a Sunday night program that would be agreeable to everybody.

Although a score of clergymen appeared at the hearing in opposition to Sunday night film shows there are many other clergymen in the same city who declare this form of entertainment is desirable, among whom is Mgr. John O'Brien, pastor of the Church of the Sacred Heart, East Cambridge. A letter from Mgr. O'Brien was read at the hearing in which he approved of Sunday night film shows.

Mr. Marsters, however, fired the bomb shell into the ranks of the protesting ministers. He is a representative business man who stands high in the community and whose argument had considerable weight.

The Greatest Enemy of Liquor.

"The motion picture house is the greatest enemy of liquor," he said. "Manufacturers are coming to realize more and more the importance of trying to govern the acts of their employees when they are not at work. When young men gather on Sunday, and, in their idleness, try to think of some place to go, it is much better that they go to a moving picture show than to a drinking place.

"Two of the young men in my employ were making a practice to go to Boston on a Sunday night, and there spend the time in drinking. To get them away from this practice I bought them tickets and sent them to see a show on Sunday nights."

Among others who spoke against abolishing the Sunday night moving picture shows were James E. Cassidy, retiring president of the Inman Square Business Men's Association.

The movement against the Sunday shows was led by the Rev. William M. McNair, pastor of the Prospect Street Congregational Church, and the Rev. Richard Wright, pastor of the Pilgrim Congregational Church in Cambridge.

ANOTHER TICKET BILL DIES.

Representative Craig of Boston Loses Amendment.

Boston, Mass.—A second attempt to force a bill through the Massachusetts Legislature this year to regulate the sale of tickets to theaters has failed and Representative John W. Craig, of Boston, was behind both movements. Both of the bills were aimed at ticket speculators, but they affected the moving picture houses as well as the playhouses. The first bill introduced by Representative Craig provided that no tickets for a theater should be sold anywhere but in the regular box office of that theater, and only by an employee of that theater. This bill was rejected by the Legislative Committee on Mercantile Affairs. Representative Craig, however, staved off final action, offered an amendment to the bill and the measure was reconsidered by the same committee. The amendment offered by the Representative did not materially change the scope of the bill and after a hearing on the measure the members of the committee gave the bill and its amendment "leave to withdraw."

"FIREFLY OVERTURE."

A Novelty Attracting Attention in Boston—Other New Things.

Boston, Mass.—Innovations are getting to be quite the thing in moving picture houses in this territory and exhibitors are constantly on the watch for new ideas to make their theaters more attractive. The "Firefly Overture" is one of the latest novelties. This was introduced by Manager Thomas Sorriero at the Park theater, Boston, and has made a decided impression. The entire stage is wired with small electric bulbs, and to the accompaniment of appropriate music these thousands of miniature lights are flashed on and off, carrying out the firefly effect. Photoplays particularly adapted to the Lenten season have been drawing large houses to this theater at every performance and Manager Sorriero, at the request of several prominent Boston society women, has consented to give a fourteen-year-old girl soprano her first opportunity to appear in public as a soloist at the Park theater on Sunday evening, April 9. The young lady is said to be possessed of a wonderful voice and has aroused the interest of many Boston music lovers who predict for her a brilliant career.

The Modern theater is the last of the high class moving picture houses of Boston to succumb to the call of the times. A full orchestra has been introduced into this house to share the musical honors with the organists and the change has been very pleasing to its host of patrons.

MAINE NEWS LETTER.

By John P. Flanagan, Maine Correspondent of Moving Picture World, Bangor.

Mutual Opens Bangor Office.

BANGOR, Me.—The Mutual Film Co. this week opened a branch office on Franklin street, Bangor, next to the headquarters of the General and Universal companies. On this latest acquisition of a film exchange to the Queen City of the East it may now safely be said that 95 per cent. of the film distributing business of Maine is done in Bangor. Perhaps it would be better to qualify this statement a little by saying that of the film distributing business originating in Maine 95 per cent. is done here. In the western part of the state, near Portland, the theaters secure their films largely from Boston.

R. F. Borroto is in charge of the local branch and is assisted by Arthur Allen, formerly manager of the Palace theater, Bangor, as booker.

George Newhall Busy.

Bangor, Me.—George Newhall, Bangor manager of the General Film Company, has recently introduced General service to the Vinalhaven, Kennebunk and Hallowell theaters of the Acme Amusement Company, John Goodwin manager. The Loyal theater, Waterville, is using full General service.

Pierot Morrison, of Greenville, manager of the Greenville theater, was a visitor to town this week looking up the latest in films for his house.

NEWARK NEWS LETTER.

George Corlies Managing Astor Theater.

PLAINFIELD, N. J.—George Corlies, well known in the moving picture industry in the state of New Jersey, recently took charge of the Astor theater, Plainfield, N. J., and was tended a hearty reception by the folks in that vicinity. Various tokens of regard were sent by many friends, not the least of which was a handsome bouquet placed on his desk by employes of the theater. A beautiful floral horseshoe came from friends in Jersey City, where Mr. Corlies conducted a moving picture theater for the past five years. The theater was crowded at the opening performance and it is the wish of the many friends of Mr. Corlies that his latest undertaking will prove a complete success.

Jersey City Officials Want Censors.

Jersey City, N. J.—A conference on the question of motion picture censorship was held last week between Judge George G. Tenant, of the Hudson County Court, and Commissioner of Public Safety Frank B. Hague, of Jersey City. It was decided to ask the aid of the ministers and improvement associations in keeping out indecent pictures and in enforcing the minor admissions law. A volunteer censorship board was proposed.

Marbach Association Dances.

Newark, N. J.—The Otto Marbach Association, of which Otto Marbach, booker at the Royal Feature Film exchange, is manager, held its second annual dance March 25. A goodly number of film men were in attendance. The affair was a decided success. Mr. Marbach gave several exhibition dances.

At It Again.

Paterson, N. J.—The Paterson Board of Censors called upon the Paterson exhibitors to show their lithographs and posters at a meeting held last week. Pictures advertising "Lilo of the Sulu Seas," "Three Weeks" and "Surrender" were all tabooed. Among those that were not censored were Blue Bird's "Undine," "Tillie's Punctured Romance," "The Law's Decree," "Woman of Mystery" and many others.

Strand Morning Matinee.

Newark, N. J.—The Strand theater, 118 Market street, of which Jules Gerstle is manager, will, beginning April 1, give a morning performance for children.

Feature at Loew's.

Newark, N. J.—Loew's Newark theater, 99 Springfield avenue, managed by Eugene Meyers, last week showed the World Film's "The Yellow Passport" in conjunction with its regular vaudeville. It is also announced that by popular request "The Battle Cry of Peace" will return to Loew's during the first part of April.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

ALBANY GENERAL FILM MOVES.

Syracuse to Be New Headquarters—A Change in Management.

By E. O. Weinberg, Troy Correspondent of Moving Picture World.

ALBANY, N. Y.—General Film Company's Albany branch moved to Syracuse at close of business Saturday, April 1. No reason for the change has been given. Mr. A. Bevan, present manager, formerly of the New Haven branch, has resigned, and Mr. C. W. Allers will have charge of this territory with office in Syracuse. Mr. O'Neil, now assistant manager, will remain in the Capitol district to take charge of the different matters and will aid the exhibitors whenever possible.

Troy Times Offers Prizes.

Troy, N. Y.—The Troy Times Art Section is offering two prizes each week to public school pupils of the city for the best essays on the subject of the feature picture shown each Saturday in the educational motion picture performances held in the Central School auditorium under the direction of the Troy Parent-Teacher Association.

This contest has received the endorsement of the school authorities of the city and the Motion Picture Committee of the Parent-Teacher Association. The contest is intended to develop the perception and quicken the interest of the hundreds of Troy boys and girls who attend and enjoy these motion pictures each Saturday.

This is not a contest in grammar or literary skill, but in ability to see with understanding and tell what is seen.

The prizes for a recent week were: First prize, a Brownie camera No. 2, for roll film pictures, 2¼ by 3¼ inches, and the second prize, "Poems of Childhood."

A Safety-First Campaign.

Troy, N. Y.—The city administration will shortly inaugurate a "safety first" compaign for the purpose of educating Trojans in traffic rules. A plan, worked out by Mayor Burns, provides that films will be displayed at local moving picture houses showing the proper manner in which to alight from street cars and the way to travel generally so that danger of accidents will be reduced.

Philadelphia Matters

Suicide of Philip Sternberg the Startling Event of the Week in the Keystone Metropolis—Manager Boyer, of Hagerstown, Makes Valuable Present to His City—Business Notes and Personal Mention.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, Pa.—Philip Sternberg, well known in local moving picture and real estate circles, recently committed suicide by inhaling gas at his home, 309 Pine street, his body having been discovered by a son, Abraham, 19 years of age, and a daughter, Pearl, 20 years of age. In a final message to his family and friends he remarked that business troubles had preyed upon his mind until he had practically become insane. He stated that the men in whom he had placed the utmost reliance and thought his best friends had robbed him of the savings of a lifetime.

Mr. Sternberg conducted the Philip Sternberg Company, Inc., manufacturers of knit goods, 21 South Third street, for many years, and accumulated considerable wealth. Recently he was interested in the moving picture industry by several of his supposed friends and was induced to purchase controlling share in the Hippodrome, Sixth and South streets, The Princess theater, Fifth and South streets, and a moving picture theater located at Sixtieth street and Lansdowne avenue. According to members of his family he invested a total of $6,500 in the Lansdowne Avenue theater, from which investment he never received a return. After having become interested in the moving picture industry he sold his manufacturing interest at a loss and devoted his entire energies to the theatrical field.

There is not a single doubt as to the fact of Mr. Sternberg having been swindled, and his supposed friends grasped every opportunity to secure money from the easily influenced business man. Among his dying effects was found a hastily written message which read as follows: "They robbed me of my name, my reputation, my credit and my business. For a long time I have feared insanity, although I have been fighting it hard. I cannot stand it any longer. I don't want to do this, but things have got the best of me. I was handled very cruelly by those for whom I did a lot of good."

Trenton Exhibitor Dies.

Trenton, N. J.—Harry C. Taylor, vice-president of the Trenton Theater Building Company, Trenton, N. J., and widely known in theatrical circles throughout the entire country, died in a hospital in Chicago on the afternoon of Monday, March 27. He had been suffering for several weeks from a complication of troubles and the news of his death had been momentarily expected. William T. Taylor, a brother of the deceased, left immediately for Chicago to take care of the remains.

A. L. Fox Controls the Playhouse.

East Stroudsburg, Pa.—The management of the Playhouse theater, East Stroudsburg, Pa., formerly known as the Plaza, has been taken over by Andrew L. Fox, of Washington, N. J. Mr. Fox was formerly in partnership with Albert H. Beach, of Newark, N. J., but Mr. Beach has recently withdrawn from the partnership and left Mr. Fox in complete charge. Mr. Leach will continue to act in the capacity of piano player and announces that his family have moved to East Stroudsburg, where they intend making their permanent residence. Mr. Fox is an experienced exhibitor and patrons of the theater are assured of the best performances.

Sturk Amusement Company.

Philadelphia, Pa.—An application will be made for a Pennsylvania charter by Charles A. Sturk, John C. Swartley and Paul Freeman, for the charter of an intended corporation to be called the Sturk Amusement Company, the character and object of which concern is the construction, operation and maintenance of places of amusement.

Edith Ritchie Dies.

Philadelphia, Pa.—Mrs. Isobel Ritchie Miller Morris, known in moving picture circles as Edith Ritchie, widely known to Main Line society, died recently in the Bryn Mawr Hospital, as a result of a nervous breakdown from overwork. She had been ill since the death of her mother, Mrs. D. Leeds Miller, who died on the 25th day of last February.

Will Build New Reading House.

Reading, Pa.—Architect Alexander F. Smith is receiving sealed proposals from contractors for the tearing down and removal of the properties 653 to 661 Penn street, Reading, Pa., for the erection of the new Paramount moving picture theater for Carr & Shadd. Work on the structure will be started as soon as possible.

A Valuable Present to His City.

Hagerstown, Pa.—Manager Charles W. Boyer, of the New Academy moving picture theater, Hagerstown, Md., will present the film "Hagerstown in Movies" to the city of Hagerstown, to be placed in the city vaults for use at some future date. The pictures were taken under the personal direction of Mr. Boyer and all of the principal points of interest in the city may be seen in the films. It is certain that they will prove of great value to the city authorities in years to come, and a vote of thanks has been extended to Mr. Boyer by the city officials

Sunbeam Motion Picture Corporation.

The Sunbeam Motion Picture Corporation has recently been granted a charter under the laws of the state of Delaware for the purpose of engaging in the manufacture of moving picture films. David R. Wilkins, Edward C. Doust and Harry W. Davis are the principal incorporators, the new concern having been capitalized at $2,500,000.

Philadelphia Business Notes.

Joseph Katz, manager of the Stanley theater, 1622 Market street, declares that business has been of a most satisfactory nature during recent weeks and that he has installed considerable new equipment, including a new Baird projecting machine. The Stanley is one of Philadelphia's beauty spots and is patronized by a very high class of people.

Bill Wert, of the Calehuff Supply Co., 1301 Race street, Philadelphia, announces that business has been very good of recent date and that he has installed equipment in many theaters throughout the state, including National theater, Bethlehem, Pa., A. Tocci, manager; Victor theater, Pottsville, S. D. Brown, formerly manager of the Garden theater, destroyed by fire, manager; Marconi theater, Eighth and Federal streets, Philadelphia, Mr. Ingenito, manager, and the Palm theater, formerly the Hart theater, Frankford avenue and Norris street, which has recently installed a moving picture show.

M. Hausman, proprietor of the Hippodrome theater, Pottsville, Pa., one of the largest theaters in that section of the state, was a recent visitor to Philadelphia and paid a visit to the Calehuff Supply Company, where he purchased a new Simplex projecting machine.

Washington Exchanges

Sidney B. Lust Coming to the Front as Big Factor in Film Business at National Capital—International Film Service Opens Its Local Office with Fritz B. Wathne in Charge—Among Other Exchanges.

By Clarence L. Linz, Special Correspondent, 635 Tenth Street, N. E. Washington, D. C.

WASHINGTON, D. C.—There is considerable excitement in exchange circles due to the turn things have taken in Washington. It is definitely understood that within the next two weeks there will be two new distributing depots in the National Capital while one already existing has been greatly enlarged. It is always usual to deal with realities first, so Sidney B. Lust, proprietor of the United Film Service in this territory is to be introduced as a progressive exchange man, one who is fast forging to the front.

S. B. Lust Buys Famous Players.

Mr. Lust has just secured control of the Famous Players Corporation, taking over in addition to the good will of the company, nearly two hundred reels of film. That is one of the big steps he has taken during the past few weeks. A second undertaking was the purchasing of states' rights for the District of Columbia, Maryland, Virginia, Delaware, North Carolina and West Virginia for "Tilly's Punctured Romance," and the purchase of the following war pictures, put on by the Timely Events Company: "The Fall of Warsaw," "War World Wide," "Fighting With the Allies" and "Italy at War With Austria."

Sidney B. Lust.

Supplementing all of these, he has contracted for the Ella Wheeler Wilcox series and for the Charley Chaplin cartoons, of which latter he will get one each week.

Not satisfied with these various purchases, Mr. Lust has entered into a contract with a Philadelphia concern handling the New Corporation films and will also handle their goods in this section.

He has made very rapid strides in the film business. It was not so many months ago that he was acting as manager for the concern whose business in this locality he has since purchased. He has maintained an office in Baltimore, where he has enjoyed good business and recently opened a branch in Kimball, W. Va. The former is in charge of Carl Jones, while Ed. Leon looks after the State of West Virginia. He now contemplates invading Charlotte and another week or two will find him firmly established in the North Carolina city. In addition to the films Mr. Lust has arranged to handle a full line of motion picture theater supplies, such as chairs, machine parts, deodorizers, etc.

Local Hearst Exchange Opens.

The end of this week will see the International Film Service, the Hearst chain of film exchanges, fully established on Eleventh street, between G and H streets, Northwest, with Fritz B. Wathne in charge of the local branch. In addition to the semi-weekly release of the Hearst-Vitagraph News Weekly, Mr. Wathne will have comedies and cartoons to offer, and shortly the fifteen-week serial "The Mysteries of Myra."

Mr. Wathne will have associated with him G. S. Manning, formerly a road man traveling out of the Atlanta, Ga., office of Pathe, Inc.; a Mr. Johnson, from the same city; Earle E. Reese, who has lately been traveling for the Metro, and who is well known in this city by reason of his long residence here, and two other men whose names are withheld.

Mr. Wathne has served the past six years in the employ of Pathe. He has lately been manager of the Charlotte office of that concern, going there from the Jersey City studio to establish the North Carolina branch. Previous to that time he was located in the New York offices. While with his former employers he made splendid strides and in the Tar Heel section he was universally well liked. The new exchange is starting off with a big noise and it is predicted by its personnel that it will soon be firmly rooted in this locality.

A Big Rumor.

The other exchange here referred to is at present the subject of rumor, but the big noise is that James and W. S. Wickham will soon embark again as exchange men. It is said that they are at present negotiating for quarters somewhere on E street, near Ninth street, bringing them in close proximity to the center of the first run houses. They contemplate offering a commercial service with a wide selection of subjects and have engaged to market the films of several well known Philadelphia exchanges of the same type. It is understood that contracts have already been signed up and that orders have been placed for the necessary exchange equipment, such as film safes, office furniture, etc. They will cover the District of Columbia and the South.

This is not a new venture exactly, for the Wickham brothers were similarly engaged in one of the larger cities of New York State prior to coming to this city. They had operated an exchange and a string of houses there for about four years. At present they are conducting the Dixie theater, at Eighth and H streets, Northeast. This rumor, which is a very persistent one, says they will be established here by the middle of April.

A Metro Anniversary.

The excitement does not stop, however, with extensions of business and new exchanges, for a visit to the offices of the Metro Film Service, Inc., in the Strand theater building, at Ninth and D streets, Northwest, also causes surprise. This company last week celebrated its first anniversary, not perhaps as one would think, but by entirely remodeling the exchange and getting things into shipshape. First off, the Famous Players films, nearly two hundred in number, were disposed of to Sidney B. Lust, proprietor of the United Film Service, for the company has decided to devote its entire attention to the marketing of the Metro product. In speaking of this L. M. Day, the president, stated that he and his associates were going to have their hands full with the regular five reel feature, the one reel Drew comedy and the one reel Metro travelogue. To these is to be added the two reel Bushman subjects to be released weekly for fourteen weeks.

With the Famous Players film off the boards, the exchange was divided in half by the erection along almost its entire length of an oak and pebbled glass partition. This space was in turn partitioned off crossways so that as one enters the door he finds himself in a small anteroom. Beyond this is the booker's office, where Abe Dresner, formerly handling the Blue Bird and Red Feather features, hangs out. Next comes the president's office, all fixed up with a green plush carpet on the floor and attractive oak office furniture, where one may find, if able to get beyond the guards at the outer and inner doors, L. M. Day and sometimes, (when he is in town) Frank Brown, one of the best known and best liked roadmen in this section. The last office in the line is that of the bookkeeper-cashier-secretary, T. E. Kuntz. These offices are well lighted, for they face on Seventh street, and there is plenty of window space.

Running along the opposite wall for about the same distance are the racks for the storage of posters. In the center is the shipping table. The remaining space at the rear of the exchange is shut off from the other sections by a rack for the accommodation of heralds and other small pieces of advertising matter. Back of this is the rewinding table and the motor-driven Rex film renovator. This section is also well lighted, for it faces on D street.

This exchange has made excellent progress, without noise or far-spreading trumpeting; its business has been carried on along conservative lines by the company of which Messrs. Day, Brown and Kuntz are the members, and what is more, they are in the game to stay and progress and each day finds them pust a little bit stronger in their position.

At the Big "U" Exchange.

J. Leo Yates, manager of the local office of the Universal Film Company, known as the Washington Film Exchange, will handle Blue Bird and Red Feather features in addition. Mr. Yates has just returned from a short trip through West Virginia and reports having secured a number of bookings for these pictures. A record run was made on "Undine" in Washington, this feature having been shown for ten days at the Empress theater, on Ninth street, Northwest.

Theaters in Virginia Boom City

An Account of the Picture Houses In Hopeville, Va.—Too Many for All to Be Money-Makers for Hopeful Investors.

By Clarence L. Linz, Special Correspondent. 635 Tenth Street, N. E. Washington, D. C.

PETERSBURG, Va.—To the traveler entering the city of Hopewell, Va., for the first time, it becomes a matter of much wonderment to view the great masses of iron, brick and concrete that loom up—the buildings are going up so quickly and closely together that the traveler is given the impression that all at once everyone in the neighborhood has started in all over the place to build structures, and each builder was trying to see if he could not get his place up the first.

The race is not confined to dwellings, nor yet business houses, for the erection of motion picture theaters forms a part of the great activities of Hopewell. Before going into the construction work further it might be said that Hopewell is the boom town of Virginia, the place that sprung into existence over night when the DuPont Powder Company selected it for the manufacture of war materials to be furnished to the European armies. It grew very rapidly and then came the fire which desolated it. In the conflagration four motion picture theaters were demolished.

There are a number of theaters here now. There is the Broadway, under the management of Mr. Harris, who is widely known throughout Virginia, and who was formerly the manager of the Superior

theater, in Richmond, which is now a feature house. There is also the Orpheum, running program service and features. The Y. M. C. A. has an auditorium which is used for motion picture exhibitions a part of the time, and at City Point the James River Y. M. C. A. is used by the powder company to give motion picture shows for the benefit of their employees without charge. This latter is on the property of the powder company. Outside the grounds there is another small theater. In addition there is a colored house and a burlesque theater. None of the houses have a seating capacity in excess of 300, with the exception of the burlesque theater. The general admission price is 10 cents to each of these houses.

Too Many Theaters.

There are two more motion picture theaters in Hopewell which are practically completed and ready for opening. Each of these will have a seating capacity of between three and four hundred. In addition there are sixteen other theaters in various stages of construction or exploitation—construction work has started, the ground is being cleared or the promoters are merly selling stock. Eight of these houses will be completed in very short order, and then there is going to be a big battle to see which will survive. Motion pictures have the reputation of having lost more money to their investors than any other "game" in existence; from all appearances there is going to be quite a sum of money lost in the scrap which will begin when all of the projected theaters get into working shape.

ATLANTA NEWS LETTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

Benefit for Mountain Schools.

ATLANTA, Ga.—Among Atlanta's benefit shows Sunday was a picture program at the Grand for the benefit of mountain schools at Mineral Bluff and Tallulah, Ga.

The entertainment was in charge of the Women's Study Club of the Federation of Women's Clubs. It is said the mountain schools are greatly in need of funds.

Famous Players Company in Georgia.

Atlanta, Ga.—To take part in a photoplay showing a mountain feud, Hazel Dawn, Hardee Kirkland and other stars will soon arrive at Gainesville, Ga., and will then strike out by the stage coach route for the wilds of the moonshine district of Hall county. Frederick Thompson, director of the company of players, is in Atlanta at the Georgian Terrace. He will join the actors in Gainesville.

Wallace Walthall With Ad. Company.

Atlanta, Ga.—Wallace Walthall, brother of Henry Walthall, and himself a film actor of considerable distinction, is said to have signed a contract in Atlanta this week whereby he is to devote his entire time to the Motion Picture Advertising Company of America, who maintain their general offices here and operate branches throughout the south.

Mr. Walthall, who was in the city Tuesday, the guest of R. A. Carhart, president of the Motion Picture company, has gone to Birmingham, Ala., where he expects to secure material for a line of new advertising films which are soon to be placed upon the market by the local concern.

Atlanta Brief Notes.

"The Piedmont," Atlanta's latest moving picture theater will open April 3rd.

Manager Hardcastle of the George Kleine Company is making a business trip this week through the south.

Charles Kessnich, Mutual Manager, has returned from a business trip to Savannah, Ga.

PITTSBURGH POLICE WILL KEEP WATCH OF THEATERS

Department of Public Safety Has Squad Watching Performances in City.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The Pittsburgh Department of Public Safety has inaugurated a new system of supervisng "moving picture theaters and burlesque shows," having enlisted four uniformed policemen to visit the various places of amusement in the capacity of censors. By a recent change in the department, the civilian aide to the director became chief of detectives and since then there has been no censor or theatrical critic. In selecting the policemen as censors Director Hubbard stated that he "desired to secure the honest opinions of ordinary, every-day American citizens, who have no high-brow ideas of morality, but a decent respect for the home." For the past few weeks, it has been revealed, the "shockless coppers" have been on the censoring job and their reports have been voluminous. So far no serious consequences have been visted upon the moving picture theaters. Pittsburgh is said to be the first city in the country to adopt the plan.

CANDIDATE FOR LEGISLATURE.

Capt. Alfred McClelland Should Be Elected—Need for a Film Man.

Pittsburgh, Pa.—That the fight against the motion picture censorship law in Pennsylvania is assuming proportions greater than was anticipated, even by those who first raised the issue, is evidenced by some recent developments in the campaign. Interest centers in the coming contest for the Legislature, for the next session of the state law making bodies will see a great struggle for the rights of the industry—to defeat the proposed new amendments increasing the power of the censorship board and to repeal the existing law. The trade has decided that in order to get such remedial action it is necessary to have able representation in the next Legislature, men who know the facts as they exist and who will be equipped with the necessary knowledge of conditions.

Capt. A. McClelland.

Such a man is Captain Alfred H. McClelland, manager of the New Film Corporation in Pittsburgh, and one who knows the moving picture business from a to z. Captain McClelland has announced his candidatcy for the State Legislature from the seventh district, and his chances for nomination and subsequent election are considered excellent. His stand on censorship legislation alone assures him very strong support from the exhibitors and their friends in his district, which is one of the most important in the state. Captain McClelland is an active member of the Screen Club and a leader in the work of the organization.

Orpheum Nearly Ready.

Pittsburgh, Pa.—The new Orpheum theater, at Murray and Forbes streets, is rapidly nearing completion and promises to be one of the finest in that section of the city, known as Squirrel Hill. Mark Browarsky, the owner, states that the house will be ready for opening by May 1.

More Film Exchange Space.

Pittsburgh, Pa.—Another new film building, with the completion of three additional stories and the remodeling of the structure at 938-940 Penn avenue, will be ready for the use of exchanges. The building is fireproof and is being equipped throughout for the needs of the film business. The World Film, now at 955 Liberty avenue, has leased half of the fifth floor and will move into the larger quarters as soon as they are completed, about May 1. A number of moving picture concerns already have offices in the building.

Princess Theater Sold.

Donora, Pa.—The Princess theater, McKean avenue, Donora, has been purchased by John Hafner, of Waynesburg, Pa., who plans to take charge immediately. The former owner was Harry A. Cox. The Princess is a strictly modern house and the largest theater in town, seating 550 people.

Renovating the Elmore.

Pittsburgh, Pa.—The Elmore theater, Centre avenue, is being remodeled and redecorated throughout. Beside showing feature pictures, Mr. Feitler will add several vaudeville acts to his show two days a week. With the installation of pretty stage decorations, hangings, etc., the Elmore will be one of the most attractive houses in that part of the city.

Elmer Calhoun Makes a Change.

Pittsburgh, Pa.—Elmer Calhoun, recently manager of the Cameraphone theater, 1600 Fifth avenue, resigned that position to take charge of the booking of Kalem's new serial, "The Social Pirates." A very satisfactory number of bookings have already been made. He has his headquarters at the General Film offices.

Harris Bros. Buy American Theater.

Pittsburgh, Pa.—The American theater, 1510 Fifth avenue, has been purchased by Harris Bros., and placed under the management of Harry Megown. The new owners are making extensive improvements, including new screen and seats, and redecorating.

The New Theater.

Monongahela, Pa.—The old Anton theater has been greatly improved recently and rechristened the New theater. Manager Shupe states that business is on the upward trend and, with a more inviting house and good feature pictures as an attraction, the New theater should pass all former records.

Open New House in Trauger.

Trauger, Pa.—A moving picture theater has been opened in Simon's Hall by John Squiller and Sam Cucura. The new house is already doing a capaciay business at 10 and 15 cents admission. Hollis & Smith, of this city, installed the equipment.

Paragon Opens Offices.

Pittsburgh, Pa.—The Paragon Pictures Service, the latest film concern to enter the Pittsburgh territory, has opened offices at 113 Fourth avenue. J. L. Fay is manager of the new exchange, which will release one big feature weekly, beginning April 5. The Olympic theater, Fifth Avenue and other prominent houses have contracted for the service.

Max Stern with Fox.

Pittsburgh, Pa.—Max Stern, formerly with the World Film Corporation and later manager of the Diamond theater, East Liverpool, O., has joined the road forces of the Fox Film Corporation, working out of the Pittsburgh office.

Doc Smith with Metro.

Pittsburgh, Pa.—"Doc" Smith, former road man for Fox and lately with the Independent Film Exchange, has been added to the road forces of the Pittsburgh branch of the Metro Pictures Corporation.

Screen Club Governors

Buffalo Screen Club Elects Board of Governors at Meeting on March 27 in New Quarters at 11 Court Street—New Rooms Spacious and Attractive—Ball Proposed for May—Other Committees Chosen.

By Joseph McGuire, Special Correspondent, 611 Erie County Bank Bldg., Buffalo.

BUFFALO, N. Y—The Buffalo Screen Club elected a board of governors and various committees Monday night. Much enthusiasm and a good attendance marked the meeting, which was held at the new club rooms of the organization, 11 Court street. G. W. Christoffers, vice-president, presided and F. S. Hopkins was secretary of the meeting.

The following board of governors was elected: B. J. Brandon, Mutual Film Corporation, three years; J. M. Sitterly, Popular Film Exchange, three years; J. L. Mulhauser World Film Corporation, two years; C. A. Taylor, Metro Film Corporation, two years. A picture of the board of governors appears herewith.

The new club rooms are spacious and artistically decorated in tan and yellow, with fixtures and furnishings to harmonize with the general color scheme. A piano, Victrola and billiard tables have been installed.

The club will hold a ball on May 15, at the Elmwood Music Hall, Buffalo. The moving picture houses in Buffalo and Western New York will use slides to advertise the event which promises to be one of the greatest of its kind ever held in this city. It is expected that various film companies will be represented by some of their stars at the ball. Buffalo newspapers will give the affair wide publicity.

House and Publicity Committee.

The club elected the following house and publicity committee: A. C. Willats, Buffalo News; W. A. V. Mack, General Film Co.; AL Becker, Becker Feature Film Co.; Harry Marsey, Popular Film Exchange; H. E. Hughes, United Film Service; F. J. Leonard, Essanay. These members will interest the local and trade papers in the ball and other features of the club.

Entertainment Committee.

The following entertainment committee, which was elected, will be busily engaged in preparations for the coming ball: Henry J. Carr, manager of Shea's theater; N. I. Filkins, Pathe; J. Gorchof, Mutual; Louis Green, World; Charles Rogers, Essanay Film Co.; H. E. Benedict, General.

The following new members were added: Charles Rogers, A. A. Schmidt, Peter Hofmeister, E. H. Miney, W. A. V. Mack; Henry J. Carr, J. H. Verbeck, Jerome Wilson and C. S. Weill.

New Watertown Theater.

Watertown, N. Y.—A theater to cost approximately $100,000 and to house 2,500 people will be erected in the next few months in Watertown, on State street near Public square.

W. J. Shepard has just completed the sale of the Hooker property to James P. and Aleck P. Papayanakos, well known theater proprietors of this city, and the theater, to be built by E. G. Charlebois, will be completed in July of this year.

The plan of the theater provides for 2,000 people on the main floor and 500 people on the balcony, with 75 box chairs.

J. Levy Added to World Film Staff.

Buffalo, N. Y.—J. Levy has been appointed road representative by J. L. Mulhauser, manager of the Buffalo offices of the World Film Corporation. Murray Cohen and Louis Green also represent these offices. Mr. Green was formerly assistant manager to the late Henry Marcus, when he managed the Academy theater, Buffalo.

Exhibitor G. C. Hall.

Buffalo, N. Y.—G. C. Hall is proprietor of the Maxine theater, Buffalo. Mr. Hall has promised to furnish your representative with a picture of himself and theater, as well as with details covering his successful house.

"I have been using the Triangle pictures for three months," said Mr. Hall, "and they are packing my theater. The Maxine is a ten-cent house, but on Sundays I give my patrons an extra show and advance the price to fifteen cents."

J. L. Mulhauser. B. J. Brandon. Chas. A. Taylor. J. M. Sitterly.

"Passion Play" Good Lenten Feature.

Buffalo, N. Y.—William Lyser, manager of the Rialto moving picture theater, Buffalo, recently put on the "Passion Play." He used a special organist and a lecturer. This made a good Lenten feature.

Ben Abrams With Triangle.

Buffalo, N. Y.—Ben Abrams has been appointed traveling representative of the Buffalo headquarters of the Triangle Film Corporation. He will cover Western New York. He formerly did special work for the Fox Co. He will work under the direction of George A. Hickey, manager of the Buffalo office.

"In point of service I am one of the oldest men in the film business," said Mr. Abrams. "I have always been connected with the exchange and manufacturing end of the industry. I have made a study of exhibitors' wants and as representative of the Triangle Film Corporation I certainly can give my patrons a perfect service."

George A. Hickey, manager of the Triangle office in the Buffalo territory, reports that Shea's Hippodrome, Buffalo, is attracting big business from this service.

Overland to Begin Production.

Buffalo, N. Y.—The Overland Film Producing Co. of Buffalo, which was recently incorporated, has raised its capital stock to $50,000. The studios will be improved. James Calnay, president and chief director, says the company will shortly begin its first six-reel feature production.

Buffalo Briefs.

J. N. Sitterly of the Popular Film Exchange recently cancelled a trip through his territory on account of his mother's illness.

The Popular Exchange, which has the state rights on Annette Kellerman in "Neptune's Daughter," recently booked this feature at Keith's theater, Buffalo. The Exchange is receiving several repeat orders on this production.

Olean, N. Y.—Lang's theater of Olean, N. Y., formerly managed by Peter Heos, was recently closed.

Oswego, N. Y.—The Eureka theater here has closed its doors.

Buffalo, N. Y.—Manager Franklin of the Lyric theater, Buffalo, has been showing moving pictures of the St. Patrick's Day parade in this city. Mr. Franklin is noted for the original and effective advertising which he uses in the local newspapers.

ILLINIOS NEWS LETTER.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

Automatic Shutters in Aurora.

AURORA, Ill.—Aurora picture houses will not have to use plate glass covers over port holes in the operating room as urged by city electricians. The council committee has substituted a provision for automatic metal shutters.

Censorship is Inherently Destructive.

Quincy, Ill.—"To many observers, it seems that the regulation of moving pictures is emphasized too much on the 'Thou Shalt Not' side," says the Quincy Herald, pleading for more constructive criticism of films. Managers suffer by present policies, the paper says.

Revivalist Uses Films.

Monticello, Ill.—Rev. Mr. Martin an evangelist is not denouncing moving pictures. He is using them in his revival here and on Sunday too.

Vernon Theater Company.

Springfield, Ill.—Secretary of State Stevenson has issued a certificate of incorporation to the Vernon Theater Company of Chicago, capitalized at $6,000. The incorporators are John D. Voumakis, Basil Charouhas, James Coston.

New Illinois Theaters and Changes.

Des Plaines, Ill.—George Dewhurst rented the old Auditorium as the temporary home of a moving picture theater.

Decatur, Ill.—A new moving picture theater to cost $70,000 will be erected here, it is reported.

Mt. Carroll, Ill.—George Shugman and Charles Dahler who operate the Abingdon theater at Abingdon, Ill., have purchased a moving picture theater here.

Edwardsville, Ill.—J. A. Siepker, superintendent of the St. Clair County Gas and Electric Company, and William Kneeler of Collinsville will erect an airdome seating 1,500 on College avenue.

Marseilles, Ill.—E. P. Milburn, who operates the Ruby Palace theater, has purchased the Star theater and will conduct both houses.

Showmanship Ideas—Notes.

Elmwood, Ill.—The photoplay theater will devote four Wednesday nights to helping finances of the Library association.

Gilman, Ill.—When business men generally celebrated "Dollar Day," Paul Kraft of the Opera house sold fifteen tickets good any time for a dollar.

East St. Louis, Ill.—Until affairs of the Ziegenheim estate are settled in court, a theater cannot be erected on property owned by the estate, says Frd Ziegenheim, thus disposing of a report that East St. Louis was to have a new theater soon.

Rushville, Ill.—The Princess theater showed "The Blindness of Devotion" for the benefit of the Philathea Class.

Joliet, Ill.—Parents will be allowed to attend moving picture shows at the high school on Mondays and Wednesdays.

La Salle, Ill.—The La Salle theater had an extra show of "The Birth of a Nation" to take care of the requests.

Woodstock, Ill.—J. C. Miller of the Princess and Strand theaters has booked "The Battle Cry of Peace" for April 30 and May 1.

Oak Park, Ill.—Billie Burke in "Peggy" played a return date at the Oak Park theater.

Des Plaines, Ill.—"The Melting Pot" was shown by the Child Welfare Committee at a benefit at a local hall. Joseph Friedman of the Celebrated Players Film Company donated the film.

Alton, Ill.—"The Lion and the Mouse" was featured by the Y. M. C. A.

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Mid-west News Service.

Unattended Children and Pontiac Shows.

PONTIAC, MICH.—The City commission is contemplating barring young boys and girls from moving picture shows unless they are accompanied by their parents or some other adult.

Exhibitor F. G. Lauster Dies.

Ionia, Mich.—Fred G. Lauster, owner and manager of the Orpheum theater, is dead.

The Pay Shows Didn't Attract.

Kalamazoo, Mich.—About 200 youngsters paid five cents to see a Saturday morning childrens' show at the Elite theater. An earlier show, free, was packed. The management is not out for profit and prefers two crowded shows free to a scattered few who pay at one. Some mothers wanted to pay.

Michigan Exhibitors and Theater Changes.

Grand Rapids, Mich.—David King of Chicago succeeds George Thompson as manager of the Orpheum, one of the Gilligham & Smith enterprises.

Allegan, Mich.—R. E. Dunham, proprietor of the Star theater, will erect a summer theater on Trowbridge street.

Coldwater, Mich.—George Drinkwater and Ensign Olmsted sold the Venetian theater to Dennis Vanes, a former proprietor.

Manistee, Mich.—A new moving picture theater to seat 500 persons will be erected on River street, it is reported.

Marshall, Mich.—Roscoe Putnam has sold the Princess theater to W. B. Hornung of Flint, Mich., who also will operate a cigar factory here.

Charlotte, Mich.—Charles E. Baughman has purchased the Houck theater.

Saginaw, Mich.—The company composed of Charles Q. Carlisle, Harry E. Oppenheimer and E. C. Forrest has taken over Dreamland theater. The same concern operates the Mecca and Annex theaters.

Monroe, Mich.—Mr. and Mrs. Frank Bisnette have opened the Monroe theater at Monroe and First streets. It will seat 225. A Minusa screen, Powers 6A projection and Mutual service are among its features.

Battle Creek, Mich.—Harry Saylor will open his new moving picture theater on West Main street about April 8.

Kalamazoo, Mich.—The Colonial theater on South Burdick street closed March 31. This was one of the pioneer houses in this city.

Bay City, Mich.—The Washington theater plans to use musicians of more than ordinary ability. Josef C. Ermanowitch was the first attraction.

A Word on Publicity

Detroit Newspaper Man, Editor of Motion Picture Section, Sends a Word to Publicity Departments of Producing Companies—A Bit More Co-operation with Daily Papers Would Be Profitable—About Photographs.

By Jacob Smith, Special Correspondent, 503 Free Press Bldg., Detroit.

DETROIT, MICH.—The new motion picture editor of the Detroit News is Frank Pipp, who writes under the alias Edward Stone. Mr. Pipp was formerly general manager of the Esperanto Motion Picture Co., and has always been active, more or less, in the business, either in the producing or the scenario end. During the few weeks that he has been on the desk he finds it hard work getting responses to letters which he sends to producing companies for material and photographs, according to the statement made to the World correspondent.

"I am surprised," he says, "that there is not greater co-operation on the part of the producers, because after all it only means publicity for them and for the business," he remarked. "What we want is good photographs—not stills—which will reproduce right. So many of the producers send along scenes from the pictures, but that is not what the average big newspaper wants. If there was more co-operation there would be more motion picture publicity."

Mr. Pipp also says that the film companies send out publicity matter about pictures and that the stories for advance publication turn out to be entirely different from the real story. This has happened several times during the past few weeks, even with some of the biggest producers. As an example, 'The Saleslady" with Hazel Dawn is quite different in the publicity matter as compared with the story of the film as shown at the theater.

W. V. Newkirk to Manage Palace.

Saginaw, Mich.—Clare Hoffman, of the Palace-Detroit theater, and the new Colonial theater, Detroit, announces the appointment of W. V. Newkirk as manager of the new Palace theater in Saginaw, which will open about April 22nd. Mr. Newkirk has had many years' experience in the theatrical business, having managed theaters in Michigan and Illinois.

By the way, the Detroit Colonial Theater Co., organized to operate the Colonial theater to be built at Woodward and Sibley streets, Detroit, has 20,000 shares, par value $10 each, divided as follows: $40,000 paid in in property; Clare Hoffman, 5,050 shares; Graham Hoffman, 5,050 shares; Mortimer Hoffman, 100 shares; Harry J. Dingeman, 200 shares and Julius L. Krimmel, 100 shares.

"Europe's Reign of Terror."

Detroit, Mich.—Maurice Caplan and Ben Reuben, of Cleveland, and proprietors of the Countess theater, Detroit, have the Michigan rights to the film, "Europe's Reign of Terror," which they are booking in conjunction with the newspapers. This film played at the Lyceum theater several weeks ago in conjunction with the Detroit Free Press to big business.

Notes.

Grand Rapids, Mich.—The American Seating Company, Grand Rapids, is building an addition to its foundry costing $5,000.

Detroit, Mich.—Lewis Selznick, of the Clara Kimball Young Film Corporation, was in Detroit March 26 and 27. It is understood that the first-run rights have been contracted for by the Broadway-Strand theater in this city.

Owosso, Mich.—Work has started on the remodeling of a building on Washington street, Owosso, Mich., which will be made into a motion picture theater.

Owosso, Mich.—Architect George J. Bachman, Savoy Theater building, Flint, writes that he is preparing plans for a theater to be erected at Owosso, Mich., for the Strand Theater Co. It will cost $20,000, and will be of brick and terra cotta construction.

Flint, Mich.—Architect George J. Bachman is preparing plans for James Mallery for a moving picture house to cost $10,000, to be erected at 621 South Saginaw street, Flint. There will be a portico over the entire front extending to the curb.

HIS VIEWS OF SUNDAY OPENING.

An Indiana Exhibitor Who Gives No Sabbath Shows.

Special to Moving Picture World from Indiana Trade News Service.

LAPORTE, IND.—Laporte is continuing in the throes of whether or not there shall be Sunday opening of the motion picture theaters. Some strange points have developed in the controversy. Petitions are now being circulated asking that the theaters remain open on Sunday. They have been closed. Interviewed, one of the motion picture theater owners said he was not "strong" for the Sunday opening. He said that it brought additional expense and would injure the week day business. It would also antagonize the regular patrons of the show who were against the Sunday opening. He added that if the petitions warranted the Sunday opening, however, that he would open.

IN INDIANA.

Newcastle, Ind.—Frank and Watson have leased a theater building in Newcastle and will open a first class motion picture house.

Indianapolis, Ind.—"Indianapolis yields to no city when it comes to motion picture theaters," says the Indianapolis Times, commenting on the opening of the Lyric in pictures and the rebuilt Crystal. Both houses opened recently. The Lyric is showing the Paramount program.

Greensburg, Ind.—The Williams, a motion picture theater of Greensburg will quit business.

Decatur, Ind.—The Theato of Decatur, has reopened under new management. The Theato has been remodeled. The opening attraction was the World production "Bought." Prices have been increased.

Michigan City, Ind.—Word has been received in Michigan City of the death of E. J. Stanton, former well known motion picture theater owner of that city. Stanton died in Flint, Mich. Stanton formerly operated the Vaudette in Michigan City. Stanton was the owner of two theaters in Flint, the Royal and the Lyric.

Terre Haute, Ind.—John Grivetti has filed suit against Morris Corzetto at Terre Haute seeking to dissolve a partnership in the moving picture business.

Mishawaka, Ind.—Mishawaka is to have a motion picture made of the civic and commercial life of the city. It will be the property of the business men and will be shown to advertise the city.

Connersville, Ind.—The Lyric theater of Connersville has been sold to J. A. Braden of Marion, Ohio. F. A. Chrismer was the former owner. Some remodeling will be done and the employes are retained.

South Bend, Ind.—The Surprise of South Bend is to go out of existence. The building now occupied by the theater is to be torn down.

Crawfordsville, Ind.—The Wayne of Crawfordsville has changed hands, George Heuson of Renssalaer is the new owner. He purchased the theater from E. E. Randel.

Chattanooga Sunday Shows

Special Benefit Performances Keep Shows Open on March 25—Sheriff Says That Only Charity Shows Are Being Run—Attorney General Whittaker, of Chattanooga, Waiting for Report of Court Decision.

G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

CHATTANOOGA, TENN.—The moving picture theaters of Chattanooga were open on Sunday, March 25, while handling special benefit performances for a charitable organization. These are the only shows which have been operated in Chattanooga for several months on Sunday as the theaters remained closed while the case was before the State Supreme Court to test the validity of the Sunday closing laws.

"As soon as I receive the opinion of the Supreme Court in reference to the operations of picture shows on Sunday I will be ready to announce my plan of action in regard to Sunday shows," said Attorney General Whittaker, when asked if he was going to allow the operation of moving picture theaters on Sunday. Nick Bush, sheriff, said that only shows for benefit of charitable organizations or relief work were being given, and therefore did not conflict with the law. Agitation concerning Sunday shows was started again when Sheriff Bush received an anonymous letter in which a veiled threat was made that ouster proceedings might be invoked if he allowed the shows to run on Sunday in the future.

Vitagraphers Visits.

Chattanooga, Tenn.—Miss Naomi Childers and Camillus Kessler of the Vitagraph Company were recently in Chattanooga, Tenn., where they had a long talk with C. E. James of the Signal Mountain properties, concerning the great natural scenery of Signal Mountain. Both were enthusiastic over the beauty of some of the sites, and their adaptability for backgrounds for motion pictures. Miss Childers stated that she was in hopes of being able to take the directors into staging some mountain scenes around Signal Mountain. The Essanay Company had a crew working in the Signal Mountain district for several months last season.

Two Houses Rechristened.

Chattanooga, Tenn.—The management of the Picto theater of Chattanooga recently decided that the name was not in keeping with the fine theater and set about to secure a better title. The new style announced is the "Fine Arts," which undoubtedly has a more artistic air than the former name. The theater is playing Triangle productions and is featuring exceptionally attractive musical programs, which are being directed by S. L. Rothapfel, musical director of the Knickerbocker theater orchestra.

The old Crescent theater, 812 Market street, which is under the same management as the Fine Arts, has also had its appendage changed to read 'The Superba." The latter theater has been showing some very attractive mixed bills and the "Musty Suffer" comedy serials.

New Knickerbocker Opens.

Nashville, Tenn.—The new Knickerbocker theater of Nashville is now open and is playing high class films to big crowds. This latest addition to the Nashville moving picture ranks is an unusually handsome and well-appointed theater. William H. Wassman, head of the concern, is also at the head of the Crystal theater, having operated the old Crystal at Louisville a number of years ago. The theater cost nearly $85,000 and has a seating capacity of 1,200, the gallery seating 500. Triangle and Fox first run pictures will be shown.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, Special Correspondent, 236 Vanol Building, St. Louis, Mo.

New World Manager.

ST. LOUIS, Mo.—George W. Fuller, from the New York office of the World Film, has been made manager of the St. Louis branch, at 3626 Olive street, to fill the vacancy caused by the resignation of E. W. Dustin. Mr. Fuller has been away from this section of the country for some time, but as he is originally from Illinois it is almost like coming back home to him. W. W. Drum, special representative of the World Corporation, is still in the city looking around.

Rosenberg at Kleine-Edison Convention.

St. Louis, Mo.—Manager I. P. Rosenberg, of the Kleine-Edison exchange, went to Chicago last week to meet George Kleine and the assembled western managers of the corporation. Mr. Rosenberg is very enthusiastic over the record "Musty Suffer" is making. He says the Ritz theater, on Sixth street, just off Olive, which has first run privileges of the comedies, finds the eccentric Watson to be a winner in the comedy line. And to make sure that Rosenberg was not giving us a press story we dropped in and asked Mr. Van, of the Ritz, about it. Mr. Van said, "He didn't tell you half enough; Musty is great!"

Wedding in Film Row.

St. Louis, Mo.—S. W. Hatch, manager of the V-L-S-E exchange, at 3630 Olive street, was married on March 25 to Miss Fredericka Haines, of East Liberty, O. The ceremony was performed at the home of Rev. John L. Brandt, 4526 Westminster Place, St. Louis. The new Mrs. Hatch is a talented musician and was prominent socially in her home town.

Joker Comedian in St. Louis.

Max Asher, Universal Joker comedian, spent last week in St. Louis, and appeared at several theaters, giving little talks on how Joker comedies are made, and going through the action in the scenes of a film in which he appeared, as it was thrown on the screen of the theater. Mr. Asher was slowly working his way to New York by making stops in cities along the route and appearing in theaters showing Joker comedies. "I've never been to New York," he said, "but I've heard a lot of the town, and I'm going to give it the once over before I'll believe it has anything on California."

Le Baume Reopens.

St. Louis, Mo.—The Le Beaume theater on Cass avenue has been reopened under a new management, and many improvements have been made in the house. Manager Cox says he is going to make the Le Beaume one of the nicest and cleanest little theaters on the north side.

With St. Louis Exchange Men.

Harry E. Strickland, traveling representative for the General exchange, has just got in from a trip in Illinois, Missouri and part of Indiana, and reports things looking up "generally."

Manager Barney Rosenthal, of the Universal exchange, at 2116 Locust street, is getting a lot of attractive advertising matter of the new Universal Circus serial, "Peg O' The Ring." "If a circus serial doesn't win big, I am badly mistaken," says Rosenthal. "There is something about circus life that appeals to everyone, and there is not a young person in the land that will not be interested in it; and the older folks, if they do not want to come out and admit that they are as keen for circus stuff as they were when they were kids, they can use the same old dodge of 'taking little Johnny to the circus.'"

CLEVELAND FILM COMPANIES.

Two New Producing Companies to Begin Film Making.

By Hubert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, O.—A new film company which will make a specialty of taking motion pictures of weddings, private parties, dances and other social events has just been organized here. It is known as the Brabant Film Company and has a temporary studio at 3068 Euclid avenue.

Captain H. H. Brabant-Holland, formerly with the Pathe Company in France and the Biograph Company of Canada, will be managing director and president of the new company, which is incorporated for $35,000.

W. H. Millikan, real estate dealer, is to be secretary-treasurer. The new studio will make an effort to preserve in motion pictures all important events in Cleveland history as well as make films of social functions.

A group of Cleveland capitalists have just filed an application with the secretary of state for the incorporation of another film company with $2,500,000 capital. David R. Wilkin and Edward C. Daoust, attorneys of this city, and Harry W. Davis, secretary of the Delaware Trust Company, Wilmington, O., are interested in the project.

The construction of a studio in New York and another one here is contemplated, but plans have not been definitely formulated.

PICTURE MEN TO THE RESCUE.

Exhibitor E. M. Stanley and J. Mulholland Save Lives from Burning.

Cleveland, O.—Edward M. Stanley, proprietor of the Ray theater, and John Mulholland, one of his operators, were heroes at a fire which swept the Foster apartments, 1121 Prospect avenue, the night of March 27, costing several lives. Stanley lifted Mulholland on his shoulders so the latter could reach a fire escape, and Mulholland passed a woman and three children down from an upper window into Stanley's arms. Stanley then turned his theater into a temporary hospital for the more than a score of injured men and women.

Melba Theater Again Open.

Cleveland, O.—The Melba theater, Detroit avenue and West 117th street, has just reopened under the management of C. J. Goeppinger. The theater has been remodeled to seat 1,000 persons and the largest Minusa gold fiber screen in the city has been installed. A model heating and ventilating plant has also been put in operation.

B. J. Sawyer Out of the Manhattan.

Cleveland, O.—Benjamin J. Sawyer, president of the Motion Picture Exhibitors' League, has disposed of his interest in the Manhattan theater, Superior avenue and E. 105th street, and the house is now being operated by the newly organized Manhattan Circuit Company. Triangle and Mutual Masterpieces have been booked.

C. F. Beck Buys Glen Theater.

Cleveland, O.—The Glen theater, St. Clair avenue and E. 93d street, has just been sold by A. Kausek to C. F. Beck, who will operate it. The deal was made through the office of B. D. Steel, American Trust building.

CINCINNATI NEWS LETTER.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

"Peace" Film in Cincinnati.

CINCINNATI, O.—At least two records, and perhaps more, will be broken by the run of "The Battle Cry of Peace," which started at the Grand Opera house on Monday, April 3, to continue for at least two weeks. The length of the run, as contracted for, and with the possibility of being extended, equals and perhaps exceds that of any other picture at a single house for a consecutive period in Cincinnati, and the prices charged, 25 to 50 cts, have been equalled in this city only by those charged for the same picture in its previous exhibitions, at the Lyric theater and at Music Hall, respectively.

Manager C. E. Holah, in charge of the V-L-S-E interests in this territory, saw that the big downtown house would render the picture accessible to thousands of people who refused to make the trip out to Music Hall, at Twelfth and Elm, where the picture was shown from March 19-25, and he preferred to save most of his publicity ammunition for the downtown run. From the way the picture started off at the Grand, it is safe to say that it will make a high attendance record, and as the two weeks following the initial two weeks of the present engagement are open at the Grand, it is by no means impossible that the run will be continued.

Cincinnati Wants League Convention.

Cincinnati, O.—If work and interest count for what they should, the Cincinnati Motion Picture Exhibitors' League is going to land a big convention of Ohio exhibitors for some convenient period during the summer. No date has yet been set for any gathering of the Buckeye moving-picture clans, nor has any place been selected for the usual annual convention, but Cincinnati exhibitors believe that their city should be selected, and they are making an energetic bid for the honor. Exhibitors in most of the cities and towns in the State have been enlisted in support of the plan, and probabilities at this time favor the prediction that the convention will be held in Cincinnati.

Busy Round Local Nest.

Cincinnati, O.—Manager W. T. Howard, in charge of the new Blue Bird office, the latest addition to the imposing number of exchanges in Cincinnati, inaugurated his work shortly after taking charge by a highly successful private exhibition of "The Strength of the Weak," with a number of exhibitors in and around Cincinnati as his guests. The picture made a decidedly favorable impression, and a number of good houses have already booked it, including those of J. V. Broomhall of Hamilton, O., and H. V. Spohr of Lexington, Ky.

New Alhambra Reopened.

Dayton, O.—The New Alhambra of Dayton has been completely overhauled and the management now offers to the public one of the prettiest and most modern houses in the city. Immediately following the completion of the remodeling work, and as a sort of opening offering, the Lasky-Paramount feature, "The Secret Sin," showing Blanche Sweet in a dual role, was presented, pulling big houses.

New West Virginia House.

Huntington, W. Va.—The Orpheum theater of Huntington opened on March 15 with a large and enthusiastic attendance. The beauty and size of the house and the merits of the program shown had about equal parts in the approval of the public, according to Manager C. C. Hite, Cincinnati manager for the Triangle, who attended to see the first showing of Triangle pictures in the house.

Operators in Louisville

Strand Theater Subjected to Picket Campaign by Operators' Union—Two Unruly Men Had Been Discharged—Manager Says Theater Is Willing to Have Union Men, But Not These Two—Other Unions Stand by House.

By G. D. Crain, Jr., Special Correspondent, 1404 Stark Bldg., Louisville.

LOUISVILLE, KY.—Trouble between the management of the Strand Theater Co., Masonic building, and the Moving Picture Operators' Union, Local 163, growing out of the dismissal of two union operators, resulted in the union starting a picket campaign against the theater. Workers have been stationed about the theater distributing cards in an effort to turn people from the shows. Night Chief of Police Ridge refused a request of the management to arrest those distributing the cards, stating that the union was within its rights so long as the pickets caused no disturbance and remained off the property line of the theater.

Statement from the Union.

The men discharged are C. L. Snedeker and E. S. Carpenter, who have been operating the picture machines since the theater was opened, three months ago. Speaking for these men, Virgil Winters, assistant business agent for the union, said: "The management of the theater requested one of the operators to put up signs outside of the place while the other ran the machine. Both refused, as the rules of the union do not permit operators to do anything but the operation and maintenance of the machine, whereupon they were discharged.

"The union wage is $22.50 a week and the management put in $10 men in their places. We endeavored to obtain a peaceful settlement of the matter with Manager McRae, who refused to meet us and threatened to have us all arrested. The matter will be taken up by the Building Trades Council, but we shall not countenance any violence or disturbance whatsoever."

The Manager's Statement.

R. V. McRae, manager of the Strand theater, said: "We were unable to do anything at all with these men. They did just as they pleased and caused us no end of trouble. We were paying them for eight hours' work a day and taking only four hours of their time. If we asked one of them to stay a while longer at night they would refuse point blank, walk away, and leave us in the lurch. Then the union called out E. S. Carpenter. We were willing to have union men, but not these two any longer.

"The musicians, stage hands, and similar employes of the theater are all union men, and the best of feeling exists between them and us. It is merely a question of our refusing to allow the union to force us to employ men whom we cannot control."

What Musicians Think.

E. J. Elliott, state officer of the Federation of Musicians, who is a member of the orchestra at the Strand, said: "The charge that this theater is unfair to organized labor is absolutely untrue, for the musicians, stage hands and other employes are union men. Our union has no part in the controversy. It is a personal matter between the management and the operators. The musicians will stay right here."

LOUISVILLE COUNCILMAN WANTS LOCAL CENSORS

Councilman Dolan Is at Work on Ordinance to Create Board—Names Films.

Louisville, Ky.—Councilman Thomas J. Dolan is fathering a movement looking to the preparation of an ordinance creating a censorship board of moving picture films in Louisville. He stated that he had interested himself in the matter at the solicitation of the Catholic Federation, the Men's Federation and other local organizations, which had represented to him that several films had been shown here recently that contained elements of danger for young people. No ordinance has been prepared, but Mr. Dolan has written to other cities for copies of their censorship regulations, and has discussed the advisability of shaping similar legislation with Acting Mayor J. William Miller.

Some Recent Risque Films.

Before his conference with Mr. Miller, Councilman Dolan discussed the object of his visit informally in the ante-room. Outlining the possible need of better regulations for Louisville, Mr. Dolan asserted that several films on which flitted briefly figures of women wearing little or no clothing had been criticized before him. "One was called 'Born of the People,'" said Mr. Dolan. "Then there was another entitled 'Inspiration.' That one got by me." Some of Mr. Dolan's hearers thought they detected a note of sadness as he described in detail the posing of the artist's model in "Inspiration," which "had gotten by him." Mr. Dolan admitted that if he had seen this film he would be in a better position to pass upon it. He enumerated other pictures that he had viewed and could discuss from personal observation.

LEXINGTON FEELS NO NEED OF SPECIAL CENSORSHIP

Corporation Counsel Thinks City's Police Power Can Protect Show Patrons—Each a Censor.

Lexington, Ky.—That the citizens of Lexington, Ky., are amply protected under the present laws from improper moving pictures is the opinion of the city officials, according to expressions made after the matter was brought up in a meeting of the City Commissioners. There have been a number of petitions presented to the board urging that an ordinance be drafted establishing a board of censorship. Corporation Counsel James B. Denny delivered a verbal opinion before the board, in which he said that the city already had ordinance No. 730, which was sufficent to cope with the situation and that he did not think that any further measures were necessary.

The present ordinance leaves the decision in cases of objectionable shows to the Commissioner of Public Safety and the Chief of Police, and the commissioners are empowered to revoke the license of any exhibitor who does not comply with orders concerning the showing of such films. Practically all of the commissioners expressed themselves as satisfied with the present method of censorship. Mr. Denny stated that he did not believe the commissioners had the legal right to delegate this exercise of one of the police powers of the city to other persons.

Commissioner Land said that he had always been ready to investigate any picture about which complaints were made to him, and that in some case he had so investigated. He said that all or any of the people who believed in stricter censorship could appoint themselves censors and whenever they saw an objectionable picture they could confer with him or the Chief of Police.

New Kansas City Regent

Fine New Theater Opened Its Doors on Saturday, March 25—Shows Many Evidences of Exhibitor Frank L. Newman's Long Experience—Has Seats for 650 Persons—Staff That Will Help Manager Newman.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—The new Regent theater, Twelfth street near Walnut, opened its doors March 25, and "turned 'em away." Frank L. Newman, who has made so fine a success of his Royal on Main street, has proved his good judgment again by placing a beautiful playhouse running the highest class of pictures, in that location. Sunday it rained all day—and the crowds continued.

The new house has nearly every conceivable improvement, and is the net result of Mr. Newman's long experience. It seats 650; has a Kimball concert pipe and echo organ, ladies' rest room, men's smoking room, free telephones, drinking fountains with cooled filtered water, elaborate ventilating facilities, and projecting equipment that is superb. The screen is merely plastered wall; it has no glare, and seems to answer well.

The theater is being operated on the same high plane as the Royal, with a 10-piece orchestra in charge of Bert Lewis, whose name means much in that connection in Kansas City. John H. Morgan, who has been with Mr. Newman several years, had charge of the electrical equipment and installation, and is chief operator for both theaters. Geo. I. Nimmer, formerly with picture houses at Los Angeles, is house manager of the Regent. It has started with Metro and V-L-S-E features.

PUBLICITY MEN AT WICHITA.

"Bluebird Warblings," "Big Clansman," "Universal Weekly," in Evidence.

Kansas City, Mo.—The publicity men of the film exchanges were busy members of the convention at Wichita, and the exhibitors took home new ideals of liveliness in getting before the public. This may be a new profession, but it was prominently represented there, with L. B. Balsley of the Kansas City Feature Film; L. J. Scott of the V-L-S-E, and George Bowles of the Universal and Blue Bird. Scott and Bowles, who issue periodicals from their exchanges, issued specials at the convention which made a great hit with the visitors—and were carried home.

Mr. Bowles had two "cracks" at the special feature with editions of the Universal Weekly, and two editions, a noon and a "final" of a joke-sheet called the "Bluebird Warblings." He had commissioned a young man to get advertising for the "Warblings"; when the copy was turned in, it was discovered that most of the advertising space was taken by film exchanges! The competitors paid for the house organ.

Mr. Scott issued two editions, one each day, of the "Big 4 Clansman," one containing the official program the morning of the first day, and another of six pages which was distributed at the banquet the second day. This latter contained real news of the convention, many sprightly bits that add much to the gayety of the last hours.

NEEDS A PICTURE SHOW.

Standard Oil Village to be Made Pleasant Place.

Sugar Creek, Mo.—The Standard Oil Company, it is said, is about to establish a moving picture show at Sugar Creek, an industrial community built by the company around its refinery and storage plant four miles from Independence, Mo. The community is almost wholly managed by the school board, the school district being sandwiched in between sections of the Kansas City school district. The community has recently banished saloons, and is improving markedly. The company is, it is said, bending every effort to make the town attractive to its men, and a place where they will be glad to bring up their children. The first constructive steps towards improving the community life of the present movement is the bringing of a picture show. Brace Murdock, who has been associated with Grubel Brothers, of Kansas City, Kan., is now going over the matter with the officials of Sugar Creek. The community is isolated, being a mile from street car service, but there are more than 200 families and more than 100 school children.

With Kansas City Exchange Men.

The Fox Film Corporation offices in the Ozark have been brightened up by the addition of a new carpet, and beautiful chairs and a table in a reception room. Magazines invite the attention of the visitor and a very pleasant effect is made.

H. G. Gill, manager of the Associated Film Service, reports that he already has three weeks solid booking for the Mutt and Jeff cartoon series, and these pictures are not to be released here until the first of April.

A recent visitor to several of the Kansas City exchange offices was Romaine Fielding, well-known Lubin actor, who has been spending several days with friends in Kansas City.

The Pathescope, Mid-West Co., Inc., an organization for handling motion picture machines for schools, Sunday schools and similar organizations, has recently opened a Kansas City office at 402 Bonfils Bldg., under the management of H. B. Kelly.

After a five months' journey in Cuba, Costa Rica, on the Panama Canal zone and parts of the United States, L. B. Flintom, son of A. D. Flintom, president of the Kansas City Feature Film Co., has returned home. Young Flintom was with E. A. Salisbury, famous for his wild-life pictures, who has a party in that country for gathering such material. Along with the expedition was Rex Beach, famous novelist, who was getting material for his writings. "L. B.," as he is known in the Kansas City office, is now working under his father.

The Victor's New Owners.

Kansas City, Kan.—T. C. Wynn and B. L. Evans have formed the company of Wynn & Evans, and on Monday, March 20, took charge of their recent purchase, the Victor theater, Kansas City, Kan. J. F. Rose, formerly proprietor, has retired from the business. Mr. Wynn was known for 15 years as Bontillo, on the circus and carnival circuits with an aerial act; Miss Evans was known as LaBella Oleta, a classical dancer. They are retiring from the road work, settling down with a permanent business. They will continue vaudeville with Mutual features, using fill-in features of the New Film Corporation, and others. The price will continue 5 cents. They probably will do some remodeling this summer, but without closing the theater.

May Build New Emerald Theater.

Kansas City, Mo.—Plans are being considered for the building of a new home for the Emerald theater, now at Thirty-sixth street and Prospect avenue, Kansas City, Mo. The new one will be located in the same neighborhood, and will seat at least 800, against the 510 capacity of the present Emerald. I. H. Hopkins is chief owner, Joe Silverman, who is interested in the Prospect and the Murray, having recently taken a part interest in the Emerald. The admission is 10 cents, it being the southernmost 10-cent house on Prospect, the two houses farther south being 5-cent places. C. L. Hickman is manager.

Gate City Feature Film Corp.

Kansas City, Mo.—The firm of Martin & Estes has dissolved, and from it has appeared the Gate City Feature Film Corporation, handling the pictures of the old company, and probably to greatly expand its operation. H. O. Martin is still in control, E. E. Burdick, formerly with Mr. Martin, being a member of the new corporation, and L. A. Ganaha joining the enterprise. Mr. Ganaha for two years had picture houses at San Diego and Los Angeles, Calif. Mr. Martin's company has handled "The Spoilers" and "The Christian" for several years in a western district, and old customers are still asking for them again.

H. L. Orear Promoted.

H. L. Orear, formerly assistant manager of the Kansas City office of the General Film Co., has been promoted to the managership of the Cincinnati office of the same company. Mr. Orear has been in the Kansas City headquarters for the past two years, coming here from St. Louis, where he was located four years, all the time being with the General Co. John W. Hicks, Jr., formerly a traveler out of the Kansas City office, has been appointed in Mr. Orear's place. At present Mr. Hicks is confined to the hospital with a severe case of tonsilitis. Friends of Mr. Orear will be very glad to hear of his advancement, as he is one of the most popular exchange men in this territory.

New Theaters Hereabouts.

Salina, Kan.—H. J. Thacher was in Kansas City last week from Salina, Kan., where he will open his new Strand about May 1.

Iowa City, Ia.—W. M. McKinzie, formerly of Brooklyn, N. Y., was in Kansas City recently, arranging service for the Englert theater at Iowa City, Iowa, on which he has taken a long lease. W. H. Englert, owner of the house, is in ill health. Mr. McKinzie is said by picture men to have a fine opportunity here.

Kansas City, Mo.—Harry Myers, formerly in the advertising and printing business at St. Joseph, Mo., has leased the Barrymore theater at Thirty-ninth and Summit streets. Mr. Myers was recently married.

Kansas City, Mo.—The Barrymore, 39th and Summit street, Kansas City, recently reopened under the management of Harry Meyers, who redecorated it and made other improvements. The former owners are Gilbert Halzberg and C. H. Green.

Garnett, Kan.—J. P. Kelly, owner of the People's theater in Garnett, has sold his interest in that house to F. C. Nelson. Mr. Kelly purchased the Majestic, at Osawatomie, Kan., from R. R. Root, immediately following the sale of his Garnett house.

Arkansas City, Kan.—Roy Buford has recently purchased the Strand theater at Arkansas City. Mr. Buford is the owner of the Rex theater at the same time, and now has a corner on the theaters here.

Carl Junction, Mo.—Business conditions in the mining district of Missouri have proved such a money producer that the Gem theater, at Carl Junction, after being closed for two years, is soon to be reopened by E. G. Nelson.

Nevada, Mo.—This place will soon be the home of a new moving picture house, as J. E. Haggard, of that place, has plans already prepared for the construction of such an edifice.

DOCTOR GETS BIG CONTRACT.

Dr. Haiselden, Defective Baby Expert, to Act for Pictures.

By Perry S. Williams, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, Minn.—Benjamin Friedman manager of the Western Kriterion Film company and Benjamin Ross, manager of the Twin City Film Rental company, both of Minneapolis, have paid $25,000 to Dr. Harry J. Haiselden of Chicago, the physician who became famous the country over for his refusal to save the life of Baby Bollinger, a defective, by performing a minor operation. He will appear for the picture men a year. The doctor will appear in productions, now being written for him by special scenariomen, which will disclose him at work in his hospital and give him an opportunity to spread his ideas on making the human race perfect physically and mentally. The play will be in five reels. Beside his screen work the doctor will deliver a number of lectures on the defective baby problem under the auspices of the men who have agreed to exploit his convictions on the film. Incidentally he will be asked to come to the convention in the city May 2 to 5.

Northfield, Minn., to Supervise Films.

Northfield, Minn.—Owing to the fact that authorities of St. Olaf and Carleton colleges in this city have objected to several films recently shown here, the council has agreed to have at least one of their number censor every photoplay offered at local theaters.

Minneapolis Censors Board Meeting.

Minneapolis, Minn.—One of the most important conferences on motion picture censorship ever held in Minneapolis took place at Dayton's tea rooms several days ago when Mayor Wallace G. Nye was the guest of the citizens' censorship board. The Mayor was so pleased with the attitude of the board that he agreed to aid them in their general campaign against what was termed improper films. He even offered suggestions for the betterment of the censor service. He assured the board he would abide by its decisions when within reason. He advised that at least more than five members be present to pass on films.

Five standards have been adopted for the guidance of the censors. Violation of any one of them is held sufficient evidence against the film and it is barred. The standards are: drunkenness, cruelty, indecency, lawlessness and race predjudice. Under the present only a small number of the films shown are censored. Censorship is not resorted to unless complaint has been made to the Mayor by a citizen or he considers press or other reports concerning a picture are such as to warrant action. Cooperation of the citizens in reporting "improper" films is the guiding genius for the censors' board.

Theater Changes and Business Notes.

Minneapolis, Minn.—Minneapolis' picture colony is dusting up in preparation for the expected visit of Carl Laemmle. He is coming to confer with Fred S. Meyer, his Minneapolis manager.

Minneapolis, Minn.—The Twin City Film Rental Company has sold out to the Independent Film corporation.

Hampden, N. D.—Busnahan Brothers, who own the theater at Hampden, N. D., write in that they have spent a good roll on improvements.

Winona, Minn.—The B-B Film Producing Company of Winona, Minn., has hired H. L. Craig, formerly with the General Film, to do the advance work in the Dakotas for "The Battles of a Nation." Mr. Craig also is handling "Ten Nights in a Barroom."

St. Paul, Minn.—Robert E. Seng, with a permit to build a theater at 502 Rice street, has added another to the already long list of picture houses in the city.

Judge Had Seen Picture

In Omaha, Nebraska, Where There Is an Anti-Race Hatred Law Aimed at "The Birth of a Nation," Judge Foster Upholds Manager Joy When Arrested for Bringing Picture Back to the Town.

Special to Moving Picture World by Midwest News Service.

OMAHA, Neb.—"The Birth of a Nation" was not stopped on its return show at the Brandeis theater. Police Judge Foster decided it did not tend to incite race hatred and therefore did not violate a new city ordinance.

When the film was here a few months ago the council passed an anti-race hatred law. It did not become effective in time to test its powers on the Griffith picture. With the second engagement at the Brandeis, Rev. John Albert Williams, colored, wrote in protest to the council. The council ordered the police to stop the show. The theater management sought to enjoin the city officials from interfering with the film. Judge Leslie refused this injunction because it would interfere with the proper exercise of police power. The technical arrest of Manager Joy Sutphen of the Brandeis followed. Judge Foster who had seen the film four or five times upheld the picture show men.

Ban on Children Lifted.

Omaha, Neb.—City officials have lifted the ban on children under twelve years of age and they may now attend moving picture shows. Seven exhibitors were fined $25 and costs for violating the order but the fines were suspended.

New Woodmen Picture Ready.

Omaha, Neb.—"Are You a Chopper?" a six reel production—the first of new Tourtenelle Moving Picture Company's of Omaha, has been completed. Five reels are devoted to a comedy-drama relating to the work of the Woodmen of the World and the sixth is out-and-out exploitation of that society. Productions are in charge of A. Durran, formerly with the Pathe company.

Nebraska Theater Changes.

Benedict, Neb.—The opera house has been leased for a moving picture show by Harden & Gullion.

Lexington, Neb.—Lembach & Wiese have leased the Majestic theater to R. E. Falkenburg of the Empress theater at Grand Island.

Wynot, Neb.—The Star theater has been reopened.

Hastings, Neb.—A $40,000 moving picture theater building will be erected at Second street and Burling avenue.

Osmond, Neb.—F. H. Dickes has purchased the moving picture show here.

Eddyville, Neb.—I. B. Connor sold his moving picture show to J. K. Guyton.

Gering, Neb.—Construction of a new moving picture theater for Manager Armbus of the Pastime soon will be started.

IN IOWA.

Exhibitor Waterhouse Gets By.

CHARLES CITY, Ia.—A Sunday passed without the arrest of William Waterhouse, manager of the Hildreth theater for violating the Sunday labor law.

Trustees of the Congregational church declined to permit a meeting to be held there to discuss the Sunday show situation.

License Fees in Mason City.

Mason City, Ia.—The city council has passed an ordinance fixing moving picture theater licenses at $50 to $200 a year.

Iowa Theater Changes.

Ft. Dodge, Ia.—L. D. Kenworthy and C. M. Kellogg of Mason City have opened the Lyric theater in the Crawford block here.

Victor, Ia.—Dr. H. W. Anger, dentist, has let the contract for a new business and theater building to cost $7,000. It will play pictures and road shows.

Kensette, Ia.—The Viking theater has been opened.

Sioux City, Ia.—St. Elmo Bateman has been made manager of the Plaza theater at 316 Pierce street.

Lyle, Ia.—Arthur Hildebrand has opened the Ideal theater here.

New Hampton, Ia.—The members of the fire department here will construct an opera house.

DeWitt, Ia.—J. W. Lee sold the Electric theater to George Duvene of Belle Plaine.

Rockwell City, Ia.—Manager Meholin will have no competition for his handsome new Empress theater. He bought the Magic theater and closed it.

Anita, Ia.—George Schwenneker has purchased a half interest in the moving picture theater here from his brother, W. C. Schwenneker.

Des Moines, Ia.—P. I. Gay who was manager of the Alamo theater at Sixth and College avenues is now manager at the Strand theater on Eighth street, succeeding Hugh Bennett.

Pleasantville, Ia.—Manager Shadel will erect a moving picture theater to replace the Travis theater recently destroyed by fire.

Iowa City, Ia.—William M. McKenzie of Brooklyn, N. Y., has leased the Englert theater from W. H. Englert.

Dike, Ia.—Robert Donley has purchased the lease on the opera house from G. C. Mackie.

Maquoketa, Ia.—A. L. Cook has had Clausen & Kruse draw plans for a two-story 70 x 120, tapestry brick and terra cotta moving picture theater and store building to cost $20,000. It will seat 514 on the ground floor.

Des Moines, Ia.—W. A. Biernalzi has taken over the Family theater on Locust street between Fifth and Sixth. It will show a Univerasl program at five cents.

Indianaola, Ia.—Tharp & Walker have opened the remodeled Lyric theater. It is 24 feet longer, has better ventilation and more waiting room. A four piece orchestra will be used four nights a week. The show has started "The Strange Case of Mary Page." Paramount service is used three days a week.

Coon Rapids, Ia.—Dan Bogue is now assisting Chalon Smith in the management of the Lyric theater.

IN THE DAKOTAS.

Dakota Changes, etc.

KRAMER, N. D.—J. H. Kundert contemplates remodeling his hall into a theater.

Aberdeen, S. D.—McCarthy Bros. have named their new theater here the Rialto. It was known as the Idle Hour.

Burlington, N. D.—A. M. Brown, who operates moving picture houses at Kenmare, Carpio and Donnybrook, has taken over the photoplay theater here. Prices have been fixed at ten and twenty cents.

Binford, N. D.—A moving picture theater has been opened here.

Burlington, N. D.—A. M. Brown has secured control of the moving picture theater.

Langdon, N. D.—The commercial club contemplates purchasing and remodeling the opera house.

Wahpeton, N. D.—Arthur Snyder of New York city has been making arrangements to open a moving picture theater here.

Minnewaukan, N. D.—The theater in the Cubison building was destroyed by fire.

Mobridge, S. D.—P. C. Morrison, an attorney, has been making arrangements to erect a brick theater here.

Fire in New Orleans

United States Auditorium Takes Fire From Burning House and Is Destroyed—Owned by W. Tebault, Jr.—Hazardous Rescue of a Film—One Other Tebault House Damaged—Suspect Incendiarism.

By George Cheney, New Orleans Corerspondent of Moving Picture World.

NEW ORLEANS, LA.—Fire which started early on the morning of March 24 totally destroyed the United States Auditorium, 3311-3317 Magazine street, a large suburban motion picture house owned by W. Tebault, Jr., and rapidly spread along the path of a dozen other buildings to the United States theater, another Tebault house, at 3312-3314 Magazine street, doing damage here to the extent of $600. The Auditorium, valued at $21,000, and insured for $7,000, was the second structure of more than a dozen to go. During the height of the fire in this theater Mr. W. Tebault, Jr., rushed into the burning building and managed to save the film that had formed the previous evening's bill, a Fox feature, "The Fighting Blood." Mr. Tebault's brash stunt aroused the admiration of the crowd which had gathered. With the film in his hands, he endeavored to save a few other effects of the theater, but was driven back by the intense heat of the flames.

The dwelling at 3319 Magazine street, occupied by Mr. Tebault as a residence, and valued at $4,000, was totally destroyed. Mr. Tebault's effects, including furniture, motion picture supplies, etc., valued at $1,000, were also destroyed. It is probable that the theaters will all be rebuilt, although Mr. Tebault was the heaviest loser in the fire, which devastated almost an entire city block.

The first was spectacular in the extreme, and every piece of fire-fighting apparatus was called out. The flames could be seen for a mile. A score of families were driven from their homes half-clad. Because of the total destruction of the building in which the fire started, a building under course of construction, it could not be learned how the fire began, although the police conducted a rigid investigation. The police hinted at incendiarism, and the fire marshal's office is endeavoring to ascertain the cause.

LAKE CHARLES HOUSE SOLD.

Josiah Pearce & Sons Out of Lake Charles—New Owner and Manager.

Lake Charles, La.—Josiah Pearce & Sons, of New Orleans, have sold their three local houses to Edgar Miller and Arthur G. Wachsen. Bert Miller has been named manager in Lake Charles for the new owners. J. E. Clark, manager for the Pearces in Lake Charles, returns to New Orleans to assume charge of several Pearce houses in the Crescent City. The sale is one of the most important in Louisiana picture circles for years, since it involves three high class houses, the Arcade, the Iris and the Dreamland theaters, and absolute control of Lake Charles, one of the largest cities in Northern Louisiana.

NEW ORLEANS FILM BUSINESS.

List of Local Exchanges, Supply Companies and Producers.

For the benefit of Dave Lyons, exhibitor of Crowley, La., we give herewith the full list of New Orleans exchanges, supply companies and producing companies:

Exchanges.

Consolidated Film & Supply Co. (Universal films), Al. G. Shear, manager, 914 Gravier street.

Bluebird Photoplays Incorporated, Maurice F Barr, manager, 912 Gravier street.

Crescent City Film Exchange, D. Williams, manager, 621 Poydras street.

Fox Film Corporation, Sam Dembow, Jr., Southern district manager, R. E. Barron, New Orleans, manager, 832 Common street.

General Film Co., H. G. Morrow; F. E. Garner, assistant manager, 343 Baronne street.

Kleine-Edison Co., Howard Gale, manager, 409 Carondelet street.

Mutual Film Corporation, S. T. Stephens, manager, 816 Perdido street.

Pathe Exchange, Incorporated, Raoul Junet, manager, 836 Common street.

Southern Metro Pictures Corporation, Karl A. Bugbee, manager, Nola building.

Southern Paramount Pictures Co., R. S. Verleye, manager, 812 Perdido street.

World Film Corporation, Ross Hardenbrook, manager, 834 Common street.

Southern Film Corporation, H. A. Segrave, manager, 315 Carondelet street.

V-L-S-E, R. King Evans, manager, 342 Baronne street.

Peerless Feature Film Co., Paul L. Ford, manager, 822 Common street.

Ernst Boehringer, Triangle Films for New Orleans, Triangle Theater building; Triangle Film Corporation, Nat Ehrlich; manager, 340 Carondelet street.

Supply Companies.

George Vivirito, supplies, 306 Baronne street.

Film Producers.

Nola Film Co., William Morgan Hannon, president, 1347 Moss street.

Pickwick Film Co., Incorporated, 241 Broadway.

New Paramount Exchange Manager.

New Orleans, La.—C. E. Tandy, general manager of the Southern Paramount Pictures Company, came to New Orleans this week, and no sooner had this dynamic film gentleman stepped off the train than things began to happen. In the first place, Mr. Tandy announced a new manager for the New Orleans office, H. F. Wilkes, whose title, although not his official title around the Atlanta office of Paramount has been "business handy man." Mr. Wilkes comes to temporarily take charge of the New Orleans office of Paramount, principally because the whereabouts of one R. S. Verleye, the former manager, are unknown. Verleye "deserted the ship" as it were. Another announcement of interest that Mr. Tandy makes is that the S. A. Lynch Enterprises has opened a head office at Asheville, N. C., in charge of Fred. Kent. This is a financial office, as it were, and by this new arrangement, the health resort of Asheville is richer by a couple of hundred or thousand or more.

New Suburban Theater.

New Orleans, La.—While the bigger exhibitors are falling over one another with announcements of new photoplay houses for New Orleans, those in the suburbs have not been inactive in the building line. The latest theater in the suburban districts will open on April 1. It is the old Dumaine No. 2 in North Hagan Avenue, but has been rehabilitated thoroughly, and will have a new name in time for opening night. L. N. Wooters, some metropolitan newspaper man, will be manager, and the Miller Music Company, 709 Canal street, are the owners. Mr. Wooters, who at one time managed the Christensen School of Rag Time in Cincinnati, says that music will be a special feature at his new house.

Manager Ehrlich, Host.

New Orleans, La.—Nat Ehrlich, general manager of the Triangle Film Corporation's new exchange, at 340-42 Carondelet street, is all puffed up over the fact that he has one of the prettiest exchanges in the city, and one of the most commodious. This week he has played host to most every exchange manager in the Crescent City, who have called on him to pay homage to New Orleans' newest exchange and oldest manager. In explanation of this last statement, let it be said that Mr. Ehrlich was the very first exchange manager in New Orleans. At different times he was connected with the General and Mutual offices in this city.

Fidelity Opens Local Office.

New Orleans, La.—The Fidelity Film Company, Inc., of Texas, with A. C. Bernard as general manager, has opened a New Orleans office at 206 Baronne street. The company's specialty, as announced by Mr. Bernard, is the purchasing of state rights on features for Louisiana, Texas and Oklahoma. J. D. Fulton has been named traveling representative for the company, which has invaded the New Orleans field, and at present is in North Louisiana.

Crescent Theater Closes.

New Orleans, La.—The Crescent theater in New Orleans, which for several months has been operated by W. F. Bossner on an all-motion-picture policy with Paramount films, was closed on March 10, by "Tom" Campbell, local representative of the K. and E. interests. The Crescent was not a paying proposition financially, Klaw & Erlanger alleged.

New Orleans Notes.

Nat Sobel, owner of the Washington theater, now entertains his friends in a new Hudson car he bought recently.

The familiar United Program Film Service sign in Common street is no more, for Paul L. Ford announced lately that he had closed up the New Orleans office of this concern. He said, however, that the Memphis and Atlanta offices would be operated as formerly.

New Orleans, La.—The Fichtenberg enterprises have announced several changes of policy. Their Plaza theater, which pioneered one year ago in staying open until three o'clock in the morning, but which lately has been closed at regular hours, now will remain open until two A. M. Their Alamo theater, long a ten-cent house, now is being operated on a five-cent policy, with the exception Sundays.

Sam Dembow, Jr., Southern Division manager for Fox Film, has left for Atlanta; from there he will go to New York City, while the absence of C. B. Gondolfi makes the local Fox lair a trifle lonesome this week.

R. E. Barron, New Orleans manager of Fox, went down in the country for a six days' visit. His net results on the trip were seven contracts.

E. M. Clark, of the Bigger Grand, Baton Rouge, La., and one of the "bigger" exhibitors of the state capital, was on Exchange Row this week purchasing film for his house.

Another visitor who made a ripple on the Row was L. H. Dunn, who virtually controls the moving picture situation in Hammond, La.

Some brand new wrinkles have been inaugurated at the Triangle exchange. A cleaning machine has been put in and every foot of film before it goes out is made as fresh as the day it left the laboratory.

The Magic City theater, Bogalusa, La., lately has been equipped with new opera chairs and other conveniences which makes it one of the prettiest houses in Louisiana's wonder city.

The Colonial theater, a suburban house of New Orleans, was sold at public auction on March 23. It is understood the new owners will reopen the show.

DENVER NEWS LETTER.

By E. C. Day, Denver Correspondent of Moving Picture World.

Harry Cassidy Lively Contract Getter.

DENVER, COLO.—Hary Cassidy, road man for the Mutual Film Corporation, recently completed a trip through the southern part of the Denver territory and booked the new Chaplin-Mutual films in every town from Colorado Springs to Albuquerque.

In Colorado Springs he wrote the biggest moving picture contract in the history of the town. J. M. McMahon of the Pike theater had photographs taken of himself and Cassidy signing up for the Chaplin releases and he is using these in advertising the coming of the first Mutual-Chaplin picture.

Denver is said to rank second in the list of 68 Mutual offices in the number of Chaplin contracts already closed.

R. C. Ryan with World Film.

Denver, Colo.—By the addition of R. C. Ryan to its road force the World Film gains the distinction of having one of the biggest staffs of traveling salesmen in the Denver territory. John Drum and George W. Hinton are the other road men.

Among other changes in the World exchange, Manager Charles R. Gilmour announces the addition of Jas. B. Spratt, a Junior at Cornell University, to his shipping room staff.

Milton Cohn Rearranging Circuits.

Denver, Colo.—John W. Scott, road man for the Notable Film, which handles all of the Paramount releases in the Western states, has left Denver for a complete tour of the Rocky Mountain region. He is rearranging the Paramount circuits in preparation for the installation of the new system that will follow the receipt by the Denver office of two copies of each Paramount release.

Plans for an adlitional copy of each picture were completed during the visit here of Louis Marcus, president of the Notable Company. Marcus has returned to Salt Lake, leaving the matter of rearranging the Denver circuits in the hands of Milton Cohn, local exchange manager. It is under instruction of the latter that Scott has gone on the road. During his trip he will prosecute a campaign to increase the business of the local office by getting exhibitors to book three features a week instead of two. With two copies of the new releases it will be possible to accommodate patrons with current pictures and fill in the third date each week with an older subject.

Club Luncheon Draws Crowd.

Denver, Colo.—Joe Howard, who is now starring in vaudeville, but was one time a leading factor in the moving picture industry, was the guest of honor at the last weekly luncheon of the Rocky Mountain Screen club at the Savoy Hotel. He made a short speech in which he reviewed his former connection with the film game, commented on the great advancement made in the industry and predicted a more wonderful future.

A large crowd turned out for the luncheon and the fear that the novelty of a Screen Club would soon die out seems to be a thing of the past.

The athletic committee reported that progress was being made in the organization of a baseball team to represent the club in local amateur and semi-pro circles and it is expected that the lineup will be announced soon. Of the exchange managers in Denver W. H. Cree of the General Film is being touted as the Ty Cobb of the Screen Club team.

Florence Reed has been the whole show last week in town. She appeared in person, with a stock company.

Paris, Texas, Theaters Go.

All Theaters in Paris, Texas, Destroyed When Business Section of City Burns—Grand, Lyric, Queen, Princess and Gem Are Temporarily No More—Other Houses Will Quickly Take Their Places.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

PARIS, TEX.—On the night of March 22 a fire broke out in Paris, Texas, as reported in all the papers, that very nearly wiped out the entire city. The business section was swept away completely and deep inroads made into the residence section. The total loss is estimated to be in the millions.

Every theater in the city was in the burned section and went to the ground. These were the Grand, Lyric and Queen under the control of C. J. Musselman; the Princess, managed by J. H. Snively, and A. R. Patterson's Gem. A peculiar feature of the fire, however, was the fact that not a foot of film was lost. Several Dallas exchangemen remarked on this fact and expressed deep gratitude to the theater men for their protection of the films.

Mr. Musselman immediately began to erect a temporary structure to use until the city is rehabilitated, and it is understood that the other exhibitors will reconstruct their houses as soon as possible. The city is undaunted and is rising Phoenix-like out of the ruins.

WILL TRY THE BOYCOTT.

Opponents of Sunday Shows Hold Meetings and Advocate Boycott.

Fort Worth, Texas.—The latest move of the anti-Sunday shows element in Fort Worth, Texas, is to invoke the boycott. Meetings were held in several churches Sunday, March 26, and resolutions passed declaring a boycott on those houses keeping open on Sunday.

One result bids fair to come from the fight in Fort Worth, and that is the engendering of a strong spirit of co-operation between exhibitors. The sentiment in this section in this respect is deplorable. The writer has found practically all exhibitors to be men of honor and high principle, but between themselves the opposite feeling seems to exist. Backcapping and suspicion are expressed on every turn. Just let one exhibitor get a little ahead of the rest in a community and he is suspected of every possible crime in the commercial category. And yet if they could but understand each other they would find that dishonorable dealings are so few as to be nil.

If it would result in a closer spirit of co-operation, it would pay the exhibitors in the long run; for the statute books may be cluttered up with all manner of adverse legislation. They would then get together and their combined weight would clarify the atmosphere

Supply House Consolidation.

Dallas, Texas.—Under the name Southern Theater Equipment Company, a rather important consolidation of supply interests has been formed. The new company is practically the supply department of the Consolidated Film & Supply Company, separated entirely from the old company. Offices and warerooms will be maintained in New Orleans, Dallas, Atlanta and Memphis.

The Dallas branch is located at 1817 Main street, in the building recently reconstructed for J. D. Wheelan. The business of the R. D. Thrash Film Company will be consolidated with the Southern and the office will be in charge of R. D. Thrash, assisted by Norman Bucklin, formerly manager of the supply department of the Consolidated.

Local Pictures Shown.

Two sets of pictures of local interest have been made and exhibited in Texas recently, one at Port Arthur and the other at Dallas. The former was a drama, "Won From the Flames," acted by local talent under the sponsorship of J. C. Clemmons of the Elks theater, Port Arthur. The only professional in the bunch was Hugh V. Jamieson, formerly with Edison, who officiated with the camera.

The East Dallas Christian Church Sunday school posed before the Fitzhugh Film company's camera on Sunday March 19, and a couple of hundred feet of very creditable film was made, which were exhibited in the Queen theater the last of the same week. Naturally, Manager John D. DeStefano of the Queen had a job taking care of the crowds who wanted to see themselves and their friends on the screen.

Texas Trade Miscellany.

Paris, Texas.—Messrs. T. C. Harry and W. E. Macarton went to Paris March 23 and made a couple of hundred feet of pictures of the big fire. These two gentlemen are among those interested in the formation of a producing company in Dallas, and it was in the interests of this company that the pictures were made. They will be shown on a news weekly, it is presumed.

Dallas, Texas.—J. R. McIlheran, special manager for Mutual Masterpictures, and Mrs. McIlheran are rejoicing over the arrival of a daughter in their home on March 22. This is the first addition to the family, and mother and daughter are doing well.

Austin, Texas.—J. C. Stevens is overhauling the Bell airdome at Austin preparatory to the summer's run.

Wichita Falls, Texas.—W. E. Perkins has purchased a 1916 Motiograph for use in the Methodist church at that place, according to Barnett, the Dallas Motiograph agent.

Roxton, Texas.—The Grand theater, managed by R. L. Bryant, has purchased a 1916 Motiograph.

Brenham, Texas.—The Rex theater has been sold by D. C. Baker to W. A. Stucker.

Victoria, Texas.—Peter Jecker of the Electric theater, has a pet parrot which he wants to hire out to some city as a censor. He says the parrot can talk just as much and say as little as the average censor and at the same time it has just about as much judgment of pictures.

Fredericksburg, Texas.—R. Solomon has opened the Elite theater, a new house.

Cleburne, Texas, has a new theater for negroes, opened by Ed Helms, under the name of the Joy.

Houston, Texas.—The Globe theater has been bought by I. Krandel from Wicks & Co. Mr. Krandel also controls the Belle.

Houston, Texas.—Taking advantage of some slight damage done by a fire in the vicinity of their Pastime theater, Schulman & Sons will completely remodel the lobby of the theater.

Houston, Texas.—William Gueringer of the Fichtenberg Enterprises, headquarters at New Orleans, paid a business visit to the company's Isis theater in Houston, week of March 20. The Isis is under the management of Harry Van Denmark, for the Fichtenbergs.

McAlester, Okla.—The Yale-Majestic theater is being completely remodeled. A new heating plant, several hundred additional seats and more commodious dressing rooms are some of the improvements being made in this house.

Dallas, Texas.—R. A. Carter, one time house manager for Nevills' Washington theater, has secured the Roseland theater here. The Roseland has been running a mixed program but Mr. Carter will use pictures exclusively.

Immense New Theater

San Francisco Capitalists, Headed by Herbert Rothschild, to Build a Glorious Theater on Corner of Market and Fourth Streets—Site Cost $1,250,000. Will Seat 3,500 Persons—Eugene H. Roth Is General Manager.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, Calif.—Perhaps the greatest single advancement made in the moving picture industry in the West, is the culmination of the colossal enterprise recently launched at San Francisco, by a syndicate of local capitalists, headed by Herbert L. Rothchild, of the well known firm of Rothchild, Golden & Rothchild, and one of the leading stockholders of the Portola theater. This syndicate has just purchased from John D. Spreckels the property at the southeast corner of Market and Fourth streets, unquestionably one of the choicest corners in any city in the entire country, with the possible exception of Forty-second street and Broadway, New York City. The property is in the very heart of San Francisco and has a frontage of one hundred feet on Market street, one hundred and seventy feet on Fourth street and one hundred feet on Stevenson. The price paid was $12,500 a front foot, or $1,250,000, setting a new record for realty values on the Pacific Coast.

A Magnificent Theater.

The newly organized company contemplates the early erection of a magnificiently appointed moving picture palace with a seating capacity of at least 3,500 and is already making arrangements for razing the building that now covers the site. Eugene H. Roth, who for many years has so successfully managed the Portola theater, and who is recognized as being one of the leading exhibitors in the entire country, has been appointed general manager, and has been given full power to perfect every detail and to embody in the construction of the new building every idea that promises to make this house a distinctive one.

Will Travel for Best Ideas.

Messrs. Cunningham & Politeo, perhaps the foremost theatrical and auditorium architects in the West, have been given the task of furnishing San Francisco with the grandest and most artistic moving picture theater in the country. Mr. Polito, accompanied by manager Roth, has started upon a tour to inspect all of the largest moving picture houses in the United States, in order to secure the most advanced ideas and upon his return the plans for the new building will be perfected with all possible speed. While away Mr. Roth will make a special study of musical instruments, for, realizing that San Francisco is the musical center of the West, the syndicate plans to furnish a musical feature that will be a rare treat in itself.

CLUB PRESIDENT RETIRES.

Screen Club President Sid Grauman Succeeded by Abe Markowitz.

San Francisco, Calif.—Owing to the press of private business Sid Grauman, of the Empress theater, who has been president of the Screen Club, of San Francisco, since its organization more than a year ago, has tendered his resignation and has been succeeded in this office by Abe Markowitz, of the California Film Exchange. He will, however, continue as director of the organization. Upon retiring from the position which he has filled with so much credit to himself and the industry he was presented with a beautiful loving cup by fellow club members. Bert Levey, of vaudeville and moving picture fame, has been elected vice-president of the club.

The report of financial secretary, Joseph Huff recently rendered indicates that the organization is in splendid shape. The regular Saturday luncheons in the club rooms are proving to be very popular and there is a steady increase in the number of film men who are making this place their headquarters. A committee has been appointed to make arrangements for a stag entertainment some time in April and this event is being looked forward to.

STAGE SETS FOR PICTURES.

Tivoli Theater Gets Up Beautiful Set for "Dahpne and the Pirates."

San Francisco, Cal.—The splendid stage settings which have been a feature of the entertainment at the Tivoli theater for more than a year, are being made more and more elaborate until they now rival the best attempts along this line that are to be seen on the legitimate stage. When "Daphne and the Pirates" was shown recently at this house the stage setting was designed by Fred L. Packer, manager of the art department of San Francisco Call, and was painted under his personal direction. The scene is called "The Pirate's Retreat," and shows a tropical sea across which sails a galleon of the eighteenth century. A storm arises and the lightening strikes the craft flying the black flag, burning the vessel to the water's edge. Hearty applause greeted this setting at every performance.

Big Organ for Rialto Theater.

San Francisco, Calif.—Prof. M. Cockroft, of the Wurlitzer organ factory, arrived in San Francisco recently to confer with the architect and contractor who have in charge the remodeling of the old American theater on Market street, soon to be opened as the Rialto. A Wurlitzer Hope-Jones unit orchestra costing about $20,000 is to be installed here and will be the largest instrument of its kind in California. It is a replica of the one that received the gold medal of honor at the recent Exposition where it was shown in connection with the display of the United States Steel Corporation in the Palace of Mines.

Nat Magner Plans to Go East.

San Francisco, Calif.—Nat A. Magner, who has offices in the Pacific building, plans to make a business trip to New York about the middle of April to secure additional feature films. He recently took over the California, Arizona and Nevada rights to the Pavlowa film, "The Blind Girl of Portici," and has been very successful in booking this, a two week's engagement having been arranged for at the Portola theater. The initial showing of this production was made just a week after the appearance of this artist on the local stage.

Exhibitors Visit City.

San Francisco, Calif.—With the advent of clear weather many visitors from outside points are coming to San Francisco to arrange for service and to secure equipment for their houses. Among those who have been here recently are: J. E. Lowrey, of the Unique theater, Napa; H. J. Judah, Santa Cruz; Mr. Howard, of the Cardella theater, Oroville; John Ratto and wife, of Jackson; Dave Solari, Stockton; B. R. Davis, of the Lyric theater, Stockton; and Mr. Wotten, of the Colonial theater, Stockton.

New Film Service Commences Business.

San Francisco, Calif.—E. H. Emmick returned recently from Los Angeles where he completed arrangements whereby the Peerless Film Services, Inc., of Los Angeles and San Francisco, will handle "The Escape," "Avenging Conscience," "Sealed Orders," "The Littlest Rebel," Mutt and Jeff comedies and the releases of the E. & R. Jungle Film Co. This is a new organization making its local headquarters in Film Row on Golden Gate Avenue, and which has gotten off here to a flying start.

Leon Bories with California Film

San Francisco, Calif.—Leon Bories, for many years manager of the San Francisco branch of the General Film Company, has joined the force of the California Film Exchange as special representative, with headquarters at San Francisco, and will cover the entire Western territory. He has returned from his recent vacation trip to Los Angeles and Universal City and is glad to be back in the harness again.

Serials Please at Pantages Theater.

San Francisco, Calif.—The Pathe serial, "The Red Circle," which has been featured with signal success at Pantages theater, was recently brought to a close here and the "Iron Claw" has taken its place as the moving picture attraction. The experiment of showing serial photo-play productions in conjunction with vaudeville has worked out to the entire satisfaction of the management of this house and they are now being shown at other theaters in the big circuit. Alex. Pantages is one of the cleverest men in the amusement field in the West and his stamp of approval on moving pictures as a part of a vaudeville entertainment is of particular interest and weight. Business at the local theater of this circuit has been exceedingly heavy of late, despite the Lenten season and the general reports of quiet business.

Paramount Trophy Much Admired.

San Francisco, Calif.—The local Progressive exchange has just received the trophy won by it in the efficiency contest in which all of the Paramount exchanges took part and since being set up in a place of honor in the offices of this organization it has been greatly admired by visiting exhibitors. The receipt of the trophy has stimulated the efforts of the local workers who hope to again gain the coveted honor of having the name of the San Francisco exchange engraved upon it.

San Francisco Briefs.

The Regent theater at Fillmore and Clay streets, recently taken over by F. A. Lacey, has been sold to J. F. Hughes.

The Elite theater on Market street is making a success with long runs and recently booked East Lynne for one week. Formerly changes were made daily.

The Pastime theater is located in the building at Fourth and Market streets, soon to be razed to make room for a mammoth moving picture house, and will be closed within a comparatively short time.

The Western Theater Company has purchased two Powers Cameragraphs No. 6 B for the new Rialto theater from G. A. Metcalfe, together with four Caille ticket selling machines and a Caille ticket chopper.

J. F. Seymour is having plans prepared for a moving picture house to be erected in the vicinity of Church and Thirtieth streets.

The Glen Park auditorium is to be remodeled and changed into a moving picture theater.

A number of Motiograph projection machines have been disposed of during the past few days by Edward H. Kemp, including one to the Auburn grammar school, Auburn, Calif.; one to the Ladies' Club at Lindsay, Calif., and one to the West Side Christian Church of San Francisco.

The Atlas Educational Film Co. has supplied the grammar school at Crockett, Calif. with an Atlas projector, and has sold another machine of this type to the First Baptist Church at Fort Bragg, Cal.

Leichter & Selleck, who recently took over the Rex theater at Polk and Washington streets, have remodeled, painted and carpeted the house, greatly improving its appearance and comfort. As a result of their energetic management a gain of thirty per cent in receipts has been made since the first of the year.

A FINE SALT LAKE THEATER.

Paramount-Empress, Under Management of H. E. Ellison, Succeeds.

By H. W. Pickering, Salt Lake Correspondent of Moving Picture World.

SALT LAKE, Utah—The Paramount-Empress theater, which opened in Salt Lake City the latter part of February as a house for the exclusive showing of the Paramount program, has proved one of the most marked successes among the many successful theaters of this district. H. E. Ellison, the manager, who came to Salt Lake from the Princess theater, Denver, has won the approval of the theater-goers of Salt Lake by his methods and especially through his introduction in this city of the practice of "staging" his pictures. Notable among these efforts were the scenic and electrical effects accompanying the Burton Holmes pictures of West Point and Annapolis. An agreeable effect was also obtained in the showing of the "Trail of the Lonesome Pine."

H. C. Ellison.

The Paramount-Empress was fitted up as a photoplay theater from the Sullivan & Considine Empress theater, which had a varied experience as a vaudeville and stock house. For a large cash consideration, a Utah corporation took over the Sullivan & Considine theater and at great additional expense, remodeled the house

Paramount-Empress, Salt Lake City.

for the showing of pictures. The large musical staff of the house is headed by Willard Weihe, who conducts the orchestra; Edward P. Kimball, organist, also assistant organist at the famous "Mormon" Tabernacle, and Franz Rath, pianist, whose work has been a distinct feature of the bills at the Paramount-Empress.

A model projection room on the parquet floor of the house gives a straight "shoot" at the screen, which is of the Minusa fibra variety. A large pipe organ, roomy and convenient rest rooms and nursery, an automatic ticket-selling machine and a very courteous house staff are notable features of the management and equipment of the house.

General Film Miniature Theater.

Manager Henry, of the General Film Company, has completed the erection of a private exhibition room in the offices on Postoffice place, and now gives all his wares the "once over" before offering them to the exhibitor.

The "room" consists of a squared-off space about 50 by 50 feet, with thick brown canvas curtains running to the ceiling and effectually shutting out the light. There are chairs in the room for customers and guests and a fiber screen is in place.

More Organizations

Exhibitors of Oregon Invited to Join Motion Picture Men's Association—Feeling of Fraternity and Harmony Throughout State Desired—Suburban Exhibitors of Portland Organizing—Southern Oregon Men Contemplate Association.

By Abraham Neison, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—At the regular meeting and luncheon of the Moving Picture Men's Association held at the Hotel Oregon, March 23, it was decided that the time was ripe to ask the moving picture exhibitors and film men throughout the state to join the association. At its inception the Motion Picture Men's Association was organized to include all the branches of the industry in the state and with its organization now successfully accomplished, an effort will be made to have every film man in Oregon a member.

E. J. Myrick, who acted as chairman and who laid the plan before the meeting, said, in proposing the invitation, "I believe the time is at hand when the film men of the entire state should be banded together for their mutual welfare. It is only through concerted action that the perils that beset this great industry can be brought fairly to the attention of the people. It is only through organization and fraternal understanding that this concerted action can be had."

The relation of the suburban exhibitor to the downtown exhibitor was discussed and C. B. Cannon, of the Nob Hill theater, E. T. Pittmon, of the Cineograph, and H. C. Phillips, of the Tivoli, presented the side of the suburban theaters. I. Leeser Cohen, secretary of the association, in making the invitation for membership, assured the suburban men that the scope of the organization was too broad to give rise to sectional differences.

"Its purposes," said Mr. Cohen, "are to further the sociability of the film fraternity throughout the state and to promote better and more understandable relations in its ranks."

The meeting was well attended. George Bligh, of Salem, wearing his now famous emerald colored vest set with nile green buttons, was conspicuous among the visiting guests.

The writer was requested by Mr. Myrick to repeat in this column the invitation to all members of the film fraternity in Oregon to affiliate themselves with the organization.

Other Associations in View.

An effort is being made to organize the suburban exhibitors of Portland. The leaders of the movement are said to be C. B. Cannon and Max Gjedsted. Since the Portland Exhibitors League has gone into decline and the downtown picture houses have allied themselves with the other downtown theaters under the name of the Portland Protective Association, some of the suburban exhibitors have felt that the differences in the interests of the downtown and suburban men warrant a suburban exhibitors' association.

Southern Oregon exhibitors, Grants Pass, Roseburg, Medford, Ashland and neighboring towns are contemplating forming a Southern Oregon Exhibitors' League.

INSPECTORS TOO OFFICIOUS.

Managers Complain of Manner in Which Inspections Are Often Made.

PORTLAND, Ore.—Preparatory to issuing the quarterly theater licenses April 1, the inspection of the Portland theaters has occupied much of the time of the Fire Marshall. Complaints have been made that the inspectors insist in doing their work while a show is on, flashing their lamps in the corners of the theaters and making their presence generally known in audiences. It was reported that three firemen inspectors dashed up to a suburban theater in South Portland in a red automobile and entered the house in such a manner as to cause the audience to rise to its feet with fright. At another house firemen are said to have inspected the screen while the picture was on. Complaints were made to the Fire Marshall.

WANTS MORE SINGLE REELS.

Exhibitor Pittman Thinks Theaters Are Neglecting a Good Thing.

PORTLAND, Ore.—E. T. Pittmon, who, after an absence from the business for a half a year has taken charge of the Cineograph theater, Portland, marveled at the change in the industry during the past six months. He regretted the fact that producers were spending most of their money on big features and neglecting the quality of their one, two and three-reel productions. He said he heard a woman remark, after indifferently viewing a new two-reel picture of one of the best brands, "I guess I must be getting tired of picture shows." But the fault lay with the picture. Suburban houses suffer when manufacturers neglect their smaller subjects.

PORTLAND STRAND OPENS.

Old National Reopens With Life and Bustle.

Portland, Ore.—The Strand theater, formerly the National, opened Mar. 19. If the success of the house is to be measured by its first day's business the Strand Theater Company need not fear the outcome of its Portland venture. The quiet atmosphere that prevailed in the days of the old National was missing and in its stead the bustle of the candy boys between acts and the ushers and the orchestra music gave the house a metropolitan air that it never had before. The comfortable loges on the lower floor have been replaced by orchestra chairs and some changes have been made on the stage.

The program consisted of Blue Bird's "The Strength of the Weak," a Universal Weekly, a Pat Sullivan cartoon and five acts of vaudeville. S. Morton Cohen has applied the name "photoville" to this combination of photoplays and vaudeville. The admission price is 10 cents all the time.

A Happy Father.

The responsibilities of being a father have not altered Paul Noble's smile the least bit. It was even rumored on Film Row that shortly after the happy event the newcomer kept daddy awake all night for two successive nights. But even that did not phase Paul's smile. The baby is a boy and looks just like his dad.

Columbia Theater, Portland, Ore., E. J. Myrick, Manager.

It is owned by Jensen and Von Herberg. Has just closed ten-day run of "Peggy," a recently Triangle film.

Soldiers in Union Jobs

Returned Soldiers Who Took Union Operators' Jobs in Five Calgary Theaters When Managers Refused New Union Agreement Are Doing Well—Old Soldiers May Be More Generally Favored by Exhibitors.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

CALGARY, Alberta.—The ten returned soldiers who took the places of the union operators at the time of the recent strike in five local picture houses, are still at work. According to J. B. Cronk, manager of the Allen theater, one of the affected houses, the new men are giving entire satisfaction, and are being paid the same wages as were paid to the union operators—$22.50 per week of six days, working six hours each day, and with $1.00 per hour for all overtime. This is reported to be the scale as submitted by the union men, who suggested a minimum of $25.00 per week, with a ten per cent. reduction during the period of the war.

Making Places for Soldiers.

"As regards the returned soldiers," said Mr. Cronk, "some time ago the authorities took up with the moving picture theater managers the question of employing these men, and asked us to give them positions whenever we could. We commenced training them, because we were dissatisfied with the claims of the men we had."

Manager Belmont of the Bijou theater said that in his opinion the idea of placing returned soldiers in the picture houses was so good that he expected to see the practice become general throughout Canada. The Moving Picture Managers' Association, he said, was at present working on such a scheme. It will be seen that if these plans are put into effect, the result will be a complete readjustment of the relations now existing between the managers and the unions, with a consequent period of more or less harmful friction.

In Calgary, the city by-law states that an operator must not only pass the usual examination, but must hold licenses from both the provincial government and the city. At the time that the soldiers replaced the union men the former did not have city licenses but it was stated that the city did not intend to take any steps to prevent the men from working.

Chief of Police Cuddy confirmed a statement that one of the old operators at the Empress recently short-circuited the switches and put some gum in the automatic fire shutters there. When a returned veteran came to practice on the machine the fuses blew out, but nothing serious resulted. Chief Cuddy cancelled the offender's city license, and has requested the provincial government to do the same.

As the strike has developed into a question involving the employment of returned soldiers, without regard to their affiliation with any union, most of the arguments and statements of both exhibitors and union officials deal with the patriotic aspect of the situation.

Discussed by Trades Council.

The matter was the principal topic discussed at the latest meeting of the local Trades and Labor Council, which afterward issued a long statement dealing with the strike. This set forth that the managers had taken advantage of a favorable opportunity to exploit the veterans, and were paying them from $6 to $8 less than the union had arranged for in the schedule. They also pointed out that 25 per cent. of the operators have enlisted.

Vancouver, B. C.—James E. Finch, manager of the local Universal office, stated to the representative of the Moving Picture World that as a result of the Calgary strike approximately 15 reels of film had recently arrived from that city in very bad condition, and that Manager D. G. Walkley of that office had explained that the damage was caused (unintentionally, of course) by the substitute operators. The 12th episode of "Graft" was so badly torn up that it was necessary to order a new copy sent out from New York.

WITHHOLDING LICENSES.

Alberta Court Upholds Right of City to Deny License.

Edmonton, Alberta.—A decision was handed down recently by Chief Justice Harvey of the Supreme Court of Alberta, which affects all persons doing business in the province under a city license, and so, of course, applies to moving picture exhibitors.

In the case of Martin E. Elves versus the City of Edmonton the applicant asked for a mandamus order compelling the city to issue to him a license to conduct a shooting gallery. Under the city's by-laws, the municipality can refuse to grant a license on the grounds of the character of the applicant, or any other grounds deemed sufficient by the chief of police to warrant the refusal to issue a license for any business. The applicant then has the right to appeal to the city commissioners, and in the case of Elves the appeal was made.

The commissioners sustained the ruling of the license inspector backed by a report from the chief of police, and the license was again refused. The applicant then applied to the courts for the mandamus order compelling the city to issue the license, arguing that all the city had power to do was to collect the fees and issue the license, and could not inquire into the character of the applicant, or whether he was a fit and proper person to conduct the business stated in the license application.

Chief Justice Harvey, in refusing the mandamus, held the city charter gave the power to the city to act as it had done in this case. The city can inquire into the qualifications of the licensee, both morally and in a business way, to conduct the business set forth in the license application.

A New Picture Show.

Winnipeg, Man.—As a result of the recent victory of the prohibition forces in Manitoba the Queen's Hotel on Portage avenue, this city, will be closed, and the building remodeled to house a picture show.

Something Up His Sleeve.

Vancouver, B. C.—W. F. Grunnah, bookkeeper and stenographer at the local Universal office, has on several occasions lodged complaints with the World man because he is never mentioned in the Western Canadian correspondence. Having been thus goaded into speaking our mind, we hasten to inform the exhibitors of the province that whereas Mr. Grunnah has previously had no mustache with which to deceive them, he is now industriously engaged in cultivating one. Also, he has something up his sleeve.

Reasonable Admission Now.

Winnipeg, Man.—Two more local houses—the Wonderland and Macs—have raised to 15 cents, and according to W. F. Barrett, Universal manager, three more have promised to raise to the same figure. The Majestic has raised to 10 and 15 cents in the evening; matinees 5 and 10 cents.

Old Time Exhibitor Dies.

Cumberland, B. C.—Miss E. I. Reynolds, who conducts the Ilo theater here, is mourning the loss of her father, who died a short time ago. Mr. Reynolds was an old time exhibitor and newspaper man, and was formerly in the government customs service in Yukon Territory.

SPOKANE NEWS LETTER.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

Live Lion Catcher's Pictures.

SPOKANE, Wash.—Climbing a tree after a 240-pound mountain lion and getting in close enough range to slip a wire noose around his neck while the animal was making up its mind whether to spring at him or the dogs, on the ground below, is one of the experiences of H. H. Bakker of Libby, Mont., who is in the city making final arrangements for a tour through the northwest with a reel of moving pictures of his work as a lion hunter during the winter.

The pictures were taken by Al Smith, local representative of the Pathe company, and are said to be views of the regular work carried on by Bakker during the entire winter while he was securing the animals for the zoo at Independence, Mo. They will be given a trial run at the Liberty theater before Bakker starts on his tour.

"One of the animals could kill a whole pack of dogs if it but had the courage to try," said Mr. Bakker, "but for the same reason that a house cat runs from a poodle dog, the biggest mountain lion that ever walked will be put to flight by a few bloodhounds.

"My work is done entirely in the winter, when the animals can be easily tracked. As soon as the dogs overtake the lion, it will tree.

"I climbed the tree and slipped the noose over the head of the cat with a 10-foot pole. When it felt the wire, it pulled back, tightening the loop around its neck. One of the men on the ground jerked it off the limb and tied the lasso to a tree.

"I slipped behind and grabbed it by the tail, when it turned on its back, cat fashion, and began to claw. One of my helpers threw the rope around its feet and we soon had it bound. It measured nine feet from head to tip of tail and weighed 240 pounds. The average lion such as the large one at Manito park, Spokane, Wash., weighs about 175 pounds."

Bakker has been in the business four years and has captured alive 40 lions for the eastern zoo. Lions are becoming scarce, according to his report.

Ralph Ruffner Gets More Trumps.

Spokane Wash.—The Liberty theater's "live wire" manager, Ralph Ruffner, announces the new "scoops.' One is the new Pathecolor fashion features and the other is the signing-up of the "Rube" Goldberg animated cartoons.

Manager H. J. Brown Pleased.

Spokane, Wash.—Manager H. J. Brown of the Hippodrome theater, Spokane, has contracted for the V-S-L-E. productions and the first offering was Kathlyn Williams and Tyrone Power in "Thou Shalt Not Covet," and this was followed by Frank Daniels in "What Happened to Father." Since inaugurating the 5-cent matinee policy several weeks ago manager Brown states that his receipts have increased 40 per cent. He also said "The advent of the 'Big Four' feature films at the Hippodrome had been accompanied by decided increase in business."

He has recently installed improvements of a modern fireproof operator's booth, two new projecting machines and a new system of indirect lighting.

Adaline Kirkman at the Class A.

Spokane, Wash.—Adaline Kirkman, organist and pianist, has been secured by the Class A theater as accompanist for the motion pictures. She has had several years' experience in picture houses in the larger cities of the middle west and came here from St. Louis. She is a thorough musician and has developed the art of improvisation, found essential in interpreting the varied scenes. Her musicianship will add materially to the pleasure of Class A Patrons.

LOCAL PAPERS AND THE FILMS.

Fox Manager Gets Newspaper Men Aside and Talks to Them.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

MONTREAL, Quebec—One of the most discouraging conditions facing the Montreal film industry is its treatment at the hands of the local papers. There is one paper in particular that accepts advertising from film concerns and then consistently knocks the business. The question looked as if it would never reach a solution when a way was shown last week.

On Monday, March 20th, a gathering of advertising managers was called by Chandos St. John Brenon, local manager for William Fox. The chair was taken by Proprietor J. Tarte, of "La Patrie," one of the two leading French papers in the Dominion. Mr. Brenon addressed the assembly. His chief contention was that the local publications did not exploit the moving picture befittingly. He showed samples of United States film pages and compared them with those maintained by Montreal newspapers.

In Montreal alone he said, motion picture theaters owned $10,000,000 worth of property. He charged the papers with throwing away much advertising which could be got by means of attractive, interesting, and readable photoplay departments.

Mr. Tarte, at the conclusion of Mr. Brenon's address, stated that he was astounded at the figures that had been submitted and would not question their veracity which he realized for the first time. He stated that the Fox Film Corporation was the first film manufacturer that had ever taken the trouble of pointing out to the papers the situation. He said that for the first time in 18 years the representative advertising men of all the local papers had been assembled together, and for this one fact alone a debt was due Mr. Brenon. Mr. Dunn, of the Herald-Telegraph, and Mr. Arrowsmith of the Standard, also addressed the gathering. Among others present were: J. Chevrier, of Le Devoir; Mr. Myerson, of Der Weg; F. C. Sutton, of the Star; W. H. Sutton, of the Gazette; Mr. Robert, of La Presse.

THOSE QUEBEC CENSORS.

Interesting Fate of Universal Film and Its Paper.

Montreal, Quebec—When the Montreal office of the Universal sent down the film "Campbells are Coming," for approval last October, the film was condemned, but the posters were approved. After the approval of Sir Sam Hughes was obtained this last month, the film was passed by the Quebec Censors, but the paper was condemned—just vice versa this time. Mr. Taube, of the Universal, thereupon called on Chief of Police Campeau, and this gentleman cut the gordian knot by stamping "approved" on the troublesome paper. Some officials!

Recent Montreal Features.

The features at Montreal theaters for the week of March 26th were: Connaught, "The Prisoner of Zenda," Famous Players; Regent, "The Flirt," Bluebird, and "Aloha Oe," Triangle, and "The Village Scandal," also Triangle; Strand, "The Little Gypsy," Fox, and "Tangled Hearts," Bluebird; Moulin Rouge, "Double Trouble," Triangle; Windsor Photoplays, "Vanity Fair," Kleine-Edison; St. Denis, "The Great Divide," V-L-S-E, and "The Vampire," Metro; Imperial, "Poor Little Peppina," and "To Have and to Hold," both Paramount, and Metro's, "Tables Turned"; Mount Royal, "Mme. La Presidente," Paramount.

The local Pathe had a well-attended private screening at the Connaught theater, on the evening of March 24th. Two Gold Rooster plays were screened, "Little Mary Sunshine" and "The Woman's Law." Between four and five hundred people were present. Music was rendered by Miss Mantha. Both pictures were liked, particularly the first mentioned.

Toronto Prospects

A New Theater is Promised—Will Stand at Corner of Yonge and College Streets, City's Geographical Center—May Seat as Many as 5,000 Persons—Empire Hippodrome Company Behind It.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, Ontario—The Ontario Government has just announced the incorporation of a brand new theatrical enterprise and, through the formal notice concerning the new company, there is brought to light the plans for the largest moving picture house in Canada. It is to be known as the Empire Hippodrome Company and the official capitalization is $1,000,000. The president of the corporation is Herbert Hale Williams, a prominent citizen of Toronto. He has already purchased a large property in the geographical center of Toronto for the site of the huge theater. This block, which is near the corner of Yonge and College streets, has a 400-foot frontage on two streets and a frontage of 270 feet on a third thoroughfare and the ground area is 108,000 square feet. The plans call for a structure with a seating capacity of between 4,000 and 5,000 persons. Mr. Williams is said to control a very large amount of money and is associated with men of wealth, according to long-established indications.

The largest theater in Canada at the present time is the St. Denis of Montreal with seating accommodations for approximately 3,000 people. This theater was opened less than one month ago.

In Toronto work of reconstructing the Majestic theater, the former home of melodrama, is proceeding rapidly. When reopened as a film house, this theater will be known as The Regent.

Toronto exchange managers are welcoming the coming of large moving picture theaters in the city. It is declared that the presence of several big houses in Toronto would help the whole local moving picture business.

PAY FOR COLLECTING TAX.

Ten Per Cent. Allowed to Exhibitors from Ticket Tax.

Toronto, Ontario—Toronto's moving picture exhibitors heard some welcome news the other day when Hon. T. W. McGarry, provincial treasurer, announced that, by a new provision of the Amusements Tax Act, theater managers would be allowed to retain ten per cent. of the tax which they collect at their respective box offices. This arrangement has been made to enable the theater owners to cover their costs of collection. The exhibitors will be held responsible for the collecting of one cent from every patron but they will given ten per cent. of this revenue as recompense for their services and for inconveniences caused.

It was also announced by Mr. McGarry that the act would come into effect on May 15th. For an indefinite period after this date, every theater patron will have to pay a one cent tax regardless of the cost of admission but it is promised that a schedule of taxes will be arranged at a future time so that higher taxes will be paid with more costly reserved seat prices.

THEATER'S OWN LOCAL FILMS.

Strand at Toronto Begins an Interesting Experiment.

Toronto, Ontario—In order to provide moving pictures of the very latest local happenings for the entertainment of patrons of the Strand theater, Toronto, Manager Marvin of this picture house has secured the services of a cameraman to take views of all important local events. Mr. Marvin has established a developing room in connection with the theater and has also fitted up a special studio for the taking of indoor pictures when arrangements can be made for the bringing of principals straight to the theater for poses. Recently Mayor Church of Toronto consented to appear before the camera in this studio to be shown in the act of signing an important letter. In a few hours this scene was being shown on the screen. Mr. Marvin aims to perfect his camera service so that an outdoor event can be portrayed on the Strand screen the same day. He himself has been taking many pictures with a view to perfecting this branch of his amusement institution but he has now engaged a cameraman for the outside work.

False Rumors in Circulation.

Toronto, Ontario—Managers of several local film exchanges have been called upon to issue denials, recently, of several unfounded rumors regarding their business or about certain releases.

According to one report, the V-L-S-E had decided to import no more features into Canada although the "Big Four" had only become established in the Dominion since December. W. C. Gookin, Canadian manager for the V-L-S-E, has made a flat denial of this rumor.

"We have found that we will have to secure new offices for the Toronto branch because our present quarters have become overcrowded. We have, indeed, just closed with W. H. Golding, manager of the Imperial theater, St. John, New Brunswick, to use V-L-S-E features. Our business is expanding in every direction."

General Manager C. B. Price, of the Mutual, was also aroused recently when a local newspaper published a statement that the first Chaplin-Mutual release in New York City had proved to be a big failure. He quickly pointed out that Chaplin has not started to work for the Mutual yet and that no Chaplin feature could have been placed on the market by the Mutual at this time.

Even the Ontario Government has been called upon to deny a report that it intended to place a large tax upon film exchanges. With a tax on theaters and a fee for pictures and an assessment on theater patrons, it has been pointed out that the Government could not very well assess moving picture exchanges.

Pathe Exchange Notes.

Toronto, Ontario—Arrangements have been made for the Toronto branch of the company to move into much larger offices in the same building at 56 King street West where the branch has been operated for some time. The new suite, which is on the third floor of the building, is approximately double the size of the old offices.

It has also been announced that the serial "The Iron Claw" had, on March 27th, been booked to the end of May in Toronto and adjacent territory. Loew's Yonge street theater has started the first run of this picture. No solicitors for this serial have been put on the road.

"Britain Prepares" in Ten Reels.

Toronto, Ontario—The Paramount Pictures Company, Limited, with head office in Toronto and branches throughout Canada, has just brought out a big English film feature entitled, "Britain Prepares." This picture, which has a war theme, is made up of ten reels and is the longest photoplay ever produced in England. It was prepared under the direction of the British Government. The feature will be shown first at Montreal and also at Ottawa. In Toronto it will have a long run, it is expected, in Hassey Hall. The Paramount company will take it all over Canada.

Calendar of Daily Program Releases

Releases for Weeks Ending April 15 and April 22

(For Extended Table of Current Releases See Pages 526, 528, 530.)

General Film Company.

Current Releases.

MONDAY, APRIL 10, 1916.	Serial No.
BIOGRAPH—The Tender-Hearted Boy (Dr.) (Biograph Re-issue No. 44)	20343
ESSANAY—The Strange Case of Mary Page No. 12. "The Slums" (Two parts—Drama)	
KALEM—The Parasite (No. 3 of "The Social Pirates" (Two parts—Drama)	
LUBIN—Otto the Bell-Boy (Comedy)	20344
SELIG—Wives of the Rich (Three parts—Drama)	20338-9-40
SELIG—Selig-Tribune No. 29, 1916 (Topical)	20342
VITAGRAPH—The Hoyden (Drama)	20341
TUESDAY, APRIL 11, 1916.	
BIOGRAPH—The Man Who Called After Dark (Two parts—Drama)	20348-9
ESSANAY—Millstones (Two parts—Drama)	20345-6
KALEM—Millionaires by Mistake (Comedy)	20347
WEDNESDAY, APRIL 12, 1916.	
BIOGRAPH—The Stampede (Three parts—Drama)	20352-3-4
ESSANAY—Vernon Howe Bailey's Sketch Book of Boston (Cartoon)	20351
—A Scenic subject on the same reel	20351
KALEM—Fashion and Fury (Comedy)	20350
THURSDAY, APRIL 13, 1916.	
LUBIN—The Greater Wrong (Three parts—Drama)	20355-6-7
SELIG—Selig-Tribune No. 30, 1916 (Topical)	20358
VIM—The Battle Royal (Comedy)	20359
FRIDAY, APRIL 14, 1916.	
KALEM—Romance and Riot (Comedy)	20363
KNICKERBOCKER STAR FEATURE—Haunted and Hounded (Three parts—Drama)	20360-1-2
VIM—The Sleuths (Comedy)	20365
VITAGRAPH—Susie, the Sleuth (Comedy)	20364
SATURDAY, APRIL 15, 1916.	
ESSANAY—The Last Adventure (Three parts—Dr.)	20366-7-8
KALEM—The Race For a Siding (No. 75 of the "Hazards of Helen" Railroad Series—Drama)	20373
LUBIN—Mr. Housekeeper (Comedy)	20369
SELIG—The Beauty Hunters (Comedy)	20374
VITAGRAPH—Sin's Penalty (Three parts—Drama) (Broadway Star Feature)	20370-1-2

General Film Company.

Advance Releases.

MONDAY, APRIL 17, 1916.

BIOGRAPH—A Cry for Help (Drama) (Biograph Reissue No. 45).
ESSANAY—The Strange Case of Mary Page No. 13 (Two parts—Drama).
KALEM—A War of Wits (No. 4 of the "Social Pirates" (Two parts—Drama).
LUBIN—Title Not Yet Announced.
SELIG—The Three Wise Men (Three parts—Drama).
SELIG—Selig-Tribune No. 31, 1916 (Topical).
VITAGRAPH—Life and Training in the U. S. N. (Educational).

TUESDAY, APRIL 18, 1916.

ESSANAY—The Elder Brother (Two parts—Drama) (Reissue).
KALEM—Ham and Preparedness (Comedy).

WEDNESDAY, APRIL 19, 1916.

BIOGRAPH—The Larrimore Case (Three parts—Drama).
ESSANAY—Canimated Nooz Pictorial No. 9 (Cartoon).
—A Scenic subject on the same reel.
KALEM—Their Taking Ways (Comedy).

THURSDAY, APRIL 20, 1916.

LUBIN—Title Not Yet Announced.
SELIG—Selig-Tribune No. 32, 1916. (Topical).
VIM—All For a Girl (Comedy).

FRIDAY, APRIL 21, 1916.

KALEM—A Double Barreled Courtship (Comedy).
KNICKERBOCKER STAR FEATURE—The Spell of the Knife (Three parts—Drama).
VIM—Hired and Fired (Comedy).
VITAGRAPH—His Lucky Day (Comedy).

SATURDAY, APRIL 22, 1916.

ESSANAY—Her Naked Soul (Three parts—Drama).
KALEM—The Governor's Special (No. 76 of the "Hazards of Helen" Railroad Series (Drama).
LUBIN—Title Not Yet Announced.
SELIG—Too Many Chefs (Comedy).
VITAGRAPH—A Caliph of the New Bagdad (Three parts—Comedy-Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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GREAT NORTHERN FILM COMPANY

110 W. 40th Street, New York City

Calendar of Daily Program Releases

Releases for Weeks Ending April 15 and April 22

(For Extended Table of Current Releases See Pages 526, 528, 530.)

Universal Film Mfg. Company.

	Serial No.
SUNDAY, APRIL 9, 1916.	
IMP—Mignonette (Two parts—Drama)	01336
LAEMMLE—Bill's Wife (Comedy)	01337
L-KO—No release this day.	
MONDAY, APRIL 10, 1916.	
NESTOR—Putting Her Foot In It (Comedy)	01340
RED FEATHER PHOTOPLAY—Brigadier Gerard (Five parts—Drama)	01339
UNIVERSAL SPECIAL FEATURE—Graft No. 18, "The Hidden City of Crime" (Two parts—Dr.)	01357
TUESDAY, APRIL 11, 1916.	
GOLD SEAL—The Voice of the Tempter (Three parts—Drama)	01341
IMP—Held For Damages (Comedy)	01342
REX—No release this day.	
WEDNESDAY, APRIL 12, 1916.	
ANIMATED WEEKLY—Number 15 (Topical)	01345
LAEMMLE—The Brink (Drama)	01344
VICTOR—The Lathered Truth (Two parts—Comedy)	01343
THURSDAY, APRIL 13, 1916.	
BIG U—No release this day.	
LAEMMLE—Public Approval (Three parts—Drama)	01346
POWERS—Some Fish (Comedy)	01347
FRIDAY, APRIL 14, 1916.	
IMP—The Doctor of the Afternoon Arm (Two parts—Drama	01348
NESTOR—Some Honeymoon (Comedy)	01350
REX—The Toll of the Angelus (Drama)) (Reissue)	01349
SATURDAY, APRIL 15, 1916.	
BISON—The Rival Pilots (Two parts—Drama)	01351
JOKER—Hubby Puts One Over (Comedy)	01353
POWERS—The Stolen Melody (Drama)	01352
SUNDAY, April 16, 1916.	
LAEMMLE—No release this week.	
L-KO—The Doubles Trouble (Two parts—Comedy)	01355
REX—The Sham Reality (Drama)	01354
MONDAY, April 17, 1916.	
NESTOR—His Neighbor's Wife (Comedy)	01358
RED FEATHER PHOTOPLAY—Her Bitter Cup (Five parts—Drama)	01357
UNIVERSAL SPECIAL FEATURE—Graft No. 19 "Photo Badger Game" (Two parts—Drama)	01374
TUESDAY, April 18, 1916.	
GOLD SEAL—The Best Man's Bride (Two parts—Drama)	01359
IMP—Love Laughs At Dyspepsia (Comedy)	01360
REX—No release this day.	
WEDNESDAY, April 19, 1916.	
ANIMATED WEEKLY—Number 16 (Topical)	01363
L-KO—A Meeting For a Cheating (Comedy)	01362
VICTOR—Royal Love (Three parts—Drama)	01361
THURSDAY, April 20, 1916.	
BIG U—Oh! What a Whopper (Two parts—Comedy)	01365
LAEMMLE—The Gambler (Drama)	01364
POWERS—The Toyland Villain (Novelty)	01366
—An Educational subject on the same reel.	01366
FRIDAY, April 21, 1916.	
IMP—The Haunted Bell (Two parts—Drama)	01367
NESTOR—Eddie's Night Out (Comedy)	01369
VICTOR—A Strange Confession (Drama)	01368
SATURDAY, April 22, 1916.	
BISON—The Passing of Hell's Crown (Two parts Drama)	01370
JOKER—Just Yet But Not Quite (Comedy)	01371
POWERS—No release this day.	

Mutual Film Corporation.

	Serial No.
SUNDAY, APRIL 9, 1916.	
BEAUTY—Art and Arthur (Comedy)	04619
VOGUE—Knocking Out Knockout Kelly (Comedy)	04620
MONDAY, APRIL 10, 1916.	
AMERICAN—The Pendulum of Chance (Two parts—Drama)	04621-2
FALSTAFF—Sapville's Stalwart Son (Comedy)	04623
MUTUAL MASTERPICTURE DE LUXE—April (American—Five parts—Drama) (No. 91)	
TUESDAY, APRIL 11, 1916.	
THANHOUSER—The Romance of the Hollow Tree (Two parts—Drama)	04624-5
VOGUE—Rube's Hotel Tangle (Comedy)	04626
WEDNESDAY, APRIL 12, 1916.	
BEAUTY—Peanuts and Powder (Comedy)	04628
GAUMONT—See America First No. 31, "Historic, St. Augustine, Fla." (Scenic)	04629
—Kartoon Komics (Cartoon)	04629
MUTUAL WEEKLY—Number 67 (Topical)	04627
THURSDAY, APRIL 13, 1916.	
MUSTANG—Silent Selby (Three parts—Western—Drama)	04630-1-2
MUTUAL MASTERPICTURE DE LUXE—The Leopard's Bride (Centaur—Five parts—Oriental—Drama) No. 92	
FRIDAY, APRIL 14, 1916.	
CUB—Almost Right (Comedy)	04635
MUSTANG—A Flickering Light (Two parts—Western—Drama)	04633-4
SATURDAY, APRIL 15, 1916.	
AMERICAN—The Wayfarers (Three parts—Drama)	04636-7-8
FALSTAFF—The Overworked Oversea Overseer (Comedy)	04639
SUNDAY, APRIL 16, 1916.	
BEAUTY—The Improbable Yarn of McQuirk (Comedy)	04640
VOGUE—A Mix-Up in Photos (Comedy)	04541
MONDAY, APRIL 17, 1916.	
AMERICAN—His Masterpiece (Two parts—Drama)	04642-3
FALSTAFF—The Sailor's Smiling Spirit (Comedy)	04644
MUTUAL MASTERPICTURE DE LUXE—Feathertop (Gaumont Five parts—Drama) (No. 93)	
TUESDAY, APRIL 18, 1916.	
THANHOUSER—The Girl From Chicago (Two parts—Drama)	04645-6
VOGUE—Counterfeit Love (Comedy)	04647
WEDNESDAY, APRIL 19, 1916.	
BEAUTY—Number Please? (Comedy)	04649
GAUMONT—See America First No. 32 (Scenic)	04650
—Kartoon Komics	04650
MUTUAL WEEKLY—Number 68 (Topical)	04648
THURSDAY, APRIL 20, 1916.	
MUTUAL MASTERPICTURE DE LUXE—Master Shakespeare, Strolling Player (Thanhouser—Five parts—Drama) (No. 94)	
THANHOUSER—A Man's Sins (Three parts—Dr.)	04651-2-3
FRIDAY, APRIL 21, 1916.	
CUB—The Conquering Hero (Comedy)	04656
MUSTANG—Title Not Yet Announced.	
SATURDAY, APRIL 22, 1916.	
AMERICAN—Realization (Three parts—Drama)	04657-8-9
FALSTAFF—Simple Simon's Schooling (Comedy)	04660

Early forthcoming David Horsley productions offer just the class of photoplays exhibitors can advantageously show. They combine box-office value with pleasing quality —a combination that in the first place brings patronage to a theatre and in the second place retains it.

The list of releases includes:

"The Leopard's Bride," a five part romantic drama of India featuring Margaret Gibson, William Clifford and the Bostock animals. Released April 13.

"The Conscience of John David," a psychological drama staged in five parts featuring Crane Wilbur. Released April 24.

"The Conquering Hero," a rollicking Cub Comedy featuring George Ovey. Released April 21.

Book any of these productions from your nearest Mutual exchange.

David Horsley Productions

Stories of the Films

General Film Company

KALEM.

FROM ALTAR TO HALTER (April 4).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Ham's bride (Norma Nicholls); Bud's boss (Myrta Sterling).

Later it develops that it was only a nightmare—but while Ham and Bud are married—Ham is boss in his home, but Bud is a lowly worm. The worm turns—and believe us, there is an exciting time in both households. Ham finds himself battered and beaten, while Bud surprises his better half with a strenuous display of bossism.

TRAPPING THE BACHELOR (April 5).—The cast: The girl (Ethel Teare); Jack Williams (Victor Rottman); his aunt (Mrs. Davenport); Jack's chum (Jack MacDermott). Produced by William Beaudine.

Jack's aunt and his chum are both seeking strenuously to cure him of the error of his ways. When Ethel, who has been left penniless, accepts the aunt's invitation to stay at her home for a while, the matchmaking plotters seize the opportunity to work up all sorts of schemes to get Jack interested in Ethel. Their schemes result in a whirl of excitement that is at times too serious for those concerned, but the close finds Jack about to foreswear his bachelorhood in the arms of Ethel.

THE FICKLE FIDDLER'S FINISH (April 7).—The cast: Sis Hopkins (Rose Melville); the banana peddler (Henry Murdock); Nell (Mary Kennedy); the chauffeur (Frank Minzey); Jack (Arthur Albertson); pa (Richard Purdon); ma (Olive West); the professor (Robert Ellis). Author, Frank Howard Clark. Producer, Robert Ellis.

Sis is a lover of music—she plays the harmonica. So it's all off for her chauffeur admirer when she hears the banana peddling genius play his violin in the park. The violinist is a faithful lover until he is taken by the professor and made into a maestro concert player overnight. Nell, who fears that Jack's affections are growing cold, invites the newly-found genius to play at her home—which is where Sis is employed. When Sis, who is mourning her lost love, hears the strains of his violin a real hot time begins for all concerned.

THE RECORD RUN (No. 74 of the "Hazards of Helen"—April 8).—The cast: The operator (Helen Gibson); engineer of the mail train (True Boardman); President Benton (George Williams); the rival road's president (Roy Watson); leader of the road's agents (Percy Pembroke). Produced by James Davis.

The story is built around the rivalry of two railroads, and the record run that is to decide the awarding of large mail contracts. Helen learns of the rival road's plot to delay the mail train and speeds on an electric car which is derailed, almost costing Helen her life. The plotters send a wild engine down the track towards the mail train.

Helen boards a small hand car from which she leaps to the speeding runaway. The mail train is almost upon her, so she reverses the engine and speeds the other way. Momentarily, the distance between the two engines is growing smaller, and collision seems certain when Helen's signal is seen by a switchman and her engine takes a flying switch a second before the mail train roars by.

VIM.

THE BATTLE ROYAL (April 13).—Far away in the Kentucky hills live the families of Plump and Runt. The former were all big and fat—the latter small and wiry. Never a cross word passed between them. The eldest Plump son was the future husband of the Runt girl and the stocky son and heir of the Runts was the bethrothed of the two hundred and sixty pound daughter of the Plumps. Life flowed in one happy stream—the two fathers ran the old still undisturbed by either conscience or Revenue—the hills resounded with the joyous cries of the boys and girls, until the fatal day arrived, and then, Ye Gods, how the blood and feathers flew.

Plump and Runt happened to hook the same fish. Argument, hot words and blows followed and the Feud was born. Each fired on the others at sight, and had their marksmanship in any way equalled their intentions, the two families would have been wiped out. Grandma Runt was the fiercest and most bloodthirsty of all. Bred in the Feudist country, a fight was the breath of life to her, but as she had the unfortunate knack of getting in everyone's way, her family had their hands full in taking care of her. Inspired by thought of deepest revenge her son and his family dig a large hole and cover it with leaves and wait for their mortal enemies to fall into the pit. Grandma, determined not to miss anything, falls in and is rescued only with the greatest difficulty. The Plump stronghold is attacked by the Runts, when some unfortunate Revenue officers find their way to the hills and become targets for the combined fire of both families. The joyful discovery that they are fighting the law, blinds the Feudists to their personal quarrel and joining forces, they pepper the fleeing officers—then a general handshake takes place and once more harmony reigns.

THE SLEUTHS (April 14).—When Mrs. Newlywed received the sacred jewel from her uncle in the Far East with a note telling her that the jewel had once adorned the famous Idol in one of the temples, she naturally was anxious to have her friends admire it. Wearing it to a dance, the jewel received much comment in the papers. The newspaper articles are seen by some Arabs who have been commissioned by the Sheik to follow the jewel to the end of the world and recover it.

The Arabs force an entrance into the house, but are discovered by the Newlywed family as they are blowing the safe. Missing the jewel, the Newlyweds call in Pokes and Jabbs, "the world-famous detectives," who undertake to recover the precious stone. The Arabs, who really did not succeed in gaining possession of the jewel, learn that Pokes and Jabbs are on their trail.

Luring them into the house of one of the band, the Arabs finally succeed in imprisoning the sleuths in the torture chamber. Once the sleuths are safely imprisoned the Arabs start the mechanism controlling the chamber and which forces the walls to compress. While the Arabs are gloating over the untimely end of the sleuths, the latter are anxiously waiting the moment when the walls shall crush them. At the last minute, however, the detectives seeking comfort from the horror of their position, indulge in some snuff which causes them to sneeze. The mighty blast blows down the torture chambers, wrecks the entire house and liberates the sleuths who triumphantly emerge from the wreckage.

SELIG.

SELIG-TRIBUNE NO. 23 (March 20).

Mystic Lake, Mass.—An aerosled, made to run on ice or snow, attains a speed of a mile-a-minute at a trial here.

Rockland, Me.—The torpedo destroyer "Potter" has her trial test here and attains a speed of twenty-five knots an hour.

Buffalo, N. Y.—Fire caused by a dust explosion partially destroys the plant of the International Agricultural Corporation here, entailing a loss of $500,000.

Chicago, Ill.—James A. Pugh, millionaire, takes six prettiest girls and a hundred gowns on trip in special train to demonstrate to Americans that Chicago can be made a fashion center.

New York, N. Y.—Six California high school girls, very young and very pretty, get fresh air and cold toes while demonstrating physical culture in Central Park.

San Diego, Cal.—The U. S. aviation field here presents scenes of unusual activity preparatory to probable service with the expeditionary forces about to leave for Mexico. "Bird's Eye" Lewis, whose daring aerial flights are both inspiring and instructive to the novices.

Chicago, Ill.—Realizing that the Mexican situation is grave, the First Infantry, Illinois National Guard, take the initiative in preparation for invasion, should that become necessary, by studying Spanish.

Ft. Sheridan, Ill.—The Fifth U. S. Cavalry stationed here makes all preparations to leave for the Mexican border upon receipt of telegraphic instructions from the War Department.

At Sea, Guantanamo Bay.—The Selig-Tribune cameraman with the fleet obtains exclusive pictures of battleship practice here of the Third and Fourth Divisions of the Atlantic fleet.

Columbus, N. M.—On this street Villa's bandits, awakening the sleeping village, shot to death American men and women as they fled toward the U. S. camp for protection. Everyone here is under arms and anxiously watching across the border. All that remains of Columbus. General Slocum, who commanded Camp Columbus.

SELIG-TRIBUNE NO. 24 (March 23).

Jupiter, Fla.—Surf bathing loses none of its charms, and in spite of the rapidly closing social season, the beaches are still thronged here.

Kelso, Wash.—An unprecedented run of smelts in the Cowlitz River affords a harvest for the fishermen here.

Montreal, Can.—As a forerunner of trench digging, the military authorities think snow shoveling a good exercise for the troops in training here.

Denver, Colo.—The largest shipment of radium ore ever made leaves here for the National Radium Institute, at New York, to be used entirely for philanthropic purposes.

West Palm Beach, Fla.—The season ends here with terpsichore enthroned. The Seminole Indians will give the sun dance prior to society's function.

Ottawa, Can.—Owing to the intense cold here, the troops are drilled at "half step," a movement not often seen in the states.

Boston, Mass.—Alexander Graham Bell, the inventor of the telephone, unveils a tablet erected to commemorate the "birth" of the telephone here, in 1876.

New York, N. Y.—"Hattie," Central Park's big elephant, gets a new and unusual job for elephants. She clears the snow-covered walks of the park.

Demir Hissar, Serbia.—Driving up from Salonika in an effort to relieve the Serbians, the French troops carry their forage and supplies.

Toronto, Can.—Ready for the front, these troops march away to entrain for transport to take them to "somewhere in France."

Galveston, Tex.—Apparent confusion reigns in the camps here as camp outfits, kits, ammunition, supplies and accoutrements are loaded for a troop movement to Mexico.

Columbus, N. M.—On the way to get Villa! The army crosses the international boundary and heads for the hills to the south, where the bandit is supposed to be.

WIVES OF THE RICH (Three Parts—April 10). The cast: John Grant (Harry Mestayer); Mrs. Grant (Grace Darmond); Robert Baker (Lafayette McKee); Mrs. Childs (Lillian Hayward); Mrs. Condon (Emma Glenwood). Written by Allen Curtis Mason. Directed by T. N. Heffron.

John Grant, capitalist, is devoted to his wife, but is obliged to curtail her weekly allowance because of her fondness for cards. Robert Baker, a wealthy bachelor, is a great admirer of Mrs. Grant and calls frequently. Finding that her allowance is not enough for her losses at cards, Mrs. Grant incited by society friends, deceives her husband in the hope of gaining more pocket money.

Mrs. Grant loses a hundred dollars at cards, and she gives her I. O. U. to Mrs. Condon, the hostess. Not knowing where to obtain the money to pay this debt, she confides in Baker, who asks to be permitted to loan the funds to her, and she reluctantly consents.

In order to obtain more money, Mrs. Grant purchases a costly necklace on credit and pawns it, hoping to pay for it with her gains at cards. She loses all this money, and the

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jeweler, unable to obtain the money from her, says: "If you don't pay for the necklace by Tuesday, I will take up the matter with your husband."

Later, Baker writes Mrs. Grant, asking her to call on him at 9 o'clock that night. A scrap of this note falls into her husband's hands, and he decides to follow his wife to Baker's apartments. There is nothing else for Mrs. Grant to do but visit Baker. Grant also goes, and through a trick hides in Baker's smoking room. Once inside, Baker forces his attentions on Mrs. Grant. There is a terrible struggle in the next room and, despite his pounding on the door, Grant cannot break it down. He hears a pistol shot. He crawls through a window into Baker's room. He finds the man dead and his wife gone.

Grant goes home and finds his wife sitting at the fireside. A look into her husband's face and Mrs. Grant realizes that he knows it all. She then explains how Baker accidentally shot himself trying to wrest the revolver from her, which she had carried with her to defend her honor.

THE BEAUTY HUNTERS (April 15).—The cast: John Queerphiz (James Bradbury); Jane Apeface (Martha Mattox); Male Beautifier (C. C. Holland); Physician (Frank Clark); Cook (May White). Written by James Oliver Curwood. Produced by William Robert Daly.

John Queerphiz and Jane Apeface exchange bogus photographs. These photographs are so appealing to the parties in question that they resolve to be married by telephone. The matrimonial knot is tied, and Jane arrives at her husband's home. Consternation ensues when each spies the other's face. Both aggrieved by the doubtful compliments naturally cast resolve to consult a beauty doctor.

They do so and a transformation results in both of them. They meet again while thus transformed, and fall in love with each other. They make an engagement to meet the following day. Jane goes home and is followed by Queerphiz. Jane, not recognizing him, tells him to leave, as her husband will be home soon. Finally they recognize each other despite the beauty disguise, and a struggle ensues in which wigs and false hair are scattered around promiscuously. Both fall exhausted to the floor, and a physician summoned, pronounces death caused by heart failure. When he leaves the two recover.

LUBIN.

THE SCARLET CHASTITY (Three Parts—April 6).—The cast: Austin Strong (George Routh); Julia Strong (Helen Wolcott); Blanche Wayne (Josephine West); Clyde Saxon (Alan Forrest); Karl Stock (Sydney Deane); Charlotte, housekeeper (Adelaide Bronti); Earl, Austin's son (Deon Routh); the old Maestro (Ben Hopkins). Written and directed by Wilbert Melville.

Austin Strong, a writer, and his wife, Julia, are very badly mated. She is rather "loud" and common, having no sympathy with his work and forever accusing him of not loving her. Austin does his best to get along, particularly upon learning she is to become a mother. Julia is very much opposed to children and is very much upset at her approaching motherhood. Shortly after the birth of the child (a son) Julia goes crazy and Strong is obliged to have her confined to a private sanitarium.

Blanche Wayne, a singer, is advised to go abroad to finish her studies. Before going she is proposed to by Clyde Saxon, an artist, but she rejects his offer. On her return four years later, she makes her debut at a fashionable reception at the Beaux Arts Club, where she meets Austin. They are mutually attracted. At the reception, Karl Stock, a "New Thoughtest," gives a speech, declaring that "the higher mentality has no sex!" It is evident that Blanche agrees with Karl, though Strong is skeptical. As time progresses, Austin and Blanche are strongly attached to each other. Little Earl, Austin's son, now four years old, falls ill, and Austin in despair sends for Blanche, whom the child takes for his mamma who is "far away." Blanche finally decides to live in the house with Austin and Earl, just as companions, they needing each other, she says, for the "higher things in life."

Just as things are progressing in this ideal relationship, Austin receives word that his wife is unconscious and upon coming out of the stupor may recover her mind. He hastens to the sanitarium, and is present when Julia comes to; she is in her right mind. He returns in despair to Blanche, who leaves immediately and returns to her studio. Julia returns home her old self again. She is always scolding Earl, who finally in a fit of temper, tells her he wants his other mamma. Julia accuses Austin, who, driven to desperation, confesses his love for Blanche. Julia immediately goes to Blanche and, accusing her of wrong relationship with her husband, warns her to stay away. Shortly after Austin finds Julia in a fit of anger at Earl and asks for a divorce. Julia refuses it, saying she will never divorce him. Austin makes up his mind to go to Blanche with Earl and ask her to go away with him.

Clyde Saxon, hearing the gossip about Blanche, believes it. Asking her into his studio, he makes love to her, she believing he means only the honorable thing, and, tired of the misunderstandings which have ostracised her, half yields, when he whispers his meaning. Horrified, Blanche leaves him and goes to her studio. She is sitting there despondently when Austin and Earl enter.

Julia, discovering her husband and Earl leaving the house, knows that he is going to Blanche and goes to his room to get a revolver. She gets to Blanche's studio just as Austin is pleading with Blanche to go away with him. Earl has wandered off and is standing by the door when Julia pushes it open. He sees her take the revolver out of her bag, and, remembering a scolding he had received for playing with a revolver, he catches hold of it. It goes off, killing Julia. Austin and Blanche rush up as Earl tells them what happened.

A WISE WAITER—(April 8).—The cast: Billie, a waiter (Billie Reeves); Justin Love (John Shermer); Caldwell Fluster (Francis Joyner); Helena Fluster (Eleanor Blanchard); Carrie Potts, cook (Margaret Moore). Written by Clay M. Greene. Directed by Earl Metcalfe.

Justin Love and his lady, Miss Helena Fluster, also Caldwell Fluster, her brother, and Carrie Potts, the cook, elope separately on the same night, and both couples choose for the carrying out of their escapades, a restaurant where Billie is head waiter. Both couples arrive at the restaurant at the same time. They confide their separate secrets to Billie; a minister is summoned; the two marriages are solemnized in adjoining rooms, and Billie is the subscribing witness to both.

Then comes a bombshell into the quiet boarding house, in the shape of a will, signed by the uncle of the Flusters, which specifies that if either of them marries, his or her share shall be given to the unmarried one. Then ensue many attempts on the part of each of the secretly married, to induce the other to marry, so that the single one shall inherit the entire fortune.

Caldwell Fluster is caught one day making love to Carrie Potts, and Helena, of course, not knowing of their relations, indignantly discharges Carrie at once, and Caldwell does not dare defend her. A man servant is advertised for. Billie reads the ad., applies for the position and secures it. He is, of course, recognized by the guilty newlyweds. He recognizes them, and learning for the first time of the family mix-up, immediately starts a system of blackmailing which brings great tribulation into the Fluster family. But becoming greedy, he pushes his advantage too far and is caught by the watchful Carrie. She calls the police and there ensues a lively chase. A codicil is found to the Uncle's will, revoking the first singular provision, and leaving his money to his niece and nephew, share and share alike.

OTTO THE BELL BOY (April 10).—The cast: Otto, the bell boy (Davy Don); Lizzie (Patsy De Forrest). Written and directed by Edwin McKim.

Otto is given the job of bell boy. It keeps him busy attending to the wants of the different guests. His assistance results disastrously for all concerned. With the addition of brass buttons worn on his bell boy suit, Lizzie becomes smitten with him. Otto falls in love with Lizzie, but hides the fact that he has no money with which to get married.

Otto in assisting one who has filled up on liquor receives a crisp greenback. Now Otto knows that in a certain room there is a card game in progress and here he goes to try his luck. His luck is so good that after a short time Otto emerges from the game with all the money. He goes to meet Lizzie and shows the money, saying now: "We have de money got let us ged married." He tells her to dress up and they go to the minister.

In the meantime the hotel clerk is raging for the guests are complaining about the service. Otto and Lizzie walk through the hotel lobby, heads high in the air, on their way to the nearest minister.

THE GREATER WRONG (Three Parts—April 13).—The cast: James Cannon (Leslie Austen); Mrs. Cannon (Octavia Handworth); Grace Andrews (Margaret Adair); daughter (Adelaide Hayes); doctor (Herbert Fortier). Written and directed by George W. Terwilliger.

James Cannon, a young engineer, anxious to better himself, finally marries Helen Maitland, an heiress. Grace Andrews, a stenographer in the employ of Cannon, secretly loves him, but he is unmindful of the fact. After their marriage, Helen's ideals regarding Cannon are shattered, for she realizes that he married her for money and they begin to draw apart. Later when her child is born they partly resume their intimacy. When Cannon suggests to Helen that she let him manage her entire estate the previous quarrel is resumed with the result that Cannon disappears and Helen then takes up society, leaving her child in the nurse's care. Returning home one evening Helen finds the child is dead, and that day she receives a letter from Cannon telling of his love for his child and that he will soon return.

Helen, fearful of the consequence of her act, learns from the doctor that he has in his keeping a little child whose mother died at its birth. Helen, not knowing that this is Grace's child, decides to substitute it for her own and so Helen's child is buried with Grace. On his return Cannon finds that the child turns away from him and he is broken-hearted. With the passing years the substituted child never shows affection for Cannon and she causes him many a heartache. Helen, not knowing of the child's parentage, is fearful of the outcome. Later when the daughter is grown she and Cannon quarrel and she tells him that she never loved him as there is something in him that always prevented it. Helen, seeing that Cannon's heart is broken, confides the secret. Cannon turns on her in anger, but the doctor, who has been summoned, takes Cannon to one side and tells him that the child is really his own and of the terrible agony in which Grace died because of his neglect of her. Cannon seeks Helen and confesses his guilt.

MR. HOUSEKEEPER (April 15).—The cast: Billie Henpeck (Billie Reeves); Mrs. Henpeck (Eleanor Blanchard); star boarder (Francis Joyner). Written by Clay M. Greene. Directed by Earl Metcalfe.

Billie Henpeck has made the mistake of marrying his landlady to secure a home, and soon begins to reap the fruits of his error. Unable or unwilling to secure employment, he is compelled to apply to his wife for the money wherewith to gratify his small needs, and she, being of a close fisted kind, gives with a cruel frugality, while she is very liberal with one a star boarder. One day a telegram comes to Mrs. Henpeck, bidding her come at once to the bedside of her father, who is seriously ill. Consequently she hastens away, leaving all of the affairs of the house not with her husband but the "star boarder."

This procedure excites the ire of the boarders, who leave the house in a body. Here Billie sees his opportunity. In order to secure the money with which to enjoy himself during his wife's absence, he will rent the empty room for cash, and pocket the money. Accordingly he tears the portrait of the hated star boarder from the wall, and on the back of it letters a placard, which he exposes at the front door.

RUINOUS BOARD BARGAINS!
COME ONE COME ALL!
$10 room marked down to $6
$6 room marked down to $4
$8 and $5 double.
50c. meals marked down to 30c.

This attractive announcement soon has its effect, for contrary to the opposition of the star boarder boarders flock to the house, much advance money is paid, and as soon as Billie has adjusted the several earthquakes, occasioned by the people whom he has "doubled up," he is in clover. Among the lady boarders is an attractive woman, who, to emulate the example of his spouse, he makes his star boarder. He entertains her with a lavish hand, again to the disgust of his boarders, whose minds are poisoned by Mr. Star Boarder. One day his wife returns while he is entertaining his lady favorite in her room, and the watchful Mr. Boarder tells her what has occurred during her absence, at the same time showing her bills of tradesmen for $500, while Billie has been spending the cash received from the boarders. Taking the situation in her own hands, the matter is brought to adjustment in an effective and permanent way.

BIOGRAPH.

THE TENDER-HEARTED BOY (April 10—Biograph Reissue).—The cast: the girl (Mae Marsh); her father (W. Chrystie Miller); the boy (Robert Harron); his mother (Kate Bruce); the butcher (Jack Dillon); the miser (Gertrude Norman).

After her father's death the girl comes to live with her sweetheart and his mother. He gets employment in a butcher shop and secretly provides meat to an old woman whose misery he pities. He intends to pay for the meat, but when caught taking it out of the store he is discharged as a thief. The old woman dies, and the police find in her room a will leaving several thousand dollars to the boy. When they go to his house he fears arrest and hides in a closet until, the truth discovered, the butcher himself congratulates him.

THE MAN WHO CALLED AFTER DARK (Two Parts—April 11).—The cast: Henry Whitmore (Jack Drumeir); Dorothy, his ward (Vera Sisson); Robert Whitmore (Jack Mulhall); Daniel Hayes, editor (Ivan Christy); his wife (Gretchen Hartman); Stanley Cooper, the man (Charles Perley).

Robert Whitmore, the son of a wealthy business man, at college becomes addicted to gambling and incurs several debts—the I. O. U.'s of which are held by the proprietor of a gambling parlor, who threatens to bring the matter before the president of the college if Robert does not pay at once. In order to get the money, Robert raises a check which his father has sent him, giving it to the gambler in settlement of his I. O. U.'s. But the gambler is suspicious and holds the I. O. U's until he has seen the check go through.

Meanwhile Robert has returned home and upon the day of his arrival, his father received the canceled check from the bank endorsed by the gambler. Armed with the check, he returns home and finds Robert in the act of destroying several pieces of paper as he enters. Noting his confusion at the time, he shows him the check and asks him if he knows anything about it. Realizing that there is no escape, Robert breaks down and confesses, whereupon his father mildly but firmly declares that he must go away and make out for himself—not to return until he has proved himself worthy of his father's forgiveness.

Dorothy, his father's ward, is in love with Robert and is amazed when she learns that Robert has gone away without leaving any explanation. Firmly intent upon proving his mettle, we find Robert in a distant city, where he is searching in vain for work. Among other places he tries to get a position as reporter on one of the leading papers, but fails.

One morning during his stay in town, a man is found shot dead in one of the public parks, and while the authorities search for clues, the identity of the murderer remains a mystery. As the murdered man was a stranger in town, it looks as if the affair would be dropped, when Robert hits on a plan, whereby he may prove himself a valuable asset to the paper before mentioned in increasing its circulation through a great scope. He hastens to the editor to lay his scheme before him which is that he leave a certain chain of evidence that will direct their reporters to him as the murderer of the man found in the park.

This proposition is accepted by the editor, who has promised Robert to produce enough counteracting alibis to clear him, after the paper has enjoyed the fruits of the story. The plan works only too well, for the jury brings in a verdict of guilty and it looks very much as if Robert would suffer the penalty of the crime, because the editor had positvely refused to even recognize him when he, at the last moment, disclosed the whole plot.

The news reaches Dorothy and she hastens to Robert's side, believing his story to be true. They both reason that the editor must have had some hidden reason for throwing Robert down, so with this in view, Dorothy secures a position as a lady's maid in the home of the editor, and there learns that it was the editor himself who had killed this man—whom he claims was his wife's sweetheart, and carried him to the park. This all comes out during a quarrel between the editor and his wife regarding the man, who called one night after dark, and whom he claimed to be a lover, and the wife confesses that it was her former worthless husband, whom she thought died years before in prison, for during this quarrel Dorothy is listening at the door. The district attorney is notified and the wrong righted.

THE STAMPEDE (Three Parts—April 12).—The cast: John Morton (Robert Drouet); Chief Chapa (Walter Lewis); Panca, the chief's daughter (Linda Arvidson); Wanga (Linda Arvidson); Jessica (H. Harroun); Joe Iron Horn (A. Hollingsworth); Senator Bobbs (Charles H. West); Dick Travers (Charles Perley); Mrs. Morton (Miss E. Stone).

John Morton, prospector, weds Panca, daughter of an Indian chief, in order to get the secret of a mine whence came great nuggets of gold. On learning the secret he deserts her. She dies after giving birth to a child, who, at her request, is educated "white man fashion."

The girl Wagna at school becomes the bosom friend of Morton's daughter by the woman he has married after returning to civilization. Thus she meets Dick Travers, a young engineer, whom Morton has sent to lay out a railroad across the Indians' land, with the ulterior object of getting possession of the mine. Morton plays upon Senator Bobbs' love for his daughter, Jessica, to push the nefarious scheme through Congress.

Joe Iron Horn, an Indian who loves Wanga, calls at Morton's residence while a ball is in progress and orders the girl to come with him. The secret of her Indian blood being revealed, Dick, who has just declared his love for her, now turns upon her. She goes back to her people. At her instance the president appoints a commission to protect the rights of the Indians, and Wagna forces Morton to acknowledge defeat by threatening to claim him as her father.

Having saved her people, she flouts the penitent Dick, but repents and saves his life when Joe Iron Horn, in jealous rage, causes a stampede of wild cattle, from the midst of which Dick is rescued by means of an Indian trick. Iron Horn is killed by her grandfather when he attempts to shoot Dick, and Wanga marries her lover, who now is proud of her inheritance from the noble red man.

KNICKERBOCKER STAR FEATURE.

HAUNTED AND HOUNDED (Three Parts—April 14).—The story opens in a small middle West settlement. Jim Lowell, station agent, and Anne Lowell are unhappily married. Jim has an affair with Ida Standing, wife of Joe Standing. After a fearful scene between Anne and Jim, Anne hits him with a crockery jar, when he attempts to choke her, and she believes she has killed him. Horror stricken, she escapes to the city. Later Joe and Ida find Jim and revive him.

Anne is run down by an auto belonging to Jefferson Caldwell, a rich young man suffering from ennui. He takes her to his home, falls in love with her and later marries her, but she tells him nothing of her past, for he has told her that that does not bother him.

Ten years elapse and Anne has developed into a beautiful woman. She is the mother of two children and has almost forgotten the hideous chapter of her life. On their summer estate, Joe Standing is engaged as gardner, and he and Ida occupy the gardener's cottage. Later, Anne meets them and learns that Jim is not dead, but that he is in the city. Ida jealous and longing to get even with Anne for "squealing on her to Joe" as she puts it, informs Jim of Anne's whereabouts, and Jim determines to try blackmail.

That night while Anne, heartbroken, is giving a dance, Ida is called in to watch the children. Her maternal instinct is awakened, she realizes what it will mean for the children and she confesses to Joe what she has done. As Anne is sleeping that night, Caldwell, in the adjoining room, hears Jim enter her room. Joe, wandering in the garden, sees him and follows. He threatens Anne and when she pulls a gun he wrenches it from her. Joe comes in; the two men struggle, when Jim pulls the gun on Joe. Jim is killed and when Caldwell rushes in from his room, Joe explains that he followed the burglar, as he calls Jim, and shot him in self defense.

VITAGRAPH.

OUT OF THE QUAGMIRE (Broadway Star Feature—Three Parts—April 1).—The cast: Lawrence Arsdale (Joseph Kilgour); Alice Arsdale (Julia Swayne Gordon); Mabel Britton (Eleanor Woodruff); Willard Norton (Robert Whitworth); Mike Coran (John T. Kelly); Huggins (Ned Finley); Lucy Coran (Adele Kelly); Bill Sheedy (Arthur Cozine). Author, Donald I. Buchanan. Director, Theodore Marston.

Though he had always been devoted to his wife, Alice, circumstantial evidence causes Arsdale, candidate for mayor in a large city, to suspect her infidelity. He sees her enter an apartment house with Norton, a gambler, and, though he waits for some time, does not see her come out. Later, in his own home, he hears her tell the same man to return that evening when he will be at the club.

That night when Norton calls, Arsdale is hidden, and watches his actions. His wife is taking a little nap on the soft, and he sees Norton enter and stoop over her sleeping form. Thinking he has kissed her, he raises a revolver, and, in his insane fury, shoots him. For he does not know that the whole thing had been worked out by his political rivals who are anxious to cast a slur on his reputation in order to re-elect the present mayor. He does not know that Norton, the man he suspected and killed, was the husband of his wife's sister, Mabel. When Alice entered the apartment house with Norton, it was for the purpose of rescuing her sister Mabel who had fallen into the clutches of one of the drunken henchmen of Arsdale's rival.

Later, after Mabel had married Norton, he started drinking to excess, and when he refused to stop at her request, she left him. She then returned to Alice, who promised to keep the affair secret and try to buy Norton off. When Norton called, she told him to return that night with this intention in view. When Arsdale saw him stoop over his wife's reclining form, his poisoned mind readily believed the false evidence of his eyes, that Norton had kissed her. Infuriated as he was, he would have shot his wife, too, but the ringing of the telephone bell brings him back to his senses. He answers the call, and the message which comes over the wire, takes the blood from his flushed cheeks. His face bespeaks the intense anguish of his tortured mind for he has heard the joyous voice of a well wisher, congratulating him upon his election to the mayoralty. Quivering with emotion, he realizes that his hasty action has ruined his career and probably his life.

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HER PARTNER (April 3).—The cast: Harmony (Mary Anderson); her father (Otto Lederer); Hardy (Webster Campbell); Joe Scott (Jack Mower). Author, Wm. A. Lathrop.

Harmony runs the only store in a small western town. Her father is a drunkard, and she has grown to hate drink like poison. She loves Jim Hardy, a miner, or rather, a trench digger, for he has not yet excavated any "pay dirt." One day Jim's partner, Scott, comes in, absolutely broke, and offers to trade his half interest in the mine for a week's supply of grub. Harmony readily agrees, in order to be partners with Jim.

Later, Harmony sees Jim with a bottle of whiskey and tells him in no uncertain terms her frank opinion of his character. She then shows him the document making her his partner, and while he is rejoicing over his good fortune, tears it up, saying, "I wouldn't be partner with a drinker." Jim, remourseful, slings the bottle of whiskey away, and then tells Harmony that the claim would never be worth anything anyway, and that he is going to fold up his tents and move to a better paying location. Before going, he sets off a blast in the mine to destroy it.

Just as the explosion occurs, Harmony runs into the mine to examine her property, and Jim, terror-stricken, follows. After their awakening, they are counting their bruises, when Harmony points to her head, saying that it hurts. Jim looks at it, and then stares with unbelieving eyes, for there, nestling on her golden hair, lies a small nugget of real gold. The mine pans out fine after that, and selfish Jim substitutes the name Hardy for Grant on the partnership papers.

FREDDY THE FIXER (April 7).—The cast: Freddy (William Dangman); Sallie (Lucie Crane); Jonathan Green (George O'Donnell); Widow Smiles (Virginia Norden); Hannah (Florence Natol). Written by E. J. Montague. Produced by Frank Currier.

Jonathan, a widower, and Hannah Tubbs, have been engaged for the past twenty years, and still show no symptoms of getting married. Freddy is deeply in love with Jonathan's daughter, Sallie, but father does not favor his suit. The Widow Smiles, learning that Jonathan is wealthy, determines to win him by fair means or foul. She decides to try foul means first, and Jonathan immediately "falls" for her and forgets Hannah, who threatens to sue him for breach of promise.

Jonathan, frightened, decides to leave town, but before he goes, Freddy exacts a promise from him that if he should fix things up, he shall have Sallie for his reward. He allows the rumor to circulate that Hannah has inherited a fortune, and every eligible bachelor in town calls on Hannah and proposes marriage. Hannah, amazed at her sudden popularity, decides to choose while the choosin's good, and settles on Ebenezer. They decide to have a hasty marriage, but while they are on the way to the parson, Jonathan, who has heard of the inheritance, rushes up to renew his suit. Although at first he is scorned, Hannah finally weakens and marries him. Freddy comes just in time to see Jonathan fall into his own trap. Seeing the lay of the land, he exits hastily for parts unknown.

MYRTLE THE MANICURIST (Three Parts—Broadway Star Feature—April 8).—The cast: Myrtle (Jewell Hunt); Mr. Gay (Templar Saxe); Mr. Luvvy (Harold Foshay); Mrs. Luvvy (Adele De Garde); her father (Harry Fisher); director (Ned Finley); Jimmy, the bellhop (Paul Kelly); Percival Plush (Arthur Cozine); Charley (Frank Brule); manager of manicure parlor (A. Robinson). Author, Paul West. Director, Harry Davenport.

Millionaires don't grow on trees, but Myrtle, the manicurist, drew one in her nail clipping emporium, and found a young fortune in her palm after he had gone. "Myrt" wasn't a bit slow in using up the dough, either; and her trim form, swathed in glad rags, sure does look classy, in fact so classy that wealthy Mr. Gay engages himself to her and seals the pact with a diamond ring, purchased in the 5 and 10 cent store. Myrtle's blissful dream of a happy married life in her mansion on Fifth avenue is rudely shattered when Jimmy, the bellhop, informs her that there already is one Mrs. Gay.

Myrtle fixes old Gay, though, and he won't forget the incident for some time to come. Natty as her own clothes are, the sight of Mrs. Luvvy, attired in the latest creation from gay Paree, excites envy in her heart. Mr. and Mrs. Luvvy are elopers and Luvvy is afraid of losing his scalp when wifey's father arrives. Always ready to aid friends in distress, our own Myrtle dons the bride's clothes, and when the old gent comes, he is astounded at seeing another woman with Luvvy, and not his daughter as he expected, and leaves with apologies. The grateful honeymooners present her with an exquisite opera dress and cloak, and she shows her appreciation by wearing them that very night, when the boss takes her to see "La Garlic," or something like that.

Tiring of being a belle of the beauty parlor, she induces her friend, Percy Plush, the dashing film hero, to get her into the movies. She makes a hit, but balks at the prospect of jumping from the top of the Woolworth Building. The director, in a quandary, tries to push her off, but the camera goes off instead, and lands squarely on the noble brow of Percy far below. Wisely deciding that the climate in that region is rather unhealthy for her, Myrtle returns to the more menial labor of trimming the digits of the idle rich.

THE HOYDEN (April 10).—The cast: Bess (Mary Anderson); her father (Otto Beninger); Amy (Edith Reeves); her husband (Webster Campbell). Written by Wm. E. Wing. Directed by Dave Smith.

Working for a living is no easy task to Amy, who has been used to a life of ease. Bess, her forewoman, helps her out and after a while she no longer minds working. One day while walking home with Amy, Bess gets into a fight with a bartender for selling her father liquor. The drink mixer, calling in a blue-coat, demands that he arrest her, but Amy comes to her rescue, and she is allowed to go free.

After some time Amy is informed that her father's estate has been adjusted and she is once more independent. She falls in love with a musician with high ideals and no cash, and marries him. Amy's fortune supplies him with all the luxuries his heart desires, and he goes to society functions galore, leaving Amy at home to do the washing. Bess comes to visit them, and Amy confides in her, telling her that her small fortune has dwindled to nothingness. While Bess is there, Dick, the husband, enters and orders her out of the house.

Amy steps between them, and Dick shoves her away. This arouses Bess's fighting blood, and she wades into Dick and laces out an excellent trimming to him. The beating arouses Dick to a realization of his duty, and he goes to work in earnest and makes a success. Next time Bess visits them, Dick joins Amy in thanking her for the lesson she taught him. In Dick's own words, "Even though it was a bit rough, it sure was worth it."

SUSIE THE SLEUTH (April 14).—The cast: Susie Sharpe (Edith Storey); Hank Handy (Antonio Moreno); Mr. Stockton (John Costello); Mrs. Stockton (Rose E. Tapley); Binks George Stevens); Duffy (Arthur Robinson). Scenario by Kenneth S. Webb. Produced by George D. Baker.

Susie would be a detective. When her lover, Hank, calls at the lace counter of Stockton & Co., where she is employed, and gives her a book called "The Lady Detective," she is overjoyed. Now, thinks she, "I will become a real sleuth." That day, while her nose is buried in her book, a shoplifter steals some goods from her counter. Though Susie's mind is in dreamland, the store detective is on the job and has her arrested. He then gives Susie a good calling down, hurting her professional pride.

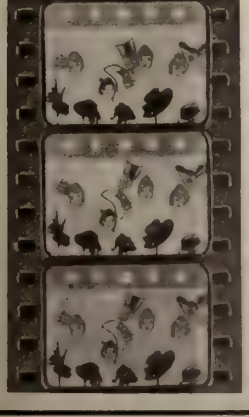
Mr. Stockton, the head of the firm, has a young wife who has a weakness for tango teas. He forbids her to indulge in this type of amusement, and threatens to put detectives on her trail. While passing out of the store, a piece of lace catches on Mrs. Stockton's sleeve. Susie, thinking her a shoplifter, follows her out of the store. Mrs. Stockton sees the lace and puts it into her muff, deciding to return it next day. Susie follows her to a tango parlor, where Mrs. Stockton sees her, and, thinking Susie one of her husbands spies, begs her not to tell. This makes Susie sure of her ground, and she has her arrested. Stockton, hearing of his wife's arrest, hurries to the station house, and explanations follow. Susie succeeds in losing her job and shattering her pet ambition.

SIN'S PENALTY (Three Parts—Broadway Star Feature—April 15).—The cast: Lola Wilson (Corinne Griffith); her doting husband (Otto Lederer); Wilson's sister (Anne Schaefer); Doctor Brent (Webster Campbell); Helen Grant (Mary Anderson); Detective Hanley (Fred W. Hiller). Author, Fred. W. Hiller. Director, William Wolbert.

In the mountains of the west, Brent, a young physician, hopes to find relief from the embraces of Lola Wilson, who is infatuated with him, but whom he no longer loves. At one time he had loved Lola, but when he discovered that she had murdered her husband in order to be free to marry him, he had nothing but contempt for her. As her former lover, and physician to Wilson, he covered up the crime by fixing the death certificate, so that she would not have to pay the penalty.

Wilson's sister, suspicious of the actions of Brent and Lola, puts Hanley, a detective, on their trail. He follows Brent to California, and Lola, learning Brent's address, goes on the same train. In California, Brent has fallen in love with Helen, a simple little daughter of the mountains, whom he had rescued from serious injury in a snow slide. Lola, on her arrival, finds Brent, and tells him that unless he agrees to marry her, she will accuse him of being an accomplice to the murder. This conversation is heard by Hanley, who is spying on them in the next room. Brent, heartbroken, for he would not marry Helen with this blight on his past, pens a letter of farewell to her, and then writes a confession of his connection with the crime. His hopes of a happy life blasted, he is about to cross Devil's Pass, a feat which no mortal could survive, when Helen rescues him.

Hanley, meanwhile, had obtained possession of the confession, and, seeing Lola out for a toboggan, had taken the document to her. After a glance at the terrible contents of the sheet, her face became livid with fear, and she attempted to wrest the incriminating evidence from his grasp. A terrible struggle followed and finally the toboggan was upset, and the two struggling forms hurled far, far, below, where the life was crushed from both their bodies by the cruel, jagged rocks. And next day, when Brent passed the scene and saw the mute evidence of the tragedy, he knew that he might at last forget the horrible past, and live only for the future and the happiness which it had in store for him.



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UNDER ROYAL PATRONAGE (Reissue—Three Parts—April 4).—The cast: Richard Savage, U. S. A. (Francis X. Bushman); the Princess of Strelitzburg (Beverly Bayne); H. R. H. Francis of Hofgarten (Thomas Commerford); Philip, his nephew (Bryant Washburn); Count Earl Von Blusen (E. H. Calvert).

Francis, reigning prince of Hofgarten, wishes to unite his kingdom with the adjoining principality of Stretlitzburg. To do this it is necessary for his nephew, Philip, to marry Stella, sister of the neighboring prince. She has been in a convent for years and her brother has no idea of her appearance. Philip, who has also been in Paris at school for fourteen years, receives a letter from Francis, telling him that if he should refuse to marry Stella before he is of age his allowance will be cut off.

Frederick is anxious to have his sister marry Philip, as Francis has promised to redeem the state jewels, which he has pawned, if the marriage is brought about. Philip on receiving the letter is quite disconsolate, as he has learned to love another girl and has never disclosed to her his royal birth. However, he strikes upon a plan. He will send Richard Savage, an adventurous American, to pose as himself. His uncle, not having seen him for fourteen years, will not doubt the substitute's identity. Savage falls in love with Stella and is spurned, she insisting their marriage would be one of convenience rather than love.

Meanwhile, Philip, in Paris, has declared his love for a girl of humble birth, and made known his origin. They decide to journey to Strelitzburg, as only eighteen hours remain before he becomes of age. Philip and Savage enter the throne room just as Savage and the princess are to take the vows. Then comes the unexpected—Philip's fiancee is the real princess and to save herself from a marriage of convenience, she substituted her friend, Helen Churchill of Philadelphia. Both prince and princess have sent Americans in their places and when this is explained, the bishop performs a double ceremony, and all ends happily.

CANIMATED NOOZ PICTORIAL NO. 8 (Cartoon by Wallace A. Carlson—April 5).—Canimated Nooz Pictorial cameramen film "Spud" Hoosus, who claims as how he has the slickest rooster in Samhill County, Indianie. This bird can tango and everything, and "Spud" makes him show off all the tricks for the fillum men. It also becomes the pleasure of the Canimated Nooz to announce to the public the invention of Gene Yus, who has invented a means of making fish eating less laborious. It consists in making funny remarks to the fish, causing him to giggle so much that he thoroughly shakes himself loose from his bones. With customary ubiquity in covering the world, the Nooz photgrapher goes to the southern training camp of the Cubs. Here Joe Boko works out before the camera. War pictures this week show the Nooz Pictorial's correspondent interviewing Gen. Frank Furter. "Doodabs," the writer, is carried off by the General's argument. The other five hundred feet of the reel is made up of western scenic.

THE LIGHTBEARER (Three Parts—April 8).—The cast: Rev. Richard Lennox (Richard C. Travers); Rev. John Stiles (Roderick LaRoque); "Bull" Grogan (Chester Beery); Rose Cahill (Betty Brown); "Kid" Donovan (Jack Dale); Peter Sewell (William Burke).

With death at hand the Rev. John Stiles, missionery in the slums, phones the fashionable church of the city to have a minister at his bedside. Young Richard Lennox, new to the clergy, responds and hears from the dying brother how the work in the mission must go on. As the mission is part of Christ church, Rev. Lennox resigns his rich pastorate and goes to the slums.

He finds the territory over which he is to work is dominated by "Bull" Grogan, a vicious saloon keeper and agent for the wealthy owners of the tenements. Grogan rules by his fists, and when he sets out to get Rose Cahill, a slum girl who by miracle has escaped pollution in her environment, he starts in a characteristic way—violence. Rose, with ambitions and ideals above her surroundings, soon finds herself in love with the young rector. They meet and Lennox is interested.

Peter Sewell, capitalist, and head vestryman of the big church, is irritated by the minister's activity in cleaning up the district. Sewell owns several of the tenements. He has the vestrymen discharge Lennox. Richard declares he will carry on the work unattached. He phones the papers and they expand with the story of the young minister who lost his place for being over-zealous.

In the meantime, Kid Donovan, a good natured little prize fighter, down and out, is found and cared for by Lennox. Donovan wins back his health and teaches boxing to the aristocratic young rector. "The only way to clean up this neighborhood is with your fists," advises the fighter, and Richard agrees. He whips Grogan, who once vanquished him ingloriously before Rose. Grogan is compelled to close his rough saloon and leave the district. When Richard, the drawing room pastor, forgets his poise and wades in to reform the neighborhood with his fists, he succeeds and with Rose a complete metamorphosis is effected.

MILLSTONES (Two Parts—April 11).—The cast: Robert Carstairs, district attorney (Darwin Karr); Mary Ryan (Nell Craig); Bill Dolan, a burglar (Edmund F. Cobb); Bentley, Carstairs' friend (John Cossar); Mrs. Carstairs (Peggy Sweeney).

Bill Dolan, burglar, rescues little Mary Ryan, aged 8 years, from her dissolute parents and raises the child. Ten years later finds her a member of the notorious Dolan gang, long sought by the police. She pleads with Dolan to give up his life and "go straight." Dolan consents to make his next robbery his last one. He is caught and jailed. The gang sends Mary to get word from him and he orders her to invade the home of Carstairs and steal the evidence which represented many months' work on the part of the district attorney and was accurate enough to send all the gangsters to prison for long terms. Mary tries it, and is "out" by Carstairs. She tells why she is helping Dolan, because he befriended her. The attorney agrees not to use the evidence if Mary can reform the criminal.

Returning home she hears the gang plotting to waylay Carstairs. Next day she hastens to his home to warn him and discovers Mrs. Carstairs and Bentley. When Carstairs comes in Mary saves his wife from suspicion by declaring she had returned to the house to rob and it was only the intervention of Bentley that prevented her from escaping. Mrs. Carstairs gets the girl aside and gives her a large roll of currency. Mary finds Dolan at home when she returns, he having escaped from jail. They decide to marry and flee together, and with Mary's money get a fresh start and "go straight."

VERNON HOWE BAILEY'S SKETCH BOOK OF BOSTON (April 12).—Historic and beautiful Boston, so closely associated with the earliest traditions of America, has been pictured in Vernon Howe Bailey's Sketch Book of motion drawings. This split reel feature unfolds the pen and ink sketches of "The Hub" in an instructive manner. Faneuil Hall, about which the dearest legends of American liberty cling, has been pictured. The beautiful harbor, Boston Commons, Bunker Hill, the Statehouse and the new South Station, combine the old and new to make 500 feet of educative film. The other half of the reel is taken up with a scenic, showing the natural grandeur of the American west.

THE LAST ADVENTURE (Three Parts—April 15).—The cast: Beatrice Clemmons (Lillian Drew); Timothy Hayden (John Lorenz); Arnold Burton (Edward Arnold).

The scheming Timothy Hayden some years before the story opened had won a small town girl and brought her to the city, ostensibly to promote her as a player of unusual ability on the harp. Instead, he has capitalized her beauty and introduced her among his men friends. Each of the wealthy clubmen has at some time or other given Beatrice expensive gifts. This jewelry Hayden sells and provides cheap imitations for her to wear, although the system is known to Beatrice. So the two live until Arnold Burton returns from Alaska with a fortune for which he had fought hardships for for years.

Burton, the honorable, has a virtue for Hayden's every vice. The latter forces Beatrice to sign an agreement with him that she will marry the millionaire, and when he shortly discovers her past, divorce him upon payment of $100,000 alimony. A meeting is cleverly arranged and Burton falls in love with Beatrice. She refuses to marry him as her own love becomes genuine. Hayden forces her to accept her proposal. As soon as they are married Hayden visits Beatrice in her own rooms and while she is telling him she is through with him forever, Burton enters unexpectedly. He handles the situation calmly and forces Hayden to leave. The latter pauses at the door with threats and then covertly levels a revolver at Burton. The butler grasps him and in the struggle hurls him down stairs. His neck is broken.

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SCORCHED WINGS (Three Parts—March 31).—The cast: Betty Pendleton (Betty Gray); Robert Blair (Curtis Benton); Jack Pendleton (Harry Springler); Count Casalone (Paul Panzer); Cyrus Pendleton (Frank Smith); Mrs. Pendleton (Mabel Montgomery); Stanley Gates (Ned Reardon). Written by Raymond L. Schrock. Produced by Brinsley Shaw.

Betty Pendleton, daughter of Cyrus Pendleton, a retired banker, makes her debut in society. Bob Blair, her girlhood lover, and her brother, Jack, note her transition from an

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immature girl to a woman of charm. The first man to fall under her bewitching glance is Hugh Forrest. Bob becomes jealous, but overcomes it a few days later, when Betty dismisses Forrest from her thoughts.

Stanley Gates, one of Bob's friends, has promised to marry Katherine Gray. Betty casts her covetous glance over Stanley and he neglects Katherine to make love to her. But he is discarded when Betty tires of him. brings about a reconciliation between Stanley and Katherine and begins to woo Betty again. Despite her brother Jack's warning that she is too young to think seriously of marriage, Bob proposes to Betty and she consents to marry him. Bob, who has taken his medical degree, now starts out to establish himself in his profession. But patients don't come to him very rapidly. So, on the advice of Mr. Pendleton, he locates in a new field, where he acquires a large practice. Betty has promised to go to him as soon as he sends for her.

But no sooner has Bob left town when Betty meets Count Casalone, an Italian nobleman. She soon forgets her promises to Bob and pledges herself to marry the Count. She receives a letter from Bob telling her that he has provided a home for her and is anxiously awaiting her arrival. Betty reads the letter to the Count and the two have a good laugh over it. Then Betty writes Bob informing him of her engagement to Count Casalone. Bob is heartbroken when he receives the letter.

Meanwhile Betty has amused herself sufficiently at the Count's expense and begins to tire of him. In driving through the park one day she sees Stanley Gates and his young wife and proceeds to engage him in a flirtation. That night Jack writes a letter to Bob, telling him that, despite the fact of Stanley's being happily married, Betty still has the power to enchant him. Later Bob meets Betty at the Van Aldyn reception and she greets him as of old. But Bob cuts her cold. Bob notes that Stanley is nervous, and that Betty cannot keep her eyes off him. Later Betty leads Stanley to the conservatory, where he proclaims his love. She yields to his embraces and he rains passionate kisses upon her face and hair. Bob is a witness of their love-making, and unable to contain himself any longer, he bursts in upon them and tells Stanley that his wife is ill. Stanley is completely dazed by this information and hurries away. Bob denounces her and then leads her back to the ballroom, where Stanley, meanwhile, has found his wife waiting for him. Suddenly realizing the meanness of his conduct he takes his wife home, followed by Bob, who, later in the evening, upbraids Stanley for his behavior. Stanley decides to break off his relations with Betty.

After returning home Betty broods over Bob's denunciation of her as a silly social butterfly. Bob, who is about to leave to resume his practice at his own home, receives a call from Mr. Pendleton, who informs him that Betty has been taken seriously ill and implores him to come and attend her at once. Accordingly, he hurries to the Pendleton home, where he attends Betty with considerable medical skill and succeeds in saving her life. During her convalescence Betty repents of her past flirtations. Bob now makes a discovery. His love for Betty has by no means vanished forever, as he had supposed it had, and for fear that he may again fall a victim to her fascinating wiles, he turns her case over to another physician and returns home, where he finds himself besieged on all sides by his waiting patients. On returning to his office one evening he finds Betty awaiting him there. But she is now very meek and a different sort of a girl than she had been formerly. Bob soon realizes that his love for her is fully reciprocated, for she tells him that she loves him with all her heart. A reconciliation is the result.

HELD FOR DAMAGES (April 11).—The cast: Elisha Norton (Bert Busby); Bob Norton, his son (Harry Benham); Peggy O'Brien (Edna Pendleton). Written by Harry Ditmar. Produced by John Harvey.

Bob Norton is in love with Peggy O'Brien, who conducts a profitable modiste's shop under the name of "Mme Frou Frou." Peggy will not marry Bob unless he has sufficient money, so he calls on his father at his office in Wall Street and finds him dilating over the excellent qualities of a bull dog, for which he has just paid $500. Bob's request is denied and when he tells his father that he is in love with a handsome milliner, it only adds to the old man's anger. However, old Morton tells his son that if he can prove himself worth as much as the dog, he shall have the amount he paid for him. Then he orders Bob to lead the dog home and to take good care of him.

Bob goes to the establishment of his lady-love. The bull spies a cat, the mascot of Peggy's shop, and in the chase which follows, the shop is almost wrecked. Peggy succeeds in imprisoning the bull in a closet. Bob soon afterward shares a similar incarceration to which he makes an emphatic protest.

An hour later Norton receives a telephone message from his son's lady love. He is ordered to call at Peggy's shop and pay a ransom for his dog. Norton yields and after paying the cost price for the dog's release, is staggered when he finds that he must also pay a ransom for his son, who all this time has been languishing in the closet. Norton tells Peggy that all he cares for is the dog. Peggy asserts that she does not want his son either. Bob is turned over to his father, who leads out his son and his dog.

At this point Peggy's heart manifests itself. Finding she is going to lose Bob, she barters with Norton for his son and offers the check she has just received for the wreck of her shop. The millionaire's heart is touched. His son has proved to be worth $500 after all and while worthless to every one else he is worth that much to Peggy.

Moreover, she possesses the common sense which a boy of Bob's type needs in a life partner, and besides she is a very lovely young woman. Norton tears up Peggy's check and writes another, one that is a very substantial foundation of their matrimonial structure.

THE DOCTOR OF THE AFTERNOON ARM (Two Parts—April 14).—The cast: Dr. Rolfe (Sidney Bracy); Sue Kinsman (Edith Roberts); Lou Loring (Sydell Dowling); Ray Kinsman (Paul Kelly); "Pious" Pete (Sam Drane); Dan Clancy (George MacQuarrie). Adapted and produced by Robert F. Hill from the story by Norman Duncan.

Dr. Rolfe is a man of good breeding who has gone to the Northwest to practice medicine. He becomes acquainted with the woman who runs The Afternoon Arm Saloon in Dawson City in the early days of the first gold rush. The doctor has become a confirmed drunkard and loses his self-respect. In Dawson City lives a pair of orphans, Sue Kinsman and her brother, Ray. The boy is far gone with consumption. He does not want Sue to go to Dr. Rolfe because he is prejudiced against him. She finds the doctor drunk in the saloon. Pious Pete, who sits in the Afternoon Arm, reading the Bible, offers to go with Sue to see her brother. She accepts, and when Pete gets a look at Ray he tells her that the boy is in a very bad condition, and together they pray at his bedside. Subsequently the boy regains sufficient strength to be out of immediate danger and Sue attributes this to the result of her praying. She is now supporting Ray by working as a bar-maid in the Afternoon Arm. She leaves Ray in Peter's care.

Lou Loring, who runs the Afternoon Arm, is jealous of Sue when she sees the girl in conversation with the doctor and she tells her to go about her work. That night a gang of miners come to the saloon with bags filled with nuggets. One of the miners, "Big" Dan Clancy, is drunk when he gets there. As Sue waits on him, he looks her over and tries to embrace her, but the doctor, who has been playing the piano, intervenes, and a fight ensues in which the doctor is badly beaten up. To save himself, he grabs a chair and in his endeavor to strike Clancy with it he knocks down the overhead light. Shots are fired and when the lamps are again lighted the doctor is lying across a table with a bullet shot in his shoulder. He is thrown out. The doctor takes the bullet out of his shoulder, and Sue nurses him back to health, and upon his recovery he promises her to stop drinking.

Ray has occasion to go to the saloon where the Loring woman intimates that improper relations exist between his sister and the doctor. Thereupon the boy goes to the doctor and requests him to put a stop to the gossip caused by his association with Sue, and the doctor promises that he will be more careful of his sister's reputation.

Lou, still determined to get Sue into her power, now approaches "Big" Dan Clancy and tells him that the girl is too virtuous and that she will assist him to bring about her ruin. Acting on Lou's suggestion, Clancy goes to Sue's cabin, steals the girl with a couple of thugs and ties the boy to a chair. Ray breaks loose, smashes the door open with a chair, and rushes to the doctor's office.

Meanwhile Clancy succeeds in carrying the girl up to a loft over the saloon. When Sue appeals to the Loring woman to save her the only response is a slap in the face and Lou then goes downstairs to gloat over Sue's contemplated ruin. The doctor now arrives with Ray and threatens violence to the Loring woman. She starts upstairs to warn Clancy, who, hearing the noise in the saloon, pulls his gun and shoots down the stairway. His bullet hits Lou as she is going up to warn him and she drops dead on the stairs.

The doctor, seeing that the man from above is desperate, pulls out his gun and shoots to kill, hitting Clancy, who falls headlong down the stairs into the saloon. Ray then brings his sister, down from the loft while the doctor holds the rough crowd at bay with his gun to prevent their interference. Then the doctor sees that Sue and Ray get out of the saloon in safety.

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and Pious Pete has apparently won out, for in the last scene we see him as the shepherd of the flock presiding at a religious meeting in the saloon. Dr. Rolfe, no longer a dissipated wreck, is officiating as organist, while Sue and Ray constitute the choir.

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ANIMATED WEEKLY NO. 14 (April 5).

Cyclone Wrecks Town.—Giant wind leaves trail of destruction in its wake—Beaversville, Ill.

Reopen Giant Exposition.—"Miss San Diego" hoists stars and stripes as fair "comes back" for second year—San Diego, Cal. Subtitles: Gov. Johnson of California, Secretary of Interior Lane, representing President Wilson.

America for Pure Food.—Government saturates with oil and burns 600 cases of confiscated tomatoes—Houston, Texas.

Auto Chase Zeppelins—"Air raid alarm" sends Middlesex Motor Batallion out on practice scout—Hendon, England.

They Seldom See Snow.—Lively scenes when blizzard visits camp of troops from Tropics, near London, England.

Australians See Sights.—Overseas troopers on way to battle line visit Westminster Abbey—London, England.

Triple Train Crash Kills 27.—Many injured taken from piles of debris after flyer hits wreck of two other fast trains—Amherst, Ohio.

Uncle Sam Goes to Mexico.—Stirring scenes from many places in chase after bandit Villa. Subtitles: Fifth Cavalry starts in blizzard—Fort Sheridan, Ill. 21st Infantry off to border on cruiser "Pittsburgh"—Tacoma, Wash. Battleship "Kentucky" guards Americans—Tampico, Mexico. Trooptrain nears line outside Columbus, New Mexico. Fifth Cavalry detraining, introducing the water wagons. W. C. Miller with trophies taken from bandit he shot. Girl scout with captured horses showing bandits' trail to ranger. Captured Villa raider waiting murder trial—Deming, New Mexico. Judge Rogers, who will preside at trial. Railroad officials and magazine writers inspecting Villa's work—Columbus, New Mexico. Rushing gold and supplies to General Pershing by auto—"Somewhere in Mexico." Aero that brought first dispatches from the front—Columbus, N. M.

Race 500 Miles in Snow.—Picturesque scenes as dogs battle for victory over icy mountain trails—Nome, Alaska. Subtitles: Coming down Main street. A hot finish in cold weather.

Cartoons by Hy. Mayer.

JOKER.

HUBBY PUTS ONE OVER (April 15).—The cast: Binks (William Franey); Mrs. Binks (Gale Henry); Mr. Drew (Charles Conklin); La Belle (Lilian Peacock); the butler (Milburn Moranti). Written and produced by Allen Curtis.

Mr. and Mrs. Binks having risen to sudden affluence, are enjoying the "high tides" of society. The new role fits Mrs. J. Pottsworth Binks like a glove, but Binks is true to his raising and frequently thinks with envy of the happy care-free days when he was a common laborer. Mrs. Binks receives an invitation to a swell reception.

At the time she is thinking over what she will wear, Binks has found an old acquaintance, Smith, who is a billposter, and the two are ardently admiring a poster of "La Belle," who is billed to appear at a local theater. Binks is very much attracted and Smith promises to introduce him to the lady. Binks is so struck with the girl that he invites her to a supper that night, not knowing of the prior invitation his wife has in mind for him. At the theater he also makes the acquaintance of a Mr. Drew, who is a wizard at impersonations.

Binks returns home and receives a severe tongue lashing from his wife for returning so late. He makes a good excuse and she hurries him into his dress suit for the reception. Binks tries in vain to think of a good excuse to get away, but it is not until they are on the way to the entertainment that the bright idea of getting Drew to impersonate him comes into his mind. He acts on the suggestion and escapes from his wife. La Belle is hurrying with her dressing to keep the date with Binks and the latter soon comes to terms with Mr. Drew. Drew leaves for the reception after Binks tells him that he will have no trouble recognizing Mrs. Binks, as she is in a class of her own. Binks and La Belle hurry to keep the dinner engagement.

Drew finds his better half, for the time being, without any trouble at all. In fact she is laving for him. He almost forgets he is to be Binks. As the evening wears on, Drew (Binks) gets interested in some of the younger girls and his wife almost has a fit. To spite him she flirts with a count, but Binks never sees her at all. Thereupon, she angrily takes him home. Binks and La Belle are enjoying a fine time, when La Belle's husband suddenly turns up. Unknown to her he was a waiter in the restaurant and things become pretty warm. Binks' escapes, hurries on home and hides just as his wife and Drew come in. There are many funny situations when Binks tries to resume his regular role, while Drew tries to escape. They finally get straight and Drew gets away without Mrs. Binks being any the wiser. Binks decides that there shall be no more little trips on "The Great White Way" for him, as he has had a narrow escape.

GOLD SEAL.

THE VOICE OF THE TEMPTER (Gold Seal Three Reels April 11). The cast: Ralph Hartley (Juan de la Cruz); Fern Roberts (Stella Razet); Joe Ramsey (Eddie Poll). Written by Olga Printzlau. Produced by E. J. Le Saint.

When Ralph Hartley's uncle died, Ralph had to find a cousin whom he had never met and marry her, in order to claim his share of the fortune. He discovers her to be Fern Roberts, a little waitress in a cheap cafe. He enters the cafe and orders a meal in order to better study her. She politely reminds him that "she is not the menu card." Ralph leaves the cafe after her promise to visit him at his home that night and learn the details of the will. Fern tells her sweetheart, a tough bully, of the news.

Ralph says she can be free after the ceremony and they are married. Fern lives in luxury. Her sweetheart visits her and the servants spread scandal.

Ralph in wrath calls Fern before him one night when she comes home late from a theater with Joe. She reminds him that he gave her absolute freedom when they married. As the days pass, Joe urges Fern to elope with him and she consents. She goes to Ralph and tells him that she is going away that night with Joe. He controls himself and with a calm bow wishes her all the joy possible. They are speeding away and out on a lonely road, another car follows them. A few shots are fired by a masked man and the rear tire of Joe's car is punctured. Joe gets out to discover what the trouble is, and two masked men fell him and Fern is kidnapped in the other car. At last they draw up to a lodge in the mountains. She is carried inside. She recognizes her husband. He compels her to be calm and tells her he has stood caprices long enough. He teaches her the art of housekeeping, at all times being met with sullen looks or pouts. His patience at the end of the month dies away as hopeless. She walks out into the woods disconsolate. It is spring and the wild natural woods are filled with love. She goes back to the cabin and leans against the doorway, sadly thinking. At the close of the day, Ralph returns, resolving to take Fern back to the city at once. He opens the door, and to his surprise, the room is immaculate and neat and the table set for the evening meal. He calls her, but no answer comes. He opens the door to his room and sees her fixing a dainty spray of wild flowers upon his dresser. She turns as he calls her and shyly comes to him. Lowering her head on his breast she confesses that she wants to stay there with him.

BISON.

THE RIVAL PILOTS (Two Parts—April 15). The cast: Jack Worth (Lee Hill); Steve Burns (L. C. Schuman); Margaret Mayburn (Margaret Mayburn); Dave Mayburn ("Buster" Emmons); Superintendent (E. N. Wallick). Scenario by Wright Roberts. Produced by Henry McRae.

Jack Worth is the youngest engineer on the system and has the cleanest record. Margaret Mayburn, who has charge of one of the Harvey Houses, is admired by Jack, but she, having the care and support of an invalid mother and younger brothers, has put aside his proposal. Steve Burns, another engineer, is an admirer of the girl and he hates Worth. He learns of Jack's appointment with Margaret to take her for a ride in his Ford, and hurries to the house shortly after they leave. Dave, Margaret's young brother, tells Steve of his hatred for Jack and also of how he tampered with the machine so that it will not run far.

Steve secures a rented machine and offers to take the boy with him for a ride, intending to overtake the disabled car and take Margaret away from Jack. When Jack's auto reaches the country both tires then blow out. Jack proposes to the girl and finally overrules her objections. She agrees to the marriage and they set an early date. Steve has been unable to find the two and returns to work in an ugly humor.

Next day Jack pulls his train into a siding at a junction station where all the railroad men are accutsomed to eat dinner. Although it is strictly against the rules to leave a train without anyone in charge, the practice has become general and the train was stationary on the side track. The discharged fireman whom Steve has inveigled into helping him discredit Jack, starts the train running wild. The

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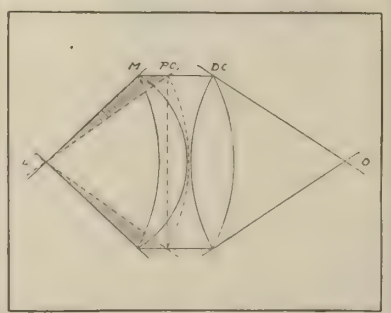

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fireman sees the train starting out with no one in the cab and hurries to the lunch house. Jack, however, manages to stop the engine by racing after it on horseback. He is taken off the passenger run and assigned a freight run on a distant division. Having discredited Jack as an engineer, Steve now seeks to ruin him with the girl. This he does by means of a letter supposedly to Jack from a girl who claims that they are to be married. He gets this letter to Margaret through Dave. She breaks her engagement with Jack and marries Steve.

Four years pass. Jack has again been given a passenger run and returns to his old run. Steve has become careless and takes to drink. The married life of Margaret and Steve is not very happy and the only bright spot is the presence of a little child which has been named Margaret. Jack has made the acquaintance of the child and taken a strange liking to her. One day Margaret finds him and the child together and confesses that she is the mother, and Steve her husband.

Steve becomes violently angry at Jack because of the friendship between him and the child and orders Jack never to speak to her again. Returning home, he abuses his wife, accusing her of again seeking Jack out. One day as Jack is going to work he meets the little child, who is crying because her doll is broken. He promises to get her a new one and absently places the doll in his breast pocket. Steve broods over his supposed injuries and determines to kill Jack. He slips beside the track and as Jack's train is speeding on, deliberately aims at his heart and fires. Jack sinks down. The fireman rushes to his side. Jack is only stunned, the doll having saved his life.

Steve, unable to find out why his shot was not fatal, determines to try the same trick the next day. The child has wandered away from the house and is playing on the track. Unable to get her to leave the track, the little girl in whose charge she is entrusted, hurries home to tell her mother. Jack and his fireman are talking when the fireman suddenly looks out and sees the child. With a quick word to his fireman, Jack hurries on to the pilot and rescues the child. Steve, in the act of shooting sees the rescue and hurries away.

Margaret's brother, Dave, has returned home from school and is more of a man. Disgusted with Steve's brutality, he remembers the episode of the letter and determines to learn the truth of it. He corners Steve and makes him confess that he had persuaded another girl to write the letter. When Jack arrives at the station with the child he is warmly congratulated by all his friends. Margaret comes in for the child and realizes that Jack has always possessed her love. Steve, peering through the window, sees this in her face and realizing now how cowardly he has been, takes the best way out and shoots himself. Jack takes the widow and child under his care and there is a prospect that in the near future the child will have a good father.

VICTOR.

LATHERED TRUTH (Two Parts—April 12).—The cast: Karl Clifford (Harry C. Myers); Selman von Sable (Rosemary Theby). Written by Norbert Lusk. Produced by Harry C. Myers.

Selma von Sable skimps along on her earnings and on her off hours cuts a dash on Fifth avenue, where she passes for a member of the smart set. Through a friend she meets Karl Clifford, leading man and producer for a moving picture concern, and bluffs him into thinking she is a member of one of the oldest families in New York.

The bluff is so effective that Karl is ashamed of his business and does not confide what is uppermost in his mind—his search for a type to fill the place of the star who is laid up with an accident. He never thinks of the real Selma in that connection nor does she confess that she is a daughter of the rural districts and longs to be an actress and queen it over an army of admirers.

Things come to such a pass that Karl is forced to abandon all hope of continuing his interrupted production. He stays up all night reading scenarios for a new story. But the writers are apparently all graduates of correspondence schools. He starts to the studio to dismiss his people, stopping on the way to be shaved. The barber shop—the same he has before patronized—is now run by a woman and the barbers are women, too. Karl, under the soothing influence of the chair and soft hands, falls asleep. An impatient customer enters and rather than lose his patronage the proprietress, who is about to shave Karl, asks him to get into the next chair.

Then she rushes to the alcove in which the newly arrived barberess is donning her apron, and turns over to her the dozing Karl, while the proprietress operates on the other man. As the girl scrapes the lather from his face she recognizes, from a picture that she has just seen, the well-known moving picture man.

It excites her to the point of cutting him. Karl awakes with an ouch! and sees before him, in her simple apron, the very type of girl he wants. It is Selma von Sable. He snatches her up, leaps into his car at the curb and with lather spread everywhere, bursts into the studio with his find. Need this synopsis go any further?

L-KO.

THE DOUBLE'S TROUBLES (Two Parts—April 16).—The cast: Countess Troubleskoy and the chambermaid (Alice Howell); Mr. Oscar Yeppenger (Harry Coleman); Count von Garlic (Bill Bevin); an accomplice (Dick Smith).

The hotel chambermaid, who bears a striking resemblance to the beautiful Countess Troubleskoy, envies her very much and wishes she could wear that lady's dresses if only for one night. She is prompted to this desire by her love for Mr. Oscar Yeppenger, who has refused to even look at the chambermaid.

The Countess is really a female Raffles and the head of a band of pickpockets who immediately deposit their ill-gotten gains with her. The Countess conceives a great idea for getting more loot by giving a ball at the fashionable hotel at which she is stopping, but unfortunately for the Countess an old flame who is very jealous follows her to her room and after a short quarrel strangles her and leaves her alone. This is witnessed by the chambermaid who on finding that the Countess is in a faint, appropriates her clothes and attends the ball. She is mistaken for the Countess and Mr. Oscar is having the time of his life until the crooks begin to deposit their stolen loot with the chambermaid, who, thinking to gain the favor of Oscar, in turn gives them to him.

The crooks, seeing this, start trouble for Oscar and they in turn are joined by the desperate Baron, who makes matters still more unpleasant by throwing a few bombs among the guests. At the end the hotel is wrecked and the chambermaid repents that she ever tried to wear borrowed finery.

REX.

THE SHAM REALITY (April 16).—The cast: James Brooks (Francis Ford); his wife (Grace Cunard); Brooks' friend (Irving Lipner). Scenario by Grace Cunard. Produced by Francis Ford.

James Brooks is an actor, and while his wife is away he decides to move to new apartments. He secures the new quarters and when the key is delivered he places same in his vest pocket. His wife telegraphs she is coming home and he in turn wires her that he is unable to meet her, but will have a boy at the train with the key to their new flat.

Brooks goes to the rooms of his friend, who is working in a play with him, and the two actors begin to go over the script of the play. The friend receives a call and leaves Brooks alone in the room, telling him to be sure to lock the door. When Brooks leaves he absently puts his friend's key in his trousers pocket, and arriving at the desk of the apartment house, places the key to his friend's flat in an envelope, instructing the boy to meet his wife at the train and deliver the key to her.

That night the friend and his wife arrive home and have to get the landlady to open their flat. Later Brooks joins them and they talk of the play. Left alone with the friend's wife, Brooks becomes very attentive to her and this is noticed by the husband, who becomes enraged. Not knowing they are watched she and Brooks carry on a love affair.

Mrs. Brooks arrives at the apartment and finding the boy at the desk asleep she decides to go on up to the apartment, as it is shown on the key. Hearing noises in the room she peers through the keyhole and sees her husband making love to another woman. She unlocks the door and enters. Brooks jumps up nervously and tells his wife he was only rehearsing their new play. His friend, in a moment of rage, fires at his wife and she falls over backward.

As Brooks and his wife laugh and joke with another friend who has dropped in, the body of the actor's wife is shown apparently lying stiff in death. At the end of the play one is left to puzzle out whether the shooting actually occurred or was a part of the rehearsal.

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ZOO ARRIVALS FROM SOUTH AMERICA (On Same Reel as Foregoing).—One of the most interesting and strangest beasts in the world is the sloth, a descendant of the prehistoric creatures who attained enormous size and fed upon vegetation, having no means apparently of defending themselves. This film shows this strange creature, his appearance, his extremely deliberate method of locomotion, and his constant regard for his stomach. He is continually looking at the ground and apparently figuring where his next bite is coming from.

A near relative of the sloth is the giant ant eater, a toothless animal armed with enormous claws with which it is possible for him to withstand the attack of the most ferocious of the jungle hunters, the jaguar. This strange animal feeds almost entirely upon ants and inasmuch as ants live in queer places in the tropics he is provided with a long slender tongue which he can insert into crevices of trees and other entrances to ant hills.

Another strange creature coming from South America is the Matamata, a hideous but amusing turtle, which attains enormous size and is provided with a head which is so grisly that it must have been designed to frighten its enemies to death.

POWERS.

THE BRUSH INDUSTRY (April 6).—This interesting split-reel shows the manner in which brushes are made from the raw product, which comes from the bogs of Poland, China, Siberia and the Indies, right up to the finished product. In the countries where the bristle industry is important the farmer ties little bunches of the hair on the hog's back together, and when the warm weather comes the bristles in their little packages fall out. They are then sorted, straightened, combed and divided into colors and qualities as desired. They are thoroughly soaked, washed, bleached and dried. The film then shows the manner in which they are inserted and cemented into the ferrule and thence into the leather-bound brush.

THE DANCE OF LOVE (On Same Reel as Foregoing).—The first dance performed is the Dance of the Serpents, to the music of Boccalari's "Dance of the Serpents," through which little Miss Baskette performs evolutions which would do credit to a dancer of three times her years and ten times her experience. Next comes an Egyptian dance to the music of Auber's "Crown Diamond Overture," followed by a Polka Coquette to the Dance of the Honey Bees, by Richmond. A ballet follows, to Theadore Bendix's "Crickets Serenade."

NESTOR.

PUTTING HER FOOT IN IT (April 10).—The cast: Randolph Cutter (Neal Burns); the bride (Billie Rhodes); the groom (Ray Gallagher). Written by Al. E. Christie. Produced by Horace Davey.

Mr. Cutter, proprietor of a shoe store, finds business very slack. Billie and Ray are in the throes of their honeymoon and while seeing the town, the girl decides she needs a new pair of shoes. They wander into Cutter's establishment to select a suitable pair.

Customers being few and far between, Cutter waits on the newcomers himself and his effusive politeness rankles in the bridegroom's chest. The bride appreciates the personal attention given her by the proprietor, but Ray takes her away and refuses to allow her to trade there. They go down the street quarreling.

Mrs. Newlywed finally breaks away from her husband and returns to the store and buys a pair of shoes, leaving them at the store. The next day Ray meets his lawyer for a business conference. As they leave the office Ray sees Cutter loaded down with a mass of boxes and begins to suspect that Cutter is paying attention to his wife.

His wife, meanwhile, has phoned the shoe store and requested Cutter to bring the shoes she had left. He not only takes the pair she selected, but also various others, an assortment, thinking he may sell her more shoes. In order to be sure of his suspicions, Ray phones the shoe store and one of the clerks tells him that Mr. Cutter is fitting a particular lady customer at her home. The husband imagines the worst, and securing a gun, he hurries on home.

He bursts into the house and finds Cutter fitting a pair of shoes to his wife's feet. He does not wait for explanations but begins shooting and he and Cutter have it up and down all through the house. Cutter escapes for a wonder, but still the irate husband pursues him and it is only when he reaches the protecting bulk of a traffic policeman that he stops to draw a breath.

They explain to the officer their versions of the affair and the officer is successful in making peace between them. Cutter returns to the house for his shoes and as a peace offering presents the bride with a beautiful pair of shoes. Ray apologizes for his roughness and promises Cutter that all their trading will be done with him in the future.

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SOME HONEYMOON (April 14).—The cast: The bride (Billie Rhodes); the bridegroom (Lee Moran); the best man (Neal Burns). Scenario by Palmer Bowman. Produced by Al. E. Christie.

After a delightful wedding breakfast the friends of Lee and his bride ask about their intended honeymoon. Lee tells them that on account of the high cost of living their honeymoon will be taken right there in the city, but the friends will not know where they are. His best man makes a bet that he and his friends can locate the honeymooners before 10 o'clock that night, and Lee takes him up, with the provision that they be given five minutes' start. They all agree.

Lee and his bride make good their escape and are wondering where to take refuge when a newsboy insists on Lee buying a paper. Lee idly glances over the paper and finds an ad for a maid and a bell hop at a popular hotel. He and Billie decide to try the jobs. After a short talk they go to a nearby pawnshop and get different suits of clothes. Lee disguises as a woman, while Billie is made the bell hop. They call upon the hotel manager and are given the jobs. Their friends begin to scour the town and Neal, calling his friends, who are members of the police department, to his assistance, they soon have detectives on the lookout for the newlyweds.

The newlyweds are having some honeymoon. Things run pretty smooth until one of the guests of the hotel insists that Lee help her take her bath, while on the other hand a man under the influence of liquor, insists that Billie put him to bed. The two are about to throw up their jobs but manage to successfully eliminate these difficulties. Lee and Billie are consoling each other in the hall when Neal and some friends stop in searching for the newlyweds. Billie hears Neal tell the manager he is looking for newlyweds and the manager informs him he has none in the hotel. Neal calls Billie to get him some cigars, and when she returns, he notices her wedding ring. He comments on this fact to his friends. Billie, fearing they are about to be discovered, tells Lee, and he haughtily informs the visitors that he is the bell hop's wife, and "he" allowed "him" to wear "her" wedding ring.

Neal and his friends fail to locate the couple. That night Lee and Billie resign their jobs and boarding a taxicab order the driver to drive about until 10 o'clock. They then return to the house. Neal and his friends are all gathered together and are forced to acknowledge that Lee has put one over on them. Billie then shows her rings and tells him what a narrow escape they had. Lee collects the five hundred dollars and is thus able to take a honeymoon more appropriate with the times.

LAEMMLE.

THE BRINK (April 12).—The cast: Marjorie Wilson (Myrtle Gonzales); Albert Wilson (Val Paul); Frank Fitzgerald (Fred Church); maid in Wilson home (Miss Perry); chauffeur for Val (Wm. Crinley). Written and produced by Lynn Reynolds.

Albert Wilson is having a hard struggle to keep his head above financial waters. Several years before, Wilson and his wife had left their country home to go to the city where Wilson expected to become prominent. After the struggle for wealth, Wilson's wife realizes poverty has its good points. She seldom sees her husband except at meal times. At night he is generally worn out and uncommunicative. His wife mildly reminds him of their happy past. Abstracted and planning for the morrow's battle, her husband does not hear her. She is very much hurt and leaves him.

The next day Wilson has all he can do to carry on the fight. His wife visits a friend and while there renews acquaintance with Frank E. Fitzgerald, a man about town. Fitzgerald notes her brooding and offers her sympathy. He entertains her and gets her mind away from her trouble. Fitzgerald suggests that she accompany him to a certain club. She reneges at first, but makes a half-way promise, and he agrees to call that night for her. Myrtle reaches home and on second thought realizes how her action would appear should she go, and writes a note of refusal to Fitzgerald. Fitzgerald answers the note and tells her that he will keep the appointment.

In fear lest she finally agree to go with him Myrtle calls her husband up and pleads with him to return home early. He is in the midst of a crisis in his affairs, answering her hurriedly. His actions hurt Myrtle the more, and in the reaction that follows she prepares to leave with Fitzgerald when he calls that night.

Wilson, meanwhile, has passed the turning point and his fortune is safe. He realizes how neglectful he has been to his wife and hurries home. As he turns into the long drive home a racing car suddenly cuts across in front of him, and, making the turn too short, is overturned. Wilson hurries to the wrecked car and finds a man underneath. With the assistance of his driver, the man is extricated and they

hurry home with him. Myrtle, waiting impatiently, is much alarmed when her husband enters with Fitzgerald and explains about the accident. Wilson notices her agitation but thinks it is only due to excitement.

While she phones for a doctor, Wilson looks through the man's pockets in an effort to identify him. He finds a letter from his wife and realizes the brink to which he has almost driven her. He tears up the note and when his wife returns he tells her that he has turned over a new leaf and that while they will not live in the country they will have a country home in the city. Fitzgerald is pronounced to be only slightly injured and Myrtle, realizing his influence over her, begs to have him removed from the house. Fitzgerald sees the defeat of his plans and leaves the now happy husband and wife together.

PUBLIC APPROVAL (Three arts—April 13).—The cast: Richard Newton (Ray Hanford); Elliott Cook (E. Evers); Steve Aldrich (M. Blevins); Bertha Deverill (Agnes Vernon); Esther Newton (Marguerite Gibson); Alvin Parker (Duke Worne). Written by Harvey Gates. Produced by Leon D. Kent.

Elliott Cook, a rising young attorney, and Alvin Parker, superintendent of the Dartmouth mills, controlled by Steve Aldrich, political boss of the town, are fast friends and chums. Richard Newton is the banker of the city and is held in high esteem. His motherless daughter, Esther, and Parker have long been sweethearts and the boy's bashfulness has been the only thing which kept them from being engaged. Cook is engaged to Bertha Deveril, a beautiful girl, and they are only waiting to set the day, upon the outcome of Cook's hope of securing a diplomatic post in Europe.

Aldrich is going over the available material to use for a candidate for mayor and decides upon Newton for several reasons, among them being that he is highly esteemed; can contribute liberally to the fund and mainly because Aldrich has met Esther, taken a liking to her and desires to win her for his own.

Alvin proposes to the girl and finally gains her father's consent. Soon afterwards Newton is offered the nomination, which he accepts. From the moment of his entrance into the public eye, Newton's manner changes and he becomes more autocratic, self-satisfied and haughty. Cook receives his appointment and Bertha promises to wait for his return.

Aldrich begins to hound Parker, knowing that he stands in the way of his winning Esther and the boy's bitterness is complete when Newton, urged by Aldrich, forbids him the house. Esther is heartbroken but is forced to consent to her father's wishes. Newton, confident of winning the nomination, looks around for a wife. He has long coveted Bertha, but heretofore his knowledge that Cook held her love has held him in check, becoming arrogant over his popularity, he finally sues for her hand. Her parents, thinking of the bright future the girl will have, exert their persuasion and she is forced to accept.

A year passes and Cook returns from Europe, covered with honors. On his arrival in New York he receives a message from Bertha asking that their engagement be broken. He agrees, not without wondering what is the cause of her change of heart. With a heavy heart he starts homeward.

Aldrich and Newton have become constant companions and the former presses his attentions upon Esther upon every occasion while Newton, being under obligations to Aldrich, constantly impresses upon the girl her duty to him. Newton and his friends are having a big celebration the night of the election and Alvin calls at the house but is thrown out. Later he returns and gets Esther to secretly leave with him and they get married, returning home without any one learning the secret. Newton is elected. The next night a big reception is to be given in celebration of the victory and incidentally to announce the engagement of Aldrich and Esther.

Alvin is discharged from his position the same day that Cook returns and is met by his friends who stage a big demonstration. Cook learns the details of the election and how Bertha is affianced to Newton. Alvin seeks out Cook for comfort, tells him of his troubles and is heartened by his old friend. Cook attends the reception, but persuades Alvin to remain at his (Cook's) apartment, fearing that the boy will get into trouble if he goes.

Cook and Bertha meet at the reception and she begins to feel a desire for Cook and condemns herself for allowing their engagement to be broken, but through her parents' persuasions still lets it be known that she and Newton will be married. Alvin, unable to bear the thought of his wife being alone and fearing Aldrich's influence upon her, secretly comes to the house and, entering from the rear, comes upon Esther and Aldrich alone in a room. The politician is forcing his attentions upon her. Alvin enters, tells of their marriage and is attacked by Aldrich. In the struggle he strangles Aldrich to death. Cook, worrying about Esther being with Aldrich, comes into the room and learns of the murder. He forces Alvin to leave and slips Esther out so that when the body is discovered he is accused of the crime, arrested and taken to jail.

When Bertha sees him in handcuffs she senses a revulsion of feeling. Bertha then tries to comfort Esther and they all believe her wild grief is over the death of Aldrich.

Alvin, left to himself, suffers the torments of the damned. His guilty conscience will not be stilled and like a mad man he hurries to his wife's house where he makes a clean breast of the affair. Newton, fearful of the effects of the affair upon his public reputation, vainly tries to get Alvin to allow Cook to bear the blame, but this is even too much for Bertha and she denounces Alvin for deserting his friend. He in turn accuses her of doing the same, but determines to bear the blame of the murder.

Cook is released. Alvin's trial is sensational but he is released on the plea of self-defense. Newton humbly retires from public life. Cook swings into public favor and is boosted for next mayor and Bertha, repentant, seeks and gains his forgiveness. Alvin and Esther at last happy, settle down very quietly.

RED FEATHER.

BRIGADIER GERARD (Five Parts—April 10).—The cast: Brigadier Gerard (Lewis Waller); Countess de Rocquelauer (Madge Titheradge); Napoleon (A. E. George); Talleyrand (Fernand Mailly); Pierre (Frank Cochrane); Agnes (Blanche Forsythe); Major Olivier (R. F. Symons); General Coulaincourt (A. A. Leigh); Jacques, Gerard's cousin (Philip Ronouff).

Napoleon, realizing that he is tottering to a fall, and knowing Talleyrand and all Paris is against him, is anxious to secure certain papers he concealed some years previously in the Tuileries. A winged messenger is despatched to the Countess de Rocquelaure requesting her, as one who knows where the papers are hidden, to obtain them.

Meanwhile Captain Etienne Gerard succeeds in avoiding an Austrian ambuscade and arrives in camp with the remnant of his troops. Napoleon orders him and his men to attach themselves to the Hussars of Conflans. In the mess-room Gerard tells of his exploits. During his temporary absence, and believing him to be nothing more nor less than an idle braggart, the officer decides to score off him. Returning, Gerard recommences his story, but quickly sees that his listeners are scoffing at him. He resents this and draws his sword ready to take on all comers.

Napoleon, requiring a trustworthy messenger to proceed to the countess for the papers, is recommended to Captain Gerard. General Coulaincourt decides before entrusting him with the mission to test his loyalty. He enters the mess-room just as Gerard and Major Olivier are about to engage in combat. The general requests a word with Gerard in private. As a test of loyalty the general suggests that as Napoleon is near the end, Gerard should throw in his lot with Talleyrand. Gerard, who is one of Napoleon's most loyal followers, immediately draws his sword and would slay the general, but the plot is disclosed to him. Taken before Napoleon, he is given his instructions and proceeds forthwith on his journey to Paris.

The countess has in the meantime been successful in securing the papers from the Tuileries, but her every movement has been watched by Talleyrand's spies, who report to their master what they have witnessed Talleyrand goes to the countess' house and, not being successful in securing the papers by diplomacy, orders his men to obtain them by force. They are successful in doing this, but before Talleyrand can leave the house Gerard arrives. Talleyrand and his followers conceal themselves in the hall. Gerard goes to the countess. Talleyrand arrives back home with the papers in the pocket of his cloak. He orders the return of the presents which have in the past been showered upon him by Napoleon.

At this moment Gerard is announced. By means of a trap he is made a prisoner and placed in one of the presents going back to Napoleon—namely, a wardrobe. The countess decides to appeal to Talleyrand for the return of the papers and is ushered into the room where the captain is prisoner. She opens the wardrobe, discovers Gerard and releases him. Talleyrand is in turn made prisoner by Gerard and forced into Gerard's late place of captivity. Disguising himself in Talleyrand's cloak, in which the papers are, unknown to Gerard, still concealed, he and the countess are successful in making their escape. In removing the wardrobe Talleyrand's secretary, desiring to have a parting jeer at Gerard, opens the door and is astounded to find his master within. Being released, Talleyrand orders the pursuit of Gerard.

At a roadside inn, where Gerard and the countess are resting, the pursuers come up with them, but Gerard outwits them and is successful in escaping. Before doing so he dispatches a message by the maid at the inn to Napoleon, telling him there is something in the wardrobe that will interest him. The wardrobe duly arrives and the anger of Napoleon, on opening it and finding it empty, knows no bounds. Gerard and the countess appear and Gerard places Talleyrand's cloak, which he is still carrying, on a chair. Napoleon vents his wrath on Gerard, and, notwithstanding the countess' pleading, orders him back to quarters. The countess and Gerard have fallen deeply in love and she goes to seek out Gerard. Gerard, sick at heart, is about to end his own life when the rally of Chamberon brings him back. The countess tells him she will make a final appeal to Napoleon and proceeds to see him. Gerard enters the mess-room and resumes the interrupted duel with Major Olivier. The countess pleads with all a woman's skill with Napoleon, but he is adamant and refuses to give away. Seating himself, he throws Talleyrand's cloak on the ground and in doing so the papers fall out of the pocket. In an instant his mood changes and he goes to find Gerard. Entering the mess-room, Napoleon congratulates Gerard on the success he has met with in his mission and creates him a brigadier.

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THANHOUSER.

FEAR (Three Parts—March 29).—The cast: A tradesman (Robert Walker); his wife (Peggy Burke); his friend (Howard M. Mitchell); Jasper (Justus D. Barnes).

The story revolves around an ungrateful man who robs his benefactor of his wife and his gold. A gypsy warns the interloper that the man he has wronged will take the woman, the gold and his life. He pays little heed to the words of the gypsy. The woman he ran away with soon tires of him, and plans a second elopement. He surprises his rival and the woman robbing his safe, and during an exchange of shots the woman is killed.

It is then that he is overcome by fear and flees from place to place with the haunting dread of being accused of the murder of the woman. He scans each new face with a close scrutiny, fearful of encountering the man he had wronged. Finally he meets him under peculiar circumstances, and the fear that haunts him causes his death.

THE ROMANCE OF THE HOLLOW TREE (Two Parts—April 11).—The cast: Millionaire inventor (Wayne Arey); his sweetheart (Kathryn Adams); millionaire's friend (Jere Austin); foreign attache (Ernest Howard).

The girl lived in the country and had always believed she was well to do, for her father told her he had a large sum of money which he had "hidden away." He never informed her of the hiding place, and his sudden death prevented him from telling the secret on his deathbed, so the girl continued to live in the country very poor and shabby.

In secret she greatly admired a young man who resided on an adjoining estate. She heard reports that he had invented a wonderful submarine boat, and the general belief was that the government would accept it. The girl often thought of the young man, but he never thought of his shabby little neighbor, and their acquaintance had not progressed beyond the formal bow exchanged when they met in the village streets.

The plans for the young man's submarine were temporarily kept in the safe in his study, and one night these plans and $10,000 in cash, which the inventor had drawn to pay off some of the workers on his boat, were stolen. It did not develop until later that the thief was a house guest of the inventor, a former college mate of his, and a man in whom he implicitly trusted. This chap, however, was hard up financially and had listened to the tempting offers by a representative of one of the great European powers, so to gain money to pay for his own dissipations he robbed his friend.

The plans he sent in a letter directed to himself, but the money was too bulky to dispose of in that way. There was a possibility that he might be searched, so he hid the money in a hollow tree on an estate near his home, intending to get it on his way to the station the following day. Unfortunately for the schemer, the girl got the money. Her pet cat was chased by a dog, took refuge in this identical tree, and while trying to induce the feline to come down the girl discovered the bundle of bank bills. As they were on her own property she naturally believed they had been hidden by her father. She had recently received an invitation to visit a cousin in the city, but had been afraid to accept it because her cousin was wealthy and she herself poor. Now the situation was changed, and part of the strangely discovered cash was spent for up-to-date clothing. At her cousin's house the girl made "quite a hit," and among others she met there was the young inventor, who for the first time took notice of her. The girl learned in time of the robbery and found to her horror that the cash she had been spending so freely really belonged to the young inventor, but her woman's wit enabled her to locate the thief, and in a dramatic way she recovered the stolen submarine plans, caused the arrest of the wicked friend, and brought happiness to the young inventor, who soon asked her hand and was accepted.

FALSTAFF.

SAPVILLE'S STALWART SON (April 10).—The cast: Son (Frank E. McNish); friend (Claude Cooper).

The man had come from the country determined to make a real city fortune, and he succeeded beyond his fondest expectations. Some luck in "War Bride" stock had put him on easy street, and everything he touched showed a financial profit, but he never forgot the dear little village of Sapville and bored the members of his club by constantly proclaiming the joys and delights of life in the open.

Most unfortunately for him it happened that Sapville was holding a celebration in honor of some anniversary or other and had cordially invited all of its old sons and daughters to revisit the town for a week and renew old acquaintances. The hero of this story read about the celebration in the newspapers, for he had not kept in touch with his old home. He knew, however—or at least believed—that he would receive a royal welcome, and this theory of his was scoffed at. He made a bet with one of his fellow-clubmates that he could go to his old town disguised as a tramp and be received "like a king on his throne."

He went to Sapville, but results were not as he had anticipated. The "loyal hearts" did not respond, nobody was glad to see him; everybody shunned and ill-treated him, and he finally made his escape from the home of his childhood as a dead-head passenger on the rear end of a freight train.

A few days later he dropped into his club, paid his wager and told his friends all about it.

"I was treated like a king," he said, "but not the kind of a king I expected. They treated me as if I were King Charles the First of England, but, thank God, I escaped with my head."

THE OVERCROWDED OVERSEA OVERSEER (April 15).—The cast: Overseer (Claude Cooper); his successor (Frank E. McNish).

The caretaker of an estate well out in the country liked his job because he had practically nothing to do. He spent most of his time at the village tavern and was extremely popular with the loafers who hung out there. But every happeness is short lived, and one day the caretaker learned that he had been superseded. His successor was introduced as "Cecil Skidding-Hansom, late valet to the Duke of Bilgewater," and he was to all appearances an extremely unsophisticated Englishman. He had brought a gun along, expecting to have a wild time in America, and this gave the other caretaker an idea which he thought might redound to his own benefit. He told Cecil that the country was extremely lawless, and kindly pointed out to him where danger existed. For example, in the North there were "bad Indians, who would kill you for a shilling." In the East there were "mad dogs—hundreds of them." In the South "is a camp where they are trying to reform murderers," while indicating the West he said mysteriously: "And that way is the most dangerous of all."

Naturally, Cecil Skidding-Hansom was badly scared, and later developments proved he had reason to be. He saw the "mad dogs" and was much alarmed for he did not know that the dogs were the property of the ex-caretaker and his tavern companions. He met a "reformed murderer," who was out on a rampage and escaped from him after an exciting battle, and then by accident he learned that the old caretaker and his friends had been "spoofing" him.

Cecil Skidding-Hansom was a bad man when he was aroused. The next day the "Indians" came, and he was ready for them. They chased him into the reception room of the mansion, and then to their surprise fell through to the floor beneath where they landed in a large tank of water, from which escape was practically impossible, and Cecil Skidding-Hansom added to their sufferings by dropping a note attached as a sail to a small toy boat, the same note reading: "Dear old chaps: You spoofed me, but I'm a sport. Sail my boat around until I come back with the bobbies. (I think you bounders call them police.) Yours cheerily, Cecil Skidding-Hansom."

Cecil remained as caretaker of the house, for nobody ever tried to play any more jokes on him. They found that despite his unsophisticated cockney ways the Oversea Overseer had a hidden punch waiting for people who made fun of him.

CUB.

ALMOST RIGHT (April 14).—The cast: Luke Sharpe (Billy Armstrong); Jigger (Tommy Hayes); bartender (J. A. Howe); proprietor of cabaret (Allen Williams); pianist (E. Harvey); crook (A. VanAntwerp); drunk (Tom McFarland); woman crook (Grace Gibson); cabaret singers (Mme. D'Orcy and Mlle. Ottawa).

Luke Sharpe, a private detective, and his assistant, Jigger, are very much down on their luck—or so represent themselves to Beto, the proprietor of a ten cent lodging house—so they secure accommodations for both for a dime, and turn in. When Jigger sees Luke is asleep, and having a little change in his pocket, he sneaks off to a cabaret. There he notices a crook, one very badly wanted by the police and for whom a handsome reward is offered. He also notes that the crook has designs on the purse of a woman (the woman crook) seated at another table. He returns to the lodging house, wakes up Luke, tells him of his discovery; both return to the cabaret, state their profession to the proprietor, the object of their mission, to capture the crook, and arrange to be engaged in the place. The proprietor helps them to disguise themselves, Luke as a waiter and Jigger as a pianist. Luke thinks more of the bar than the demands of his business as a waiter, and after trying to inflict on the patrons a song and breaking all dishes while waiting on them, he suddenly notices the crook snatch the lady's purse and run. He calms the excited patrons by telling them that he and his associate are detectives, to leave the matter in their hands and they will capture the thief. The statement is received with derision, and

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the proprietor having had enough of them anyway is ably assisted in ejecting them.

They return to their lodging house, and after accusing and abusing one another for the fiasco at the cabaret they drop into their cots. They have not been asleep very long when the crook arrives and gets into a bed close to them. Luke, who has the habit of sleeping with one eye open, notices the crook, and decides when he is asleep to capture him for the reward, but not to say anything to Jigger about his plan. He goes into another room and proceeds to disguise himself as an old miser. Jigger, however, has also noted the crook, and plans to do the same thing as Luke proposes, but remains in the same room to make up his disguise. The crook wakes and sees Jigger making up and determines to settle him. Luke enters as a miser, goes to his cot and engages in the characteristic pastime of counting his money. Jigger, not knowing his partner through the disguise, thinks he is a real miser, and by a trick gets the money. Luke, to keep up the character, so noisily grieves over his loss that he wakes up all the lodgers. The crook tells him that Jigger is the man who robbed him, and commands the miser to take his (the crook's) knife and kill Jigger. During this Jigger has again gone to bed, but with his feet where his head ought to be. Luke has noted this. He stealthily creeps up to the bed and plunges the knife through the open space between Jigger's feet and into the mattress. Jigger jumps out of bed, giving a scare to the crook, while Luke assumes to be scared. At this instant police, who had been chasing the crook, break into the room. The crook being by the door, escapes as they enter, not noticed by the officers. They approach Jigger about the crook. Jigger, still greatly agitated over the attempt on his life, answers: "He's gone, but arrest that man," pointing to Luke, who snatches the long gray-haired wig off and discloses his identity to Jigger. Jigger also removes his disguise and they embrace. This is not the end, for the officers now recognize the two bum detectives and place them under arrest.

MUTUAL.

MUTUAL WEEKLY, NO. 66 (April 6).

Baton Rouge, La.—Pure water for this city. Municipal artesian wells furnish 300 gallons per minute.

Seattle, Washington.—21st Infantry off for Mexico. Cruiser "Pittsburgh" will land these boys at San Diego.

Charleston, Mass.—Fire destroys freight depot and cars loaded with merchandise.

Fort Crockett, Texas.—Soldier boys stage exciting bout especially for the Mutual Weekly.

Galveston, Texas.—Battleship "Kentucky" ordered here by wireless sails for Vera Cruz, Mexico.

New York City.—Harry Houdini, hand-cuff king, wins $500 wager. Liberates himself from asylum straightjacket in one minute and fifteen seconds.

Paris, France.—Latest modes in colors.

San Francisco, Cal.—Fragrant feast for fishes. Five thousand bags of condemned onions are dumped into the Pacific.

Fort Meyer, Va.—Fifth Cavalry leaves here for service in Mexico.

Quincy, Mass.—The U. S. destroyer "Rowan," sister ship to the "Sampson," is launched here

New Haven, Conn.—Night fire destroys New Haven R. R. shops. Yale students fight $700,000 blaze. Subtitle: The next morning.

Palm Beach, Florida.—Seminole Indians Sun Dance celebration.

San Francisco, California.—Tanker goes on rocks. Tugs work to save vessel and crew.

Little Rock, Ark. St. Louis Browns vs. Arkansas Travelers. First practice game of the season.

Fresno, California.—City engineers test brick sewer. One hundred and thirty-two square inches carry load of 16,500 pounds without strain.

New York City.—S. S. "Patria" arrives safe after torpedo attack. Escaped destruction by only 20 feet. Missile was seen from the deck.

Amherst, Ohio.—Triple wreck on N. Y. Central kills 30. 20th Century Limited ploughs into wreckage of two sections of train 86, injuring 100.

Toronto, Canada.—Prof. Hein is world's high-skate champion. He uses skates 15 inches high without ankle supports.

AMERICAN.

WAYS OF THE WORLD (Two Parts—April 3).—The cast: Mary Morrison (Vivian Rich); William Wentworth (Alfred Vosburgh); Harvey Blake (George Periolat).

After her uncle's death, Mary Morrison learns that through her own extravagance his wealth has dwindled down to $50,000, to which she is the heiress. But Harvey Blake, her lawyer, informs her that there is a codicil to the will, and that this money must be held in trust until she marries.

William Wentworth, a young farmer, needs $1,000 badly. He called at Blake's office and Blake sends him to a broker, but Wentworth is unable to obtain a loan. Returning to Blake's office, Wentworth meets Mary as she is leaving the lawyer's office. She asks him if he is married, and when she learns that he is not, tells him that she will give him a thousand dollars if he will marry her at once. Wentworth, seeing a chance to save his farm, agrees. Immediately after they are married Mary informs Wentworth that their acquaintanceship must end forthwith.

Two crooks set Mary down for their victim. They intend to purchase a cheap tract of land, which will be salted with oil. As they are out in the country looking for a prospective piece of property Wentworth chances to overhear their conversation. He warns Blake of Mary's peril. Both Blake and Mary have come to realize that at the present rate of expenditure her inheritance will soon be dissipated. And it occurs to Blake that it would be the best thing for the girl if she should lose her money and be forced to come in contact with a hard and unsympathetic world. To this effect, he schemes with Wentworth, and Mary finally receives a letter from Blake, in which he states that among some of her uncle's papers he has found a note regarding the purchase of oil property, which when developed, should be worth a fortune.

Mary, worrying over the decrease in her bank account, becomes enthused over the proposition. Having deeded over the tract of land to a friend, Mary purchases it, and in so doing spends practically all her money. A little later, Blake notifies her that a dreadful mistake has been made, and that the land that she has bought is absolutely worthless. With the passing of months, Mary is forced to give up her handsome home and move to humbler quarters. While Blake, with the money that Mary has paid out for the land safely put away, watches developments with interest, intending to refund her money when she is thoroughly cured.

Meantime, Wentworth has gotten into further difficulties with the land sharks, and finally he loses his farm, and is forced to seek employment in the city. Mary also has become reduced to her last cent. Entering a small restaurant one day, Blake chances to look up and behind the cashier's desk he sees Mary. Then he finds that the man waiting on him is Wentworth.

Then one day Mary tells Wentworth that once he said that he wished she was a poor girl—but Wentworth realizes that while they are man and wife, and that he loves her, he can say nothing, knowing that she still has wealth. He decides that it is time that the money should be returned to her, and so advises Blake. In the reception room, at the lawyer's office, Mary overhears the two men talking. She bursts in, learns of the scheme that has been played upon her, and angrily denounces Wentworth, who leaves. But Blake soothes her, stating that it was only done for the best, a deduction that Mary has already formed herself as regards her losing her money. Blake comes to Wentworth and tells him that a friend of his has just purchased a farm, and is looking for a manager. He adds that he thinks that Wentworth can obtain the position, and Wentworth accompanies him—back to his own former farm, which he soon discovers has been purchased by Mary—and that it is she who wants him as a manager.

BONDS OF DECEPTION (Three Parts—April 6).—The cast: Allan Gifford (Edward Coxen); Maria Baring (Winnifred Greenwood); Elizabeth (Virginia Fordyce); Major Baring (Dick La Reno); Will Baring (Jack Farrell); George White (George Field).

Major Baring, retired, a stately old soldier, lives alone in a little town with unhappy memories. His son, Will, whom he sent West under an assumed name, has at last fallen into the gravest difficulty and is in prison, while his young wife, Mara Baring, waits with their little girl, Elizabeth, for his regeneration, not knowing of his final downfall.

The Major summons from the busy managing editor's desk of a big city paper, Allan Gifford, a college friend of his son's, and asks him, for Mara's sake, to include Will's name among the dead in a train wreck. Gifford is reluctant to be a party to the deception, but Mara, coming in, unconsciously helps him with her own happy and loving self, to finally consent to the Major's request.

The following year, Gifford breaks down from overwork and goes, between seasons, to a quiet beach resort, where he finds Mara and Elizabeth and they are thrown much together in the days which follow. Gifford discovers that Mara has a suitor in another man who is staying at the hotel, and is distressed at the possible consequence of the deception concerning her husband. In his endeavor to sidetrack the affair, he falls in love with Mara himself, and she with him. Gifford cannot declare his love, although he reveals it in all but words. Mara, thinking he is only afraid to speak, takes the initiative, but when he

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fails to respond, she leaves him in humiliation. When Gifford learns that Mara has gone, he rushes away to the Major to tell him of the plight and ask for news of Will. The Major reflects for a moment before he answers that nothing need stand in the way of Mara's happiness, that his son has been dead for some time. Gifford finds happiness with Mara.

VOGUE.

KNOCKING OUR KNOCKOUT KELLY (April 9).—The cast: Knockout Kelly (Arthur Moon); Dowdy Donnelly (Paddy McGuire); Cock Eye Dugan, Kelly's manager (Jack Gaines); the cashier (Priscilla Dean). Directed by Jack Dillon. Scenario by Robert A. Dillon.

Knockout Kelly, a champion pugilist, steals the cashier of a beanery from her sweetheart, Dowdy Donnelly, a waiter in the same place, who is in love with her. Learning from another waiter in the place that Kelly is winning her attentions he hurriedly visits a saloon, and in the back room pleads with her to return to him.

She agrees to do this on condition that he challenges Kelly, and if he knocks out the Knockout Man she will marry him. Donnelly is aided by Kelly's manager, who, instead of receiving a condition for his services in the champion's behalf, gets a blow on the jaw when he asks what is coming to him.

He trains and schools Donnelly and when the latter has a bad attack of cold feet, owing to unfavorable reports from Kelly's gymnasium, Dugan hits upon the brilliant idea or knocking out Knockout Kelly as follows:

While Donnelly is fighting Kelly, Dugan will stand in an obscure corner of the club, and shoot Kelly in the seat of his tights with an air gun. When Kelly turns to see who shot at him then Donnelly is to knock him out while his attention is distracted from the fight.

The plans works out O. K. after several mishaps, in which Donnelly gets the shot instead of Kelly, and finally when Kelly is floored the cashier incensed at the frame up, exposes Dugan and Donnelly and marries Kelly, while the conspirators have to flee from the ire of the fight fans.

BEAUTY.

PEANUTS AND POWDER (April 12).—The cast: Puff (Rea Reger); Kreemie (Carol Halloway); Arthur (John Sheehan); Grex (John Steppling); Henchwoman (Mary Talbot).

Puff, a fanatical inventor, has invented a peanut of high explosive power. Grex, a foreign agent tries to win Kreemie, Puff's beautiful daughter, for the purpose of gaining possession of Puff's formula. He is foiled in this attempt by Arthur, her brave lover. Puff tries the deadly peanut on a squirrel, which is blown to atoms.

Grex plots to steal the formula by night. Kreemie awakens and they bind and gag her and carry her off. They are chased by Puff and Arthur on motorcycles, following a trail of the stolen peanuts which have been dropped. Kreemie refuses to give up the formula, although Grex threatens to make her eat a loaded peanut. They have also abducted the pet monkey, which proves their undoing, for he eats a peanut which blows up their shack and the villians, while Arthur and Puff escape with the charming Kreemie.

MUSTANG.

TWO BITS (Two Parts—April 7).—The cast: James Hardeman (Frank Borzage); Bess, known as "Two Bits" (Anna Little); Jed Simpson (Jack Richardson); Al Moreley (Mark Thorne).

James Hardeman, United States Marshal, is advised by the chief of the secret service bureau at San Francisco that the counterfeiters for whom they have been long searching, seem to have their headquarters somewhere in the vicinity of the little cattle town of Red Gulch, and Hardeman is ordered to proceed there and investigate.

Selling bouquets of wild flowers at twenty-five cents a bunch, Bess, an orphan, has become known only as "Two Bits." A passenger on the Limited that goes through Red Gulch daily purchases a bouquet from her, but finds that he has only a twenty dollar bill to offer her. Two Bits can't change it, but Jed Simpson, the sheriff, comes to her aid and breaks the bill for her. Hardeman arrives, and is also induced to purchase a bouquet. In his room Hardeman finds a counterfeit dollar bill in his pocketbook, and realizes that the only place he could have obtained it was from the flower girl. He learns that Two Bits lives in a little cabin in Mission Canyon, and subsequently succeeds in forming an acquaintanceship with her.

Jed Simpson, who has long been a suitor for Two Bits, proposes, but is rejected. Hardeman chances to come upon an old shack in a valley, and finds that it contains counterfeiting apparatus. He digs his way into the shack, and in one corner of the room places a camera, concealing it well, and arranging a rubber tubing and bulb under a loose plank on the floor, so that by stepping on this plank the bulb will be squashed, and flash light exposure registered.

Al Morely, the deputy sheriff, notices Jed's state of mind, and tells him that if it is Two Bits that's worrying him, that he knows a way by which he can probably land her. Years ago he allowed her father to build his cabin on his land, and he now proposes that he tell Two Bits that she must either pay up at once or get out. She would then be very glad to have a home offered her. She is later informed of this decision. One night the counterfeiters come to the shack. Suddenly the flashlight brightens up the room, one of the men having stepped on the loose plank. They realize that something is wrong, but are unable to discover just what it is.

Hardeman comes to Two Bits and questions her concerning a counterfeit bill which he received from her at the depot. She tells him that she got it from Jed. Two Bits concludes that Hardeman has been coming to see her in order to discover whether or not she was with this gang, and, deeply hurt, denounces him and leaves. Returning to her cabin, Two Bits sees the daily auto stage passing, and it suggests a plan to her. Hardeman finds that the counterfeiters have fallen into his trap, and hurrying back to town, has the film developed and printed. Now feeling that he has conclusive evidence against his men, he starts out for the shack to waylay them there. But as he comes areund a curve on the road, he sees in the distance the auto stage being held up by a masked bandit. He uses his field glasses, and when he sees a braid of hair slip from under the bandit's hat, he realizes that it must be Two Bits. He hurries to the scene, swings the bandit to his saddle, and rides into the underbrush. He pulls the mask from the bandit's face, and finds that his deductions are correct. She tells him that she stands to lose her garden, her home and all and that she had determined to get money to purchase the place at any cost.

Seeing the passengers from the auto stage approaching, Hardeman leads Two Bits back to her cabin, and tells her to change to her own clothes at once. While he is waiting outside, he sees Jed and his deputy approaching. Two Bits now being in her own clothes, he enters—and thinking that the sheriff and deputy want her for the hold up, secludes himself in a loft above the room, intending to save Two Bits at any risk. Jed enters, and informs Two Bits that Morley is outside and that he is going to order her out at once. But Jed states that if she will agree to marry him, he will purchase the plot of land for her. Two Bits refuses, and Jed is about to seize her when he chances to look up and sees Hardeman covering him with a gun. The deputy now enters, and is also covered by Hardeman. The searching party from the auto come to the cabin and find Hardeman holding up the sheriff and his deputy. They demand an explanation, but Hardeman succeeds in satisfying them when he displays a flashlight photograph of the counterfeiters in their den, and the counterfeiters are Jed, the sheriff, and Morely, his deputy. With his two prisoners Hardeman starts back to San Francisco, promising Two Bits that he will soon return and claim still another "prisoner."

SILENT SELBY (Three Parts—April 13).—The cast: Silent Selby (Thomas Chatterton); Helen Whitney, daughter of Ward Whitney (Anna Little); Cliff Merton, Dave Merton, the sheriff, Cliff's brother (Jack Richardson); Ward Whitney (Dick La Reno); Felipe (Wm. Tedmarsh).

Silent Selby is a cowboy on the Whitney ranch and has aroused the interest and admiration of Helen, the daughter of Ward Whitney, owner of the ranch. Selby has incurred the enmity of Cliff Merton, the foreman.

One day Cliff discovers Selby and Helen in a confidential attitude. His evil nature crops out that evening when he takes an undue liberty with Helen by seizing her by the wrist. Selby, who witnesses the indignity, releases and fells Cliff by a blow. The foreman discharges Selby. Cliff intercepts Felipe, a ranch hand, returning after delivering a note from Selby to Helen in which Selby asks Helen to meet him that evening. In the presence of all the cowboys, Felipe vows vengeance on Cliff, and fondles his knife in a menacing way.

Later, drinking heavily in his shack, the thought dawns on Cliff that the note sent by Selby to Helen may have been to arrange for a meeting that evening. He goes to the ranch house and watches until Helen appears. He then trails her to the trysting place. He watches her meet Selby, talk with him, and then depart, leaving Selby sitting under the tree. Cliff waits until Helen reaches a lonely

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spot where he seizes her and bears her off to his shack. At dawn she escapes and rushes home to her father. Later Cliff is found strangled in his shack. Felipe, the Mexican ranch hand, is first suspected and arrested. Later Selby is suspected because of his altercation with the Cliff the evening before, and of his subsequent discharge by Cliff. Prior to this, Selby while alone in the shack picks up an object near the body and secretly places it in his pocket.

When placed under arrest, Selby begs to see Helen's father privately. When alone with Whitney, Selby produces the object picked upon the floor which proves to be Whitney's cuff button. Whitney calls in the sheriff and acknowledges that he committed the crime, detailing the indignities suffered by his daughter Helen as the reason. Although the sheriff is a brother of Cliff, the murdered man, he immediately sees the justment of the punishment and drops the case.

SIGNAL FILM CORP.

THE GIRL AND THE GAME (Chapter 14—"Helen's Race Against Time"—Two Parts—March 27).—Helen is spending a fortnight with her uncle, Amos Rhinelander, at the Hotel Hollywood. Through his gift of a generous interest in the Superstition Mine, she is again restored to her proper social position. Helen notices that he seems to have something on his mind, however, and remarks about it. The mystery is solved when Rhinelander takes her upon an automobile trip to her old home, where she finds all the old servants are again installed there. He informs Helen that the home is now hers.

Later Rhinelander speaks to Helen with regard to Seagrue, explaining that he was his only sister's child and he had promised her on her death bed to look after him and as much as possible to take her place. He tells her he understands all the wrongs Seagrue has done them both, but for his sister's sake he wants to try once more to make a man of him, and asks that Helen invite him to the informal reception that afternoon. Helen grants this request, and Seagrue accepts. George Storm is also a guest, and upon arriving proposes marriage to Helen and is accepted. Seagrue insults Storm. Storm resents this and a pitched battle is the result. Helen and her guests arrive upon the scene and Helen is shocked and mortified by Storm's lack of restraint. As a result she ignores Storm the rest of the afternoon and accepts the attentions of Seagrue.

When the guests are leaving Storm, being still stubborn, Helen returns his ring to him. Meanwhile the station agent has received a message to the effect that No. 8, the heavy passenger train, would wait at Feeley Junction for the local. In the excitement he had forgotten to deliver this message to the train crew of the local. Helen and Seagrue notice his excitement and the cause of it being explained, they enter Seagrue's car and pursue the train. They attract the attention of the fireman, but he thinks they are merely racing the train and pays no attention to them. They drive desperately ahead, and attempt to attract the engineer's notice, but without success. Helen then recalls that they can make Burnet Bridge ahead of the train. They do so and Helen explains her plan to Seagrue. He says it is certain death and tries to prevent her attempting it. She leaps from the car, however, hangs from the bridge and drops on the top of passenger coach of the local as it passes beneath. She runs along the top of the cars, climbs down between the cars and disconnects the rear two cars from the rest of the train. The heavy passenger train dashes across the junction between the two sections of the local and the wreck is averted. She drops to the ground, and falls unconscious. Storm arrives and takes her in his arms and when she recovers she asks him to take her home. He explains his sorrow for the incident of the afternoon and she forgives him.

MUTUAL MASTERPICTURE DE LUXE.

THE NET (Thanhouser—Five Parts—April 1).—The cast: The fisherman (Bert Delaney); his sweetheart (Marion Swayne); his mother (Inda Palmer); mysterious girl (Ethel Jewett); her former employer (Arthur Bauer); detective (Morgan Jones).

In the home of the stalwart young son and his mother, the girl rescued from the sea grows strong again after her fearful exposure. Her attractiveness, so different from that of the fisher maidens, has a telling effect on the young man. He asks her, at length, to become his bride, and she accepts.

But a few days before the wedding the affianced bride disappears, sailing away with a strange man from the city, who has suddenly appeared. Thinking that his sweetheart had deserted him for another, the fisherman is heartbroken for a time, but gradually the keen edge of his sorrow wears away, and he succumbs to the attractions of another girl, one who had recently come to the village with her father, and who had lived together and alone at the end of the town.

In reality, the runaway girl had been a thief. In trying to escape with a large amount of money which she had taken from the store in which she was employed, she had sailed on a boat which was wrecked. She was the only surviving passenger. The stranger, for whom she left her stalwart fisherman lover, was a detective, who had hit upon her trail. She bribed him with the money which she had saved, and he did not turn her over to the authorities.

The detective, learning that the young fisherman would some day inherit a vast fortune, insisted that the girl return and persuade the youth to marry her. Between them they would secure possession of his money.

The girl returns to the village, and tells her former lover that it was her brother with whom she had left—that they had hurried away to the deathbed of her dying father. While she talks, the fisherman's real sweetheart and her father surprise the detective in the doorway. At first he stammers in embarrassment. Then he looks searchingly into the face of the older man, and claps a handcuff on his wrists.

The father, it seems, is a fugitive from justice. Seeing a chance to accomplish his ends, the detective promises the daughter that if she will give up all claim to the fisher youth and allow him to marry his earlier love, her father will be set free. She sorrowfully agrees, and the youth, much against his wishes, consents to the sacrifice.

But the wedding is again interfered with. As the bride, ready to start down the stairs looks over the rail, she sees her former employer, the man from whom she had stolen a fortune, talking earnestly with the fisherman. Thinking that her secret has been divulged, she flees down a back stair, jumps into an automobile, and starts off, heading straight for the quicksands.

The unhappy girl who had given up her own happiness for the sake of her father, tries to warn her of her danger, but, thinking it is a plot to stop her escape, she rushes ahead, and is swallowed in the treacherous sands. A letter from headquarters verifies the honesty of the unjustly accused father, and the girl and the fisherman wed and are happy ever after.

THE TRAFFIC COP (Thanhouser—Five Parts—April 6).—The cast: Casey (Howard M. Mitchell); his sweetheart (Gladys Hulett); her father (Ernest Howard) Casey's brother (Theodore Von Eltz); book agent (Burnett Parker).

The financier's niece and ward was riding in the park one day when her horse ran away. Casey, the cop, rescued her. Then they found that they knew each other when they were children. The girl visited her grandmother in the country, and "the cop" was "the little boy next door." They drifted apart, but the incident in the park brought them together again, and Casey became a frequent visitor at the banker's home.

Some time later the banker became involved in speculations. To carry on his market operations he had utilized the funds intrusted to his care. An unexpected visit of the bank examiners precipitated matters, but the banker, aided by his cashier, so arranged matters that the blame fell upon the policeman's brother. The niece overheard arrangements being made for the teller's arrest, and hurried around to his home to give him warning. Before he could escape the police arrive. The teller tried to escape by the roof, but the sleuths were cunning, and had cut off escape that way before entering by the main door.

With escape cut off above and below, the teller was in a dangerous position. The girl was resourceful, however. She bade the man hide in an inner room, saw a book agent in the hall, lured him into the apartment, and when the police dropped in, a few moments later, they arrested the book agent. After they were out of the house the teller escaped. He had explained to the girl that he did not dare surrender, as his own record would be against him, although he swore he was innocent.

After he had gone the girl lingered in the flat a few minutes, attracted by a photo of a certain young man, and was there when Casey returned home. She told him what had happened. Before she could get away her uncle arrived with the police captain, intending to question the girl who had tricked the police. The only person to meet them was Casey. The banker wanted to search the place, but Casey refused to permit this, although he permitted the captain to do so. In the inner room the captain found the girl, who hastily told him her story. Then the captain returned to the others, announced that the suspect was not in the house, and that he had no interest in the girl ("whoever she may be"), for she had not committed any crime.

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himself. Casey, by a clever ruse, gave the girl a chance to escape. The banker departed, vowing vengeance. After this happening, the girl decided to leave her uncle's home. He had told her that her fortune had been lost. Casey, in whom she confided, decided to try and wrest a confession from the cashier. He made him a prisoner and took him to a tiny island. The cashier finally confessed.

Casey saw a way to cinch the case. Soon after the banker received word from the cashier's landlady that when the man disappeared he had left a diary. The banker was shown a diary, which contained entries referring to all of his supposedly hidden crimes. In a panic he agreed to buy it, and when the money had been passed over, the room, heretofore in darkness, was brilliantly lighted, the "landlady" threw off her wrapper, revealing Casey; while the niece, the cashier, the policeman's brother and the captain came forward from their hiding places.

One part of the cashier's confession told of how the girl's fortune had been stolen, and after brief legal proceedings she recovered it. Then she married the policeman.

THE LEOPARD'S BRIDE (Centaur—Five Parts—April 15).—The cast: Captain Morey (William Clifford); Major Carr (Brooklyn Keller); Marjorie Lansdown (Nan Christy); Mr. Lansdown (Frederick Montague); Nadje (Margaret Gibson); Nadje's father (Fred Goodwins); Tom Brown, a spy for Major Carr (Edward Gordon); a priest (Paul Machette). Scenario by Theodosia Harris.

Captain Morey and Major Carr are at an English post—Simla, India. They are rivals for the affection of Marjorie Lansdown. The Major discovers that she loves Captain Morey, and, being the superior officer, he sends Morey to a desolate outpost in the jungle district. Morey accepts his fate, but knows the reason of his transfer. He and Marjorie part sadly. On his way to the jungle district he comes across a ceremony of human sacrifice. He saves the young victim, a young native girl, and has her brought to the outpost to protect her in the name of the British Government. The fanatic priest, thus interfered with, and hating the English, follows the girl to the outpost later with the idea of killing the captain and regaining his victim. The girl, at the risk of her own life, stabs the priest, as she is now the abject slave of the young English captain. He does not notice her love, being engrossed in his love for Marjorie, but, of course, is drawn to her in gratitude for her brave deed.

The major, through his spy, carries out his plans to defeat the young captain. The letters that they write to each other are destroyed and never reach their destination. As the months go by, disappointment enters the heart of each. The fever mists of the jungle claim the heart-sick captain as a victim. The adoring native girl nurses him tenderly back to life. She knows the herbs to give him and this, with her nursing, restores him to health.

The first news that he gets of Marjorie is a notice through the newspaper of her engagement to the major. Being tied to the native girl through gratitude and loneliness, he now turns to her and accepts her love. In the meantime the major had poisoned Marjorie's mind by telling her that Morey has taken a morganatic wife.

Fate now steps in and Marjorie and her father accept the major's invitation to witness a leopard hunt in the jungles. Nadje, to wean the captain of his growing love for native wines and to strengthen him, persuades him to go on a hunt with her into the forest.

In the jungle hunt, Marjorie becomes separated from her party and is thrown from her horse and about to be killed by a leopard when Nadje saves her life. Marjorie is hurt and Nadje gets her to the camp, where Morey is resting. Here the girl, Nadje, witnesses the meeting of the lovers, hears their explanations, witnesses their despair at the unkindness of fate. Death enters her own soul. That night the two hunting parties camp together. The natives keep close watch, as they know death stalks in the jungle as a result of the day's killing. Nadje, too, knows this, and, as she realizes that she is not the love of Morey and sees the struggle that goes on in the hearts of the two, she commends her soul to her idols, goes into the lair of the leopards, binds herself to a tree and embraces death. The natives find her after she has been almost killed, and carry her to the camp. There Morey and Marjorie read her sacrifice in her dying eyes and grief and repentance enters their soul. She tells them that her fate was hung about her neck. The young officer returns to Simla after six months and again the harp of love is struck, but the minor of memories lends a sadness to its consummation.

FEATHERTOP (Five Parts—Gaumont—April 17).—The cast: Elsie Green and Polly Goodkin (Marguerite Courtot); Tom Green (James Levering); Capt. Dick Green (Gerald Griffin); Sarah (Mathilde Baring); Henry Green (Charles Graham); Ward Roberts (Sidney Mason); Percy Morleigh and Featherton (John Reinhard). Written by Paul M. Bryan.

Once upon a time there were three brothers. One longed for riches, another declared that the life of a sailor be his, while the third only wanted to grow beautiful flowers. As the boys matured into men, each followed his bent. Tom, the eldest, became owner of nurseries, also the father of a lovely girl, Elsie. Henry, the youngest, won a fortune, but not contentment. Dick found happiness in a South Sea home and a good wife, Sarah.

Henry decided to pay his older brother, Tom, a visit, taking with him Grace Lawton, a society girl and a husband-seeker, and Percy Morleigh, an affected fop of to-day. The two young people with their fashionable clothes and affected manners made a deep impression upon simple-hearted Elsie; Percy was attracted to Elsie and flattered her until her young head was completely turned.

Shortly after the visit, Elsie went to the city to spend some time with her wealthy uncle. Here she became completely inoculated with the froth and glitter of the social world. Under the guidance of Grace Lawton she developed into an ultra-society butterfly. In the meantime, Percy has made a wager that he will kiss Elsie. Elsie sent a photograph of herself in one of her most daring gowns to her gentle old father. The knowledge of what Elsie has changed into breaks her father's heart and he dies.

After her father's death, Elsie becomes discontented with this simple life among the flowers. She also decides that she cannot marry Ward Roberts, who has been in charge of the nurseries for her father. Elsie's glimpse of the high life has soured her good sense. She returns to reside with her wealthy uncle and is again completely carried away with the glitter and glamor of society. The wealthy uncle dies. He has previously grown disgusted with Elsie's conduct and the girl finds that instead of inheriting her uncle's millions, her Uncle Dick has inherited the money. Elsie has been willed only a copy of the story, "Featherton." Uncle Dick is given the money on the promise that he and his wife come to New York to live.

Uncle Dick and Sarah deck themselves in wondrous array and come to New York. There Elsie takes them in hand and her own chance of inheriting some money, regains for her a social position which she has all but lost. Uncle Dick is not happy in his new environment. He makes a trip to Elsie's old home and from Ward finds out the cause of his brother Tom's death. Meantime the uncle reads the story of "Featherton." When Elsie and her aunt return from the opera, he insists that the girl read the legacy her uncle has left her, as Dick feels that it may do more good than his has done him, for he missed the sea and the good salt air.

Elsie reads the story of "Featherton" and in her mind's eye she sees in the man of straw the pumpkin head, the social fop, Percy. Later she learns of his wager to kiss her. Completely disgusted with society and its garishness, Elsie accompanies her aunt and uncle on a trip on the schooner. There she discovers that the old people have invited Ward to be of the party and in a romantic love scene, the girl returns once more to the protection of the true man.

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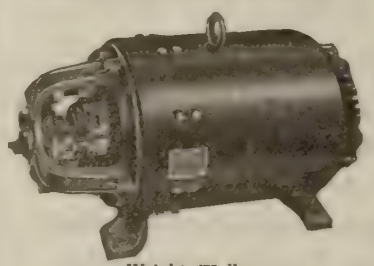

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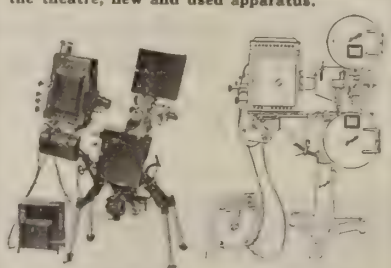

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PATHE NEWS, NO. 25 (March 25).

Mission Ridge, Tenn.—Ten freight cars are hurled fifty feet into the water when a span of the steel railroad bridge across the Tennessee River gives way.

Epinal, France.—Large captive balloons are in constant use by the fighting armies of Europe to discover any attempt at surprise attacks.

Bath, England.—General French arrives to inspect several squads of trained recruits, ready to leave for the front.

San Francisco, Cal.—Students of the University of California commence their training for the season's sporting events.

El Paso, Texas.—The machine gun company of the 23d Infantry, overhaul their equipment in readiness for the call to action. Subtitles: 1—The arms and equipment of the men are carefully inspected. 2—Frequent drills are given to test the working of the machine guns, for the dust of the Chihuahua deserts may easily put the delicate mechanism out of action.

Guantonamo Bay, Cuba.—Jackies from the American warships anchored in the bay exhibit their marksmanship with small arms in rapid fire practice at the naval station.

Fort Meyer, Va.—The Third Squadron of the Fifth United States Calvary answer a hurry call to guard the Mexican border. Subtitles: 1—The roll call. 2—Friends and sweethearts bid Godspeed to the departing soldiers.

Pathe Fashions—Some spring styles.—(Courtesy of S. E. Bromley-Shepard, Fifth ave., New York.) 1—Afternoon dress of midnight blue taffeta, with full skirt; the new panniers on the

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hips and flaud cuffs. 2—Coat of rose taffeta, collar of white fox fur. 3—Battleship gray taffeta dress with widening skirt accentuated by the addition of frills and cords. Note the tight basque, the drapery at the hips and tight sloping shoulders. 4—Navy blue serge suit with gored skirt and fitted flounce. Coat is also full in its hip length peplum. 5—Afternoon dress of chrome taffeta with cords in bottom of skirt. Tunic of Georgette crepe trimmed with navy blue taffeta. 6—Afternoon dress of white net, trimmed with bands of black taffeta.

London, Ont.—The 70th Battallion assembled to receive their colors from Lieutenant-Governor Sir John Hendrie. Subtitle: 1—The ceremony is completed by a march by the troops.

Eagle Harbor, Wash.—All kinds of sailing ships, long discarded, are being pressed into service to handle the enormous freight congestion caused by the shortage of vessels.

PATHE NEWS NO. 26 (March 29).

Toronto, Canada.—Several thousand Americans have joined the fighting forces of Canada under the banner of the American Legion. Subtitle: Special badges are given the members of this corps.

Augusta, Ga.—A ravaging conflagration fanned by a sixty-five mile gale, sweeps down the main thoroughfare, consuming twenty-one blocks of buildings with a loss of $10,000,000. Subtitles: Everything was totally destroyed in the area of conflagration. Household goods saved from the fire are collected by the homeless families on the city's levee.

Hartford, Conn.—America's first Navy Dirigible, the D N I, is assembled in the hangar to field trials.

Fort Sheridan, Ill.—United States Cavalry stationed at this point leave in a fierce snowstorm, for duty along the Mexican border.

Souchez, France.—On account of the danger from "barrage" fire the field hospitals just behind the front line trenches are located in dugouts.

El Paso, Texas.—This border city, separated by the Rio Grande from the strong Carranzista garrison at Juarez, assumes a quiet air under its strict military supervision. Subtitles: Bridges are strictly guarded to prevent any attempts at destruction. The soldiers stationed along the border are quick to respond to any rumor of disturbance.

Pathe Paris Fashions.—(Creations Suzanne.) Subtitles: Afternoon dress of black tulle trimmed with blue ribbon. Evening dress of black tulle trimmed with jet beads. Afternoon dress of Bordeaux silk with bouffant skirt.

Seattle, Wash.—The Washington State University answers the call for National Preparedness by training its students in the art of military defense. Subtitle: Building shelter trenches.

Beaverville, Ill.—Dozens of houses are blown over when a terrific cyclone pases over the Illinois valley.

San Diego, Cal.—Large crowds attend the opening of the New International Exposition. Subtitle: Gov. Johnson officially dedicates the great fair with a toast of orange juice.

Hamilton, Ont.—Eight thousand troops parade through the streets entraining for war service in Europe.

PATHE NEWS NO. 27 (April 1).

Columbus, N. M.—Large number of horses, army wagons and supplies are received at this main base of operations for the Mexican Expeditionary Forces. Subtitles: Army auto trucks, filled with supplies, are rushed into Mexico. The wireless station, the only means of communication with General Pershing's forces across the border. Machine gun corps of the Eighth Cavalry is sent into Mexico. Camping for the night on the road to Casas Grandes.

Buffalo, N. Y.—Miles of streets are completely submerged by the overflow of Cazenovia Creek when the sudden warm weather thaws the recent snows. Subtitle: Street cars were never so crowded as on this occasion.

Douglas, Ariz.—Battery of the Sixth Field Artillery puts its guns to a thorough test before going to join the Mexican Expedition.

Hackensack, N. J.—An exceptionally fine collection of orchids, valued at more than $100,000, is being grown for the International Flower Exposition. Subtitle: The rare "Queen of the Belgians," noted for its beautiful coloring, is one of the entries.

New York City.—Harry Houdini, the noted handcuff king, performs the remarkable feat of liberating himself from a straight-jacket in midair.

Amherst, Ohio.—Twenty-five are killed and scores injured when a Lake Shore flier crashes into a stalled train. The Twentieth Century Limited smashes into the wreckage at sixty miles an hour. Subtitles: The engine of the second train which crashed into the standing cars. The Twentieth Century engine which struck cars thrown on west bound line by previous collision. A pile of fish from an express car was thrown clear of a fence. All that is left of a Pullman. The pile of wreckage from which most of the dead were taken.

Guantanamo Bay, Cuba.—Between the intervals of target practice, the sailors of the Atlantic Fleet spend a day ashore. Subtitles: Basket ball is a favorite pastime. The Jackies' pet.

Dorchester, Mass.—The keeper at Franklynn Park has made friends with a Mexican Blue Macaw, which is usually untamable. Subtitle: All the birds, tame and wild, flock to the keeper for their breakfast.

Charleston, Mass.—Fire destroys Boston and Maine cars and freight sheds loaded with merchandise. Subtitle: The valuable contents of the cars are utterly ruined.

THE IRON CLAW, NO. 6 ("The Spotted Warning"—Two Parts—April 3).—Enoch Golden receives a mysterious letter, saying that unless he hands over the map which Legar is after, his daughter Margery will become a victim of the spotted warning. Davy, his secretary, urges Mr. Golden to comply with the request, but the latter refuses, and orders Margery to proceed at once to her grandmother's. The chauffeur, he orders not to stop for any one, and to go at full speed. But a henchman of the Iron Claw in the Golden house sends word of the plans to his chief, and Legar makes ready to capture the girl. The machine in which he goes to meet her crashes into Margery's car, and is wrecked. The Laughing Mask, following in his roadster, takes up the girl, and carries her to the home of her mother. Golden receives word that his daughter has fallen into Legar's hands and that she will be restored at 10 o'clock, if he hands over the map. He goes to the appointed place, the very top of a high building, and is handing over the paper when Davy arrives in an aeroplane. A terrific struggle between Davy and the henchman ensues, and the map falls unnoticed to the street many feet below. The man also falls and is killed.

SKYLIGHT SLEEP (Phunphilms—April 5).—Heine and Louie read that Professor Waldemar Flubdub of London is on his way to this country with "Skylight Sleep," a new anaesthetic. It is then determined in council assembled that they will board the steamer down the bay and relieve the Professor of his medicine. This is accomplished in due time, and they then set about administering the drug to anyone who shows the slightest inclination for it. They are reaping a harvest and are on the high road to wealth when their well-laid plans go astray.

And only because the Honorable Flubdub is rescued from the unusual position in which he is found in his stateroom—tied hand and foot. Irate Prof. makes his way ashore and soon runs into the two heroes with his most cherished discovery, which they are using with the greatest abandon. A call for the police soon puts them in their right place, and the last seen of the two noted "surgeons" is when they are being lugged off with little ceremony to the nearest lockup.

IDAHO'S WATERFALLS (Pathe—April 8). Besides being a State of scenic wonders, Idaho possesses almost unlimited possibilities in its tremendous water power. This subject depicts many of these natural aids to commerce. Irrigation has been aided by these conditions and the wonderful irrigation project at Salmon Falls gives an idea of the vastness of the possibilities. At Milner Falls a great dam and irrigation canal have been constructed from which three million acres of land are irrigated. Various power plants are also installed in advantageous spots and one can see the benefits to be derived by commerce from these natural means of power.

THE COAL MINES OF HONGAY (Pathe—On the same reel as foregoing).—This educational release shows the manner of mining coal in the northeastern part of French Indo-China contrary to general belief, the most modern methods are used in this part of the world. Coolies are employed almost exclusively to do the actual mining, but machinery of the latest type is used in the complicated sifting process and in loading the coal.

THE IRON CLAW, NO. 7 ("The Hooded Helper"—Two Parts—April 10).—The mysterious stranger returns Margery's parrot to its mistress, and the housekeeper puts it in the chicken coop for the night.

Meanwhile, Jemima Washington, a portly negro matron, on her rounds of the local ashbarrels, finds the map that Davy dropped from the roof of the Central Tower Building, and brings it home to her husband. The latter then goes out in search of some fowls in a neighboring coop and steals the parrot, but the bird makes such a noise that Legar's men, who are near at hand, come forward. The Laughing Mask is in the neighborhood and rushes to the negro's house to learn the trouble. He sends Jemima for the sheriff and then makes haste for Mrs. Golden's, taking the map, which is on the table, with him.

He hurriedly copies this in disappearing ink

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and offers it to Legar in exchange for Margery's freedom, when the Iron Claw comes to the house in search of the girl. This the criminal agrees to, but after the barter is made, discovers that it is a decoy, and that Laughing Mask's chauffeur has made the deal. Later, Mrs. Golden and her daughter go to the home of the millionaire, and a reconciliation follows. Golden is entertaining his friend Espares at the time, and when a suit of armor attempts to stab Margery, suspicion points to the guest; but he makes his escape after a battle.

Miscellaneous

WORLD-EQUITABLE.

THEN I'LL COME BACK TO YOU (Frohman Amusement Co.—Five Parts—April 3).—The cast: Barbara Allison (Alice Brady); Steve O'Mara (Jack Sherrill); Caleb Hunter (Eric Blind); Archie Wickersham (Leo Gordon); Harrigan (George Kline); Miriam (Marie Edith Wells); Little Steve (Ted Dean). Directed by George Irving. Scenario by Larry Evans.

Little Steve O'Mara had been taken care of by an old woodsman who protected the child until his twelfth year. Steve's father, a brilliant lawyer, died from an over strenuous life, but the boy, brought up in the forest among the woods and streams of the woodland, retained his father's traits and seemed to combine, in one, the intelligence of the city and the breath of the woods. Upon the death of old Tom, who had cared for little Steve, the boy started out to find the world. After three days of wandering he arrived in the lumber town of Morrison, where he was befriended by an old bachelor named Caleb Hunter, who lived with his sister, Sarah, in a fine Colonial home.

There Steve was initiated to the refined side of life and fell into it naturally. He met the daughter of the lumber king, Dexter Allison, and fell in love with little Barbara on first sight. One of her playmates had an argument with him one day which resulted in a fight, in which little Archie Wickersham received a trouncing. Barbara scolded Steve and sided with Archie. Steve, turning to her, said: "So I ain't good enough for you, but I am goin' to be, and when I am, then I'll come back to you."

Ten years elapse, Steve has now become an engineer in charge of the construction of the lumber pier of the East Coast R. R. Company. He is sent for by the president to meet Dexter Allison, one of the stockholders of the road, who has obtained a loan from the now grown-up Archie Wickersham, the financier of this road.

Allison and Archie plot to gain control of the road by inserting a clause in the contract that unless the road is finished by May 1, the road must be repaid and the contract to move Wickersham's timber will be withdrawn. Steve tells the president that he will have the road ready to haul the timber by May 1, and the contract is signed.

Steve meets Barbara, his childhood sweetheart, and the love he has patiently nursed all these years becomes even stronger when he sees her a grown woman. Barbara has, in the meantime, become engaged to Archie, and while she has always kept very warm the remembrance of little Steve, she does not know in her heart that she really loves him. Wickersham has a double purpose in crossing Steve, first, because of the railroad, and then because of Barbara, who seems to grow fonder of Steve as she is thrown more in contact with him. Archie tries in every way to break Steve as the road is progressing better than expected, and he is forced to use more strenuous means. He employs a fighting bully named Harrigan, first to steal the plans, then get the man to quit and finally try to break down Steve's bridge by starting a log grab down the river. All these are unsuccessful, so Harrison decides to finish the boy engineer with his fists. He has a fight, but he had not reckoned with his host. Steve had the better of the argument.

Barbara witnessed the fight, and was so horrified at the sight of blood that she sought solitude in the forest. Here she became lost. A searching party was formed and Steve found her. After caring for her during the night, he took her to her father the next morning, and returned to his work. Barbara realized that she now loved him and that she despised Archie for his underhanded methods. She started off on horseback to overtake Steve. When she reached him, a shot rang out from the nearby bushes. Steve was wounded. As she stooped to assist him, she heard Harrigan shout, "Now I will finish him." Quick as a flash, Barbara drew Steve's pistol, and with a lucky shot, brought down Harrigan. She then tells Steve that she can now love only him the way he would expect a woman to love, and the picture fades out with the two in each other's arms.

THE REAPERS (Triumph Film Corporation—Five Parts—April 3).—The cast: Albert Jordan (John Mason); Rita Jordan (Clara Whipple); James Shaw (Werner Oland); Edna Jordan (John Mason); Rita Jordan (Clara Whipple-LeMay). Scenario by Eve Unsell. Directed by Burton King.

Albert Jordan, publishing house manager, lavishes his salary on his adored wife, Rita, and little daughter Edna. She is a church-going woman, while his home and his family is his religion. While returning home one day, Jordan sees his little daughter in the path of an auto. He runs to snatch her from instant death. He saves her but is seriously injured himself. As a result, he becomes a half paralytic. His wife becomes the bread-winner of the family.

She frets against this and is tempted by a former lover, Jim Shaw, a race-track follower, and leaves with him. Jordan becomes an embittered blasphemer. He is compelled to sell newspapers and pencils at an elevated station. Here a splendid woman with a deathless faith finds the hopeless Jordan and teaches him her creed of life. Jordan begins to pray. At last, in response to his prayers and more hopeful state, Jordan is healed and learns that God's way is not always the ways of men.

The years pass. Jordan with health, new strength, new friends, becomes successful in business. His daughter, Edna, now a beautiful young woman, marries Frank Rollins, of aristocratic family, and assistant district attorney. Jordan makes his home with the young couple.

On the other hand, Rita, who first lived in luxury, has gradually gone down the ladder of life and now reaps the harvest of her sin and selfishness. Shaw is drinking heavily and beats her. They return from Paris and start a flashy tango hall. A few months later, after his daughter's marriage, Jordan is asked by Rollins to accompany him on a vice crusade. While in a dance place, there is a quarrel between a man and a woman. Jordan goes to intervene and comes face to face with his wife.

After a night of anguish Jordan goes to Rita, telling her of himself and of Edna. He teaches her to see the "light," as he calls it, as he has seen it. Rita is touched by Jordan's willingness to forgive and forget and the latent good in Rita's nature rises to meet the good in Jordan. How Rita repays his wish to reclaim her is unfolded in the climax.

NEW YORK FILM CORP.

THE FOLLY OF REVENGE (Five Parts—March).—Antonio Bordiga, a young sculptor, living in the Latin quarter of New Orleans, is commissioned by William Baker, a rich, but degenerate, clubman, to carve a statue for him. Antonio is unable to secure a woman sufficiently beautiful in body and soul to pose for the statue and loses interest in his work. He is gazing out of his studio window one sunny afternoon when his attention is attracted to a young man forcibly kissing a girl. He rushes to her aid. She is so beautiful that he begs her to pose for him. She acquiesces.

From now on his work is a labor of love. He falls in love with his model and she returns his affection. One day William Baker visits Antonio's studio to learn how the statue is progressing. The model tells Antonio that Baker is the man who embraced her the afternoon he came to her rescue; whereupon Antonio refuses to sell the statue to Baker.

Antonio marries his model and a little girl blesses their union. Baker, incensed and jealous, uses his wealth to spirit the model away. He locks her in a garret in his apartment and after many weeks pass wins her over to himself. Meanwhile Antonio has given up hope of ever finding his wife, and places their little daughter in a convent. From now on he becomes a wanderer and joins a band of gypsies. His wife writes him a note telling him that she is going to kill herself and explaining what Baker has done. Antonio makes efforts to save his wife from the suicide's grave but fails.

Years later Antonio and Baker meet accidentally in the mountains, and in a fierce fight, Baker throws Antonio down a rocky cliff and almost kills him. The gypsies see the fight and rush to Antonio's aid. Antonio's rage against Baker becomes greater than ever, and in a frenzy he conspires with the gypsy chief to kidnap Baker's wife, swearing revenge in kind—wife for wife.

The gypsy chief finds Antonio's daughter at the same house party as Baker's wife. She is now a girl of seventeen. The chief kidnaps the daughter instead of the wife, and brings her to a hut at the gypsy camp. Antonio poisons wine that he thinks Baker's wife will drink. At the last moment he learns that it is his own daughter that he is about to kill. Frenzied, he breaks into the gypsy hut and saves her in time. He meets Baker outside the hut and begins to strangle him. His daughter begs him to leave vengeance in the hands of God. Finally he accedes to her wishes. Antonio's daughter marries a young captain of the military force, who was sent to search gypsy camps and all ends happily.

TRIANGLE FILM CORP.

AN OLD SCOUNDREL (Keystone—Two Parts—March 26).—The cast: Fred Mace, Dale Fuller, Louella Maxam, Earl Rodney, Charles Arling and Hugh Fay.

Fred Mace, a railroad station agent in a small town, learns that he has fallen heir to a large fortune. In his enthusiasm he is unable to keep the news to himself and the local paper publishes a story about it. Charles Arling, head of a gang of crooks, reads the story and determines to get possession of the fortune. The simple-minded Mace is approached with a proposition to invest in an oil well. The station agent is an easy mark and buys the land, using the railroad's money temporarily for the purpose.

A visit to his property convinces Mace that it is worthless, but as he throws away his shovel in disgust it taps a gusher and the agent is carried skyward by its force. Back again on terra firma he hears that the railroad inspector is coming to inspect his books. In terror he hurries to town to collect his inheritance. The crooks pursue him and when his daughter, Louella Maxam, tries to stop them they bind her to the track. They hide in a nearby building as an engine which Mace has commandeered to return with his inheritance approaches at full speed. Just as the engine is about to run over Louella, her sweetheart, Earl Rodney, throws a switch and the locomotive runs off on a siding and crashes into the building where the crooks are hiding.

Arling and Fay, the swindlers, flee from the ruins and Mace reaches home with the money before the inspector arrives. Then he withdraws his opposition to the marriage of Louella and Earl.

BLUEBIRD PHOTOPLAYS, INC.

JOHN NEEDHAM'S DOUBLE (Five Parts—April 10).—The cast: Lord John Needham and Joseph Norbury (Tyrone Power); Ellen Norbury (Marie Walcamp); Aunt Kate (Agnes Emerson); Parks (Frank Elliott); Dobbins (Walter Belasco); Cruet (Frank Lanning); Thos. Creighton (Buster Emmons). Founded on Joseph Hatton's play of same title introduced by the late E. S. Willard. Scenario by Olga Printzlau. Directed by the Smalleys.

John Needham is the last of a long line of profligate Englishmen and just in the nick of time to save him from beggary, comes word that he has been appointed guardian of Thomas Creighton, and placed in charge of the millions which have been left as the heritage of the boy. Packing young Creighton off to a boarding school, Needham takes possession of the Creighton estate and begins a life of riotous dissipation. Several years elapse, until one morning Needham receives a letter from America stating that young Creighton is coming home to demand possession of his estate and will require an accounting for every penny.

Joseph Norbury lives in a quiet English village and reads the news that Needham has been appointed executor of the Creighton estate. Norbury's wife remarks that with his mustache off, Norbury could easily be taken for Needham. In after years Norbury moves to London, where he and Needham met at the same club and become fast friends.

When Needham learns that he is to be called to account for his stewardship, he realizes that

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imprisonment faces him and to avoid disgrace, he undertakes to devise measures to commit murder. Having sent to the Creighton country seat the servants from the Creighton town house, he invites Norbury to visit him. During the evening, Needham contrives to drop poison into the wine which Norbury drinks and after Norbury falls dead upon the floor, Needham changes clothes with the corpse.

The murderer then goes to Norbury's home and undertakes to pass himself off as Norbury. The papers next morning relate how John Needham has been found a suicide in the Creighton mansion. Upon discovery of the corpse, Parks, who has been Needham's valet, refuses to believe that the dead man was his master, and through this suspicion and some good detective work by Parks, Needham is subsequently accused of the crime. Taking advantage of momentary opportunity, Needham drinks some of the same poison which he had given to Norbury and dies.

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THE MISHAPS OF MUSTY SUFFER NO. 7 ("Bells and Belles"—April 12).—Musty holds down a job as bell-boy at the Outside Inn. No guest calls for anything that Musty cannot supply. When one gentleman complains that the gas is leaking, Musty hangs a kettle on the fixture to catch it; for another, whose bed is too narrow, he provides first a saddle, and when this does not solve the problem, he has an inspiration and delivers a balancing pole to the discomforted patron. When a tragedian arrives after all the rooms are filled, Musty takes matters into his own hands and gives him the hall room on the second floor, previously occupied by the proprietor's favorite horse.

Of course bell-boys are merely human and thus prone to make occasional mistakes. Among Musty's errors was that of getting interested in a flirtation with an actress-guest and inadvertently stepping backward into the elevator shaft. The fall does not effect his efficiency, however, and when the tragedian complains that there is no steam in his room, Musty brings him ten cents worth in a paper bag. He and the proprietor also figure out a novel way of conveying liquid refreshments to the tragedian's room via telephone.

The tragedian and the actress finally start a rehearsal of a murder scene in the latter's room. Musty sees the struggle through the keyhole and summons the police and fire departments, to say nothing of ambulances, taxicabs, etc. As a result the guests come sliding down the trick staircase just in time to meet the entering police and firemen. When the situation is explained by the two ambitious thespians, Musty finds himself in wrong with all the world.

V-L-S-E, INC.

DOLLARS AND THE WOMAN (Six Parts—Lubin—March 20).—The cast: Dan Hilyer (Tom Moore); Madge (Ethel Clayton); Arthur Crewe (Crauford Kent); General Boynton (Bartley McCullum); Colonel Bernard (Herbert Fortier).

Dan Hilyer won his wife, Madge, after a hard fight with a rival, Arthur Crewe. After marriage Dan and Madge had hard luck and slid down the social scale, until they were obliged to live in a two-room tenement. Dan, however, kept fighting, and got a chance to go to San Francisco to market a smelter patent which would make him rich. During his absence, Madge gives birth to a son. Owing to the fact that she is without funds, she is cared for during this period by Crewe, although she does not know it. When Dan returns he finds his wife changed from a cheerful normal woman to a miser, this being the effect on her of the horrible poverty she has undergone before the birth of her child.

Although he now has money, she refuses to dress decently, live in a decent home, or part with her hoarded pennies. In trying to understand the cause of this change, Dan stumbles on the fact that Crewe not only supported Madge at the hospital, but that she had paid him back money he had lent her. This leads to suspicion and eventually to a quarrel, and a parting between husband and wife. Their happiness, however, is saved by Crewe coming forward and confessing his part in their affairs.

THE VITAL QUESTION (Vitagraph—Five Parts—April 3).—The cast: Charles Kent (Randolph King); George Cooper (Richard King); Virginia Pearson (Beatrice King); Anders Randolf (Peter Worden); Leo Delaney (Adrian Scarsdale); George Lawrence (Benton Bale). Scenario by Joseph L. Norris. Directed by S. Rankin Drew.

King, a business man has reason to believe that an investigating committee has been appointed to inquire into the workings of certain shady deals with which his name has been connected. While he is brooding over the matter, Worden comes in and King tells him of his trouble and is advised to consult a clever lawyer. Worden recommends Scarsdale for the job. King looks hopefully upon this advice for Scarsdale is engaged to his daughter Beatrice. When King finally reveals his true motive, Scarsdale is greatly perturbed.

The proposition as it stands reads King's salvation or the loss of Beatrice. Scarsdale turns down the case and bids Beatrice farewell. King's creditors get after him and King commits suicide. Beatrice holds Scarsdale morally responsible for her father's death. She refuses to see him.

The small amount of money Mr. King left is soon exhausted, for Dick, Beatrice's brother, speedily gets rid of it by dissipation. Beatrice, facing a financial crisis, appeals to Warden for assistance. When Dick returns in a maudlin condition his sister remonstrates with him for his action, and Worden, who is standing nearby, suggests that Beatrice marry him, and thus obtain a protector for her brother. Deep down in her heart Beatrice still cherishes a regard for her former lover, Scarsdale, and she refuses Worden's offer.

When Dick comes out of a drunken stupor, he finds himself penniless. To obtain money for further dissipation, he forges Worden's name to a check. The forgery discovered, Dick is just about to be sent to prison. Beatrice appeals to Worden to withdraw the charge. Worden refuses to intervene. Beatrice makes a final plea. Her distress arouses the brute feeling to Worden's mind, and he tells her he will drop the charge if Beatrice will repay him by becoming his wife.

Beatrice sobbingly consents. Scarsdale has gradually climbed the ladder of success. After years of earnest endeavor he is made district attorney. His first campaign is against the Beef Trust. It happens that Worden is head of the Trust. Later, through a trick, Scarsdale and Dick are brought to Worden's home where together with a henchman, he hopes to get certain damaging evidence on the district attorney.

A fight follows and the four men upset an electric library lamp, leaving the room in darkness. A revolver shot rings out and silence follows. It is discovered that Worden has been killed by the man he had hired and the latter is captured by the police in his attempt to escape. With Worden out of the way, Scarsdale and Beatrice renew their old love and look with promise on the future.

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LOS ANGELES, CAL.

THE CYCLE OF FATE (Selig—Five Parts—April 3).—The cast: First Episode—Aaron Strong (Wm. Machin); Maybelle (Edith Johnson); Sandy Hodge (Frank Clark). Second Episode—Maybelle Strong (Bessie Eyton); Joe Strong, alias "Red Hand" (Wheeler Oakman); Boss Kipper (Al W. Filson); Sid Aldrich (Lewis Cody); Mame O'Malley (Marion Warner); Dr. Burton (Marshal Neilan); Detective Treem (Fred Hearn). Written and directed by Marshal Neilan.

Aaron Strong is a seafaring man. Not only has he won an honest living as the captain of a sailing vessel, but he is unusually happy in the love of his young wife, Maybelle. When Aaron Strong embarks on his voyages, Sandy Hodge, his wife's father, an old sea salt of Scottish descent, cares for Maybelle.

A terrific storm occurs at sea and Aaron's frail craft is smashed to pieces. He tries to save himself by escaping in a dory, but he finally succumbs after scrawling a note to his wife. Later the little boat is washed ashore with his lifeless body. It is found by some fisherman, and when Maybelle is informed of her husband's death she falls unconscious to the floor knocking a lamp over which burns her hand. Months following when her two children are born—a boy and a girl—each bears a red mark on his hand—similar to the one on their mother's hand which was caused by the falling lamp. Maybelle never recovers from the shock of her husband's death, and she soon dies.

The two children are left to the care of old Sandy. Although he secretly loves the little chap who so resembles Sandy's beloved daughter, yet when the boy runs away from home, old Sandy is not at all conscience stricken. The boy falls in with a gang of toughs and has become known as "Red Hand" leader of a gang of crooks. Fourteen years later, Maybelle Strong, Joe's twin sister, teaches a little school in Oceancove. Old Sandy never talks to her of her brother, whom she has almost forgotten, but the old Scotch grandfather insists that Maybelle bring home to him her pay envelope, for Sandy is thrifty.

In the city there is a rivalry among the "gun men" and Sid Aldrich, gang leader, gambler and crook flees the city. He arrives at Oceancove, seeking seclusion. There he meets Maybelle Strong, who learns to love the stranger. Aldrich plots to entice Maybelle to the city. Chided by the irate Sandy because she has expended a small amount of her earnings for a new hat, Maybelle promises to go with Aldrich upon his agreement to marry her when they reach the city.

"Boss" Kipper, a ward politician, is introduced to Maybelle by Aldrich, who poses as Kipper's nephew. Kipper is immediately attracted to the girl. Summoned hurriedly from the room, through the instrumentality of Fate, Kipper places the now unconscious Maybelle into the keeping of Joe Strong, alias "Red Hand," who is one of "Boss" Kipper's strongest followers.

While watching over the girl, "Red Hand" espies the birthmark on her hand; he also glances at the birthmark on his own hand. He has a vague memory of a little sister, marked like himself through a mother's suffering. His better nature comes to the front, and he resolves to save the girl at any cost.

"Boss" Kipper returns to the room. He finds the door locked and barred. He orders his henchmen to shatter it. In the meantime Joe Strong runs to the telephone, summons the police and the girl is rescued just in time. The "Boss" vows revenge on Joe Strong. Strong has been endeavoring to live straight since he rescued Maybelle, and his girl friend, Mame of the tenements, in ill health, has received all of Joe's attention. He is informed that the girl must be sent to a sanitarium for treatment if her life would be saved.

Kipper plots with Aldrich, the gambler. Joe is tempted to rob a home. He finds there Aldrich confronting Maybelle, whom Joe had so recently saved. Joe takes the life of the unscrupulous gambler, and tells Maybelle to claim that she shot the man in self-defense. Joe escapes the house and joins the girl of the tenements whom he loves, and who is awaiting him at the boat landing. As he buys his transportation, Joe comes face to face with Detective Treem. Joe believes all is lost. The detective, however, believing that the death of Aldrich was for the good of mankind, and appreciating that Joe has been the victim of a frame-up, tells him to "beat it," and Joe Strong and his girl sail away from the city and all its wickedness.

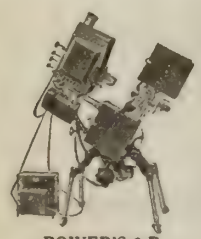
MR. JACK, A DOCTOR BY PROXY (No. 7—Vitagraph—April 3).—The cast: Mr. Jack (Frank Daniels); Mrs. Jack (Mrs. Pillsbury); the widow (Rose E. Tapley); Doctor Gallagher (William Cameron); Mrs. Gallagher (Ida Williams). Author, Rudolph Block. Produced by C. Jay Williams.

Mr. Jack is a gay dog. In Doctor Gallagher he has a friend after his own heart. The fact that they are married means nothing in their lives. They start out with their wives for an evening's entertainment. They start—that's all. As soon as their better halves get interested in the opera they give them the "slip." Then things happen rapidly. Doctor Gallagher gets into trouble with a chauffeur who tries to overcharge them. He is arrested and put under a big fine.

Mr. Jack, through mixed identities, succeeds in getting a politician, whom he has cured of ailments, while posing as Gallagher, to use his influence in getting the Doctor out. Mr. Jack is not much of an M. D., but he is a considerable "fixer." He relieves a charming widow of a headache and all he uses is champagne. He is later made to realize that the delightful lady is somewhat of a "reliever" herself—his watch and diamond scarf pin being among the missing. Needless to say, he is suddenly attacked with one of the worst headaches of his gay career.

MR. JACK'S HAT AND THE CAT (No. 8—Vitagraph—April 10).—The cast: Mr. Jack (Frank Daniels); Mrs. Jack (Rose E. Tapley). Produced by C. Jay Williams. Written by Ross D. Whytock.

Feline love is nothing in the life of Mr. Jack, who pronounces the death sentence upon his wife's pet cat. Mr. Jack meets some of the boys and after dallying with gambrinus for an hour or so in his favorite cafe, sets sail for home. En route everybody, including the police, pick on him, but after a stormy voyage, he finally arrives. Mrs. Jack greets him with a hard-luck story about the disappearing cat and he is shaking hands with himself for having put one over on the wife when she asks him about a hat, that he has been bringing home for a week. "What's the idea of the third degree?" he asks and drags out a sketchy looking hat box. The lid is pried off and out tumbles a flock of cat and kittens. Mr. Jack has a "village cut-up" friend who has changed a hat into a cat—plus an armful of kittens. Mr. Jack is "out" for eight minutes.



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NEW MODEL NO. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

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FOR SALE—A moving picture camera. Four 200 foot magazines and a Marvel tripod, just like new. Cost new $200, will sell complete outfit for $100. Frank Drager, 1703 Washington Ave., Lorain, Ohio.

PROFESSIONAL—Model Prestwich camera, two inch 3.5 lens, three magazines, carrying case, tripod, complete. Must sell quick. Shipped C. O. D., $150, examination privilege, on receipt of a small deposit. Matt Miller, 1015 Central St., Kansas City, Mo.

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OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

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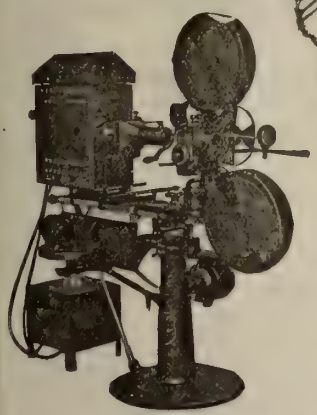

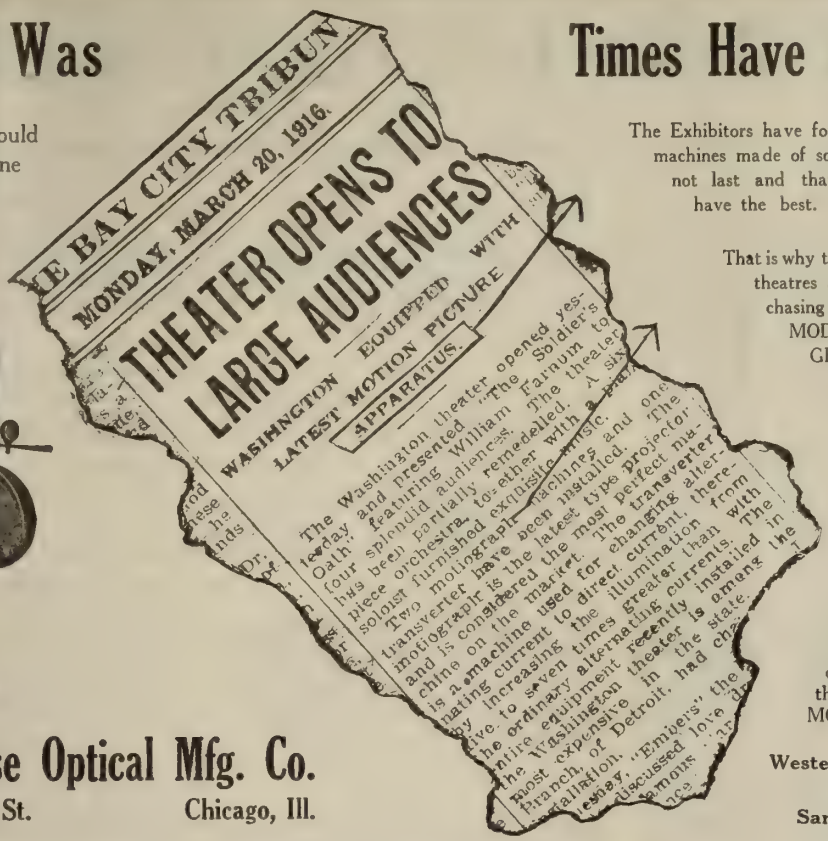
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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 490, 492.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Mar. 22—Number 12 (Topical).
Mar. 29—Number 13 (Topical)
Apr. 5—Number 14 (Topical).
Apr. 12—Number 15 (Topical).
Apr. 19—Number 16 (Topical).

BIG U.

Mar. 23—On Dangerous Ground (Drama).
Mar. 30—No release this day.
Apr. 6—Hungry Happy's Dream (Comedy).
Apr. 13.—No release this day.
Apr. 20—Oh, What a Whopper (Two parts—Baseball—Comedy).

BISON.

Mar. 18—The Iron Rivals (Two parts—Railroad—Drama).
Mar. 25—Monna Vanna (Three parts—Dr.).
Apr. 1—The Night Riders (Two parts—Western—Drama).
Apr. 8—Behind the Mask (Two parts—Dr.).
Apr. 15—The Rival Pilots (Two parts—Railroad—Drama).
Apr. 22—The Passing of Hell's Crown (Two parts—Western—Drama).

GOLD SEAL.

Mar. 21—The Madcap Queen of Crona (Two parts—Comedy—Drama).
Mar. 28—Lady Raffles Returns (Two parts—Detective—Drama).
Apr. 4—Lord John's Journal (Adventure No. 5, "The League of the Future"—Three parts—Detective—Drama).
Apr. 11—The Voice of the Tempter (Three parts—Domestic—Drama).
Apr. 18—The Best Man's Bride (Two parts—Drama).

IMP.

Mar. 17—Paterson of the News (Two parts—Newspaper—Drama).
Mar. 21—Ain't He Grand? (Comedy).
Mar. 24—The Crimson Trail (Two parts—Dr.).
Mar. 28—The Gasoline Habit (Comedy).
Mar. 31—Scorched Wings (Three parts—Dr.).
Apr. 4—The Town That Tried to Come back (Comedy).
Apr. 7—The Poet's Progress (Two parts—Comedy—Drama).
Apr. 7—The Dare-Devils of War (Two parts—War—Dr.).
Apr. 9—Mignonette (Two parts—Drama).
Apr. 11—Held for Damages (Comedy).
Apr. 14—The Doctor of the Afternoon Arm (Two parts—Northwest—Drama).
Apr. 18—Love Laughs at Dyspepsia (Com.).
Apr. 21—The Haunted Bell (Two parts—Mystery—Drama).

JOKER.

Mar. 18—Muchly Married (Comedy).
Mar. 25—It Nearly Happened (Comedy).
Apr. 1—The Tale of a Telegram (Comedy).
Apr. 8—His Highness the Janitor (Comedy).
Apr. 15—Hubby Puts One Over (Comedy).
Apr. 22—Just Yet But Not Quite (Comedy).

LAEMMLE.

Mar. 16—No release this week.
Mar. 19—No release this week.
Mar. 22—The Desperado (Drama).
Mar. 23—The Secret Foe (Two parts—Dr.).
Mar. 26—No release this day.
Mar. 29—The Blackmailer (Drama).
Mar. 30—A Fool's Gold (Three parts—Dr.).
Apr. 6—The Eyes of Fear (Two parts—Dr.).
Apr. 9—Bill's Wife (Comedy).
Apr. 12—The Brink (Drama).
Apr. 13—Public Approval (Three parts—Society—Drama).
Apr. 16—No release this day.
Apr. 20—The Gambler (Drama).
Apr. 23—No release this day.

L-KO.

Mar. 26—A Friend—But a Star Boarder (Comedy).
Apr. 2—Caught on a Skyscraper (Two parts—Comedy).
Apr. 5—For the Love of Mike and Rosie (Three parts—Comedy).
Apr. 9—No release this day.
Apr. 16—The Doubles Troubles (Two parts—Comedy).
Apr. 19—A Meeting for a Cheating (Comedy).
Apr. 23—Little Billy's School Days (Comedy).

NESTOR.

Mar. 24—The Wrong Bird (Comedy).
Mar. 27—The Janitor's Busy Day (Comedy).
Mar. 31—He Almost Eloped (Comedy).
Apr. 3—How Times Do Change (Comedy).
Apr. 7—A Leap Year Tangle (Comedy).
Apr. 10—Putting Her Foot in It (Comedy).
Apr. 14—Some Honeymoon (Comedy).
Apr. 17—His Neighbor's Wife (Comedy).
Apr. 21—Eddie's Night Out (Comedy).

POWERS.

Mar. 25—No release this day.
Mar. 30—Between Midnight (Comedy).
Apr. 1—A Serpent in the House (Comedy).
Apr. 6—The Dance of Love (Novelty) .
Apr. 8—No release this day.
Apr. 13—Some Fish (Comedy).
Apr. 15—The Stolen Melody (Drama).
Apr. 20—The Toyland Villain (Novelty).—An Educational subject on the same reel.
Apr. 22—No release this day.

RED FEATHER PHOTO-PLAYS.

Mar. 27—Autumn (Five parts—Drama).
Apr. 3—Two Men of Sandy Bar (Five parts—Drama).
Apr. 10—Brigadier Gerard (Five parts—Dr.).
Apr. 17—Her Bitter Cup (Five parts—Dr.).

REX.

Mar. 19—Behind the Curtain (Drama).
Mar. 21—The Phantom Thief (Drama).
Mar. 26—A Social Outcast (Three parts—Dr.).
Mar. 28—There's no Place Like Home (Drama).
Apr. 2—Her Sister's Sin (Drama).
Apr. 4—No release this day.
Apr. 7—The Still Voice (Drama).
Apr. 11—No release this day.
Apr. 14—The Toll of the Angelus (Drama—Reissue).
Apr. 16—The Sham Realty (Drama).—300 Arrivals from South America (Educational).
Apr. 18—No release this day.
Apr. 23—His World of Darkness (Three parts—Drama).

VICTOR.

Mar. 24—No release this day.
Mar. 29—The Model Husband (Two parts—Comedy).
Mar. 31—No release this day.
Apr. 5—The Little Fraud (Drama).
Apr. 12—The Lathered Truth (Two parts—Comedy).
Apr. 19—Royal Love (Three parts—Drama).
Apr. 21—A Strange Confession (Drama).

UNIVERSAL SPECIAL FEATURE.

Mar. 27—Graft No. 16, "Pirates of Finance" (Two parts—Drama).
Apr. 3—Graft No. 17, "Queen of the Prophets" (Two parts—Drama).
Apr. 10—Graft No. 18, "The Hidden City of Crime" (Two parts—Drama).
Apr. 17—Graft No. 19, "Photo Badger Game" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Vogue.
Monday—American, Falstaff, Masterpicture de Luxe.
Tuesday—Thanhouser, Vogue.
Wednesday—Beauty, Weekly, Gaumont.
Thursday—Mustang, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—American, Falstaff.

AMERICAN.

Mar. 7—The Silken Spider (Three parts—Society—Drama).
Mar. 14—The Suppressed Order (Three parts—Drama).
Mar. 21—The Code of Honor (Three parts—Drama).
Mar. 28—In the Shuffle (Three parts—Drama).
Apr. 3—Ways of the World (Two parts—Dr.).
Apr. 6—Bonds of Deception (Three parts—Drama).
Apr. 10—The Pendulum of Chance (Two parts—Drama).
Apr. 15—The Wayfarers (Three parts—Dr.).

BEAUTY.

Mar. 15—Plotters and Papers (Comedy).
Mar. 19—Tips (Comedy).
Mar. 22—Cupid at Cohen's (Comedy).
Mar. 26—The Bubbles and the Barber (Comedy).
Mar. 29—A Trunk an' Trouble (Comedy).
Apr. 2—Bumble's Job (Comedy).
Apr. 5—Billy Van Deusen's Muddle (Com.).
Apr. 9—Art and Arthur (Comedy).
Apr. 12—Peanuts and Powder (Comedy).
Apr. 16—The Improbable Yarn of McQuirk (Comedy).

CUB.

Mar. 10—Jerry's Big Game (Comedy).
Mar. 17—The Twin Trunk Mystery (Comedy).
Mar. 24—On the Rampage (Comedy).
Mar. 31—Jerry Among the Smugglers (Com.).
Apr. 7—The Winning Punch (Comedy).
Apr. 14—Almost Right (Comedy).

FALSTAFF.

Mar. 7—Oscar the Oyster Opener (Comedy).
Mar. 9—Ambitious Awkward Andy (Comedy).
Mar. 14—Theodore's Terrible Thirst (Com.).
Mar. 16—Rupert's Rube Relations (Comedy).
Mar. 21—Pansy Post Protean Player (Comedy).
Mar. 23—Pedro the Punk Poet (Comedy).
Mar. 28—Paul's Political Pull (Comedy).
Mar. 30—The Snow Shoveler's Sweetheart (Comedy).
Apr. 3—Ruining Randal's Reputation (Com.).
Apr. 8—The Professor's Peculiar Precautions (Comedy).
Apr. 10—Sapville's Stalwart Son (Comedy).
April. 15—The Overworked Oversea Overseer (Comedy).

GAUMONT.

Mar. 5—See America First, No. 25, Tampa, Fla. (Scenic).—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 12—See America First, No. 26, "Monterey, Cal" (Scenic).—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 19—See America First, No. 27, "San Francisco, Cal. (Scenic).—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 26—See America First, No. 28, "Tampa, Fla." (Scenic).—Keeping Up With the Joneses (Cartoon—Comedy.
Apr. 2—See America First, No. 29, "Charleston, S. C." (Scenic).—Keeping Up With the Joneses (Cartoon—Comedy).
Apr. 5—See America First, No. 30, "The Wonder Spots of Del Monte, Cal." (Scenic).—A Cartoon subject on the same reel.
Apr. 12—See America First No. 31, "Historic St. Augustine, Fla." (Scenic).—Kartoon Komics (Cartoon).

(Mutual releases continued on page 528.)

TransVerteR

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Better Pictures With Less Current

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THE HERTNER ELECTRIC & MFG. CO.
431 Prospect Ave. Cleveland, Ohio

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 490, 492.)

(*Mutual Releases continued from page* 526.)

MUSTANG.

Mar. 31—Snow Stuff (Three parts—Drama).
Apr. 7—Two Bits (Two parts—Drama).
Apr. 8—Under Azure Skies (Three parts—Western—Drama).
Apr. 13—Silent Selby (Three parts—Western—Drama).
Apr. 14—A Flickering Light (Two parts—Dr.).

MUTUAL WEEKLY.

Mar. 23—Number 64 (Topical).
Mar. 30—Number 65 (Topical).
Apr. 5—Number 66 (Topical).
Apr. 12—Number 67 (Topical).

THANHOUSER.

Mar. 22—The Fifth Ace (Two parts—Society—Drama).
Mar. 29—Fear (Three parts—Drama).
Apr. 4—Oh! Oh! Oh! Henery!!! (Two parts—Comedy).
Apr. 11—The Romance of the Hollow Tree (Two parts—Drama).

MUTUAL MASTERPICTURE DE LUXE.

Mar. 23—The Bruiser (American—Five parts—Drama) (No. 84).
Mar. 25—The Hidden Law (Centaur—Five parts—Social—Drama) (No. 85).
Mar. 27—The Love Liar (Centaur—Five parts—Drama) (No. 86).
Mar. 30—Revelations (American—Five parts—Drama) (No. 87).
Apr. 1—The Net (Thanhouser—Five parts—Drama) (No. 88).
Apr. 3—Haunted Manor (Gamount—Five parts—Drama—No. 89).
Apr. 8—The Traffic Cop (Thanhouser—Five parts—Drama—No. 90).
Apr. 10—April (American—Five parts—Drama—No. 91).
Apr. 13—The Leopard's Bride (Centaur—Five parts—Oriental—Drama—No. 92).

SIGNAL FILM CORPORATION.

Mar. 13—The Girl and the Game, No. 12, "Buried Alive" (Two parts—Dr.).
Mar. 20—The Girl and the Game, No. 13, "A Fight for a Fortune" (Two parts—Drama).
Mar. 27—The Girl and the Game, No. 14, "Helen's Race with Death" (Two parts—Drama).
Apr. 3—The Girl and the Game No. 15 (Two parts—Drama).

VOGUE.

Mar. 23—Search Me (Comedy).
Mar. 26—Devilish Business (Comedy).
Mar. 30—The Lion Hearted Chief (Comedy).
Apr. 2—On a Still Hunt (Comedy).
Apr. 4—Bungling Bill Detective (Comedy).
Apr. 9—Knocking Out Knockout Kelly (Com.).
Apr. 11—Rube's Hotel Tangle (Comedy).
Apr. 16—A Mix-Up in Photos (Comedy).

Pathe Exchange, Inc.

BALBOA.

Mar. 11—The Red Circle, No. 13, "Branded As a Thief" (Two parts—Drama).
Mar. 18—The Red Circle No. 14 "Judgment Day" (Last No.) (Two parts—Dr.).

GOLD ROOSTER PLAYS.

Feb. 18—The Shrine of Happiness (Three parts—Drama).
Mar. 21—The Woman's Law (Five parts—Dr.).

PATHE.

Mar. 27—The Iron Claw, No. 5, "The Intervention of Tito" (Two parts—Drama).
Apr. 1—Siberia, the Vast Unknown, No. 4 (Scenic).
Apr. 3—The Iron Claw, No. 6, "The Spotted Warning (Two parts—Drama).
Apr. 8—Idaho's Waterfalls (Scenic).
—Picturesque America (Scenic).
—The Coal Mines of Hongay (Educational of French Indo—China).

PATHE NEWS.

Mar. 22—Number 24, 1916 (Topical).
Mar. 25—Number 25, 1916 (Topical).
Mar. 29—Number 26, 1916 (Topical).
Apr. 1—Number 27, 1916 (Topical).

PHOTOCOLOR.

Mar. 1—Siberia, the Vast Unknown (Scenic).

PHUNPHILMS.

Mar. 22—In Soft in a Studio (Comedy).
Mar. 29—Lonesome Luke, Circus King (Com.).
Apr. 3—Skylight Sleep (Comedy).

STARLIGHT.

Mar. 6—Gleeful Guardians (Comedy).
Mar. 15—Luke Pipes the Pippins (Comedy).

Miscellaneous Feature Releases.

AUTHORS FILM CO., INC.

Feb.—The Red Cross Nurse (Topnotch—Five parts—Drama).
Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).

BLUEBIRD PHOTOPLAYS.

Mar. 26—The Flirt (Five parts—Drama).
Apr. 3—Tangled Hearts (Five parts—Dr.).
Apr. 10—John Needham's Double (Five parts—Drama).
Apr. 17—The Great Problem (Five parts—Dr.).

CLARIDGE FILMS, INC.

Feb.—The Heart of New York (Drama).

FOX FILM CORPORATION.

Feb. 27—The Witch (Drama).
Mar. 6—The Marble Heart (Drama).
Mar. 13—Gold and the Woman (Drama).
Mar. 20—The Bondman (Drama).
Mar. 27—A Wife's Sacrifice (Drama).

METRO PICTURES CORPOLATION.

Mar. 20—The Wall Between (Quality—Five parts—Drama).
Mar. 27—Her Great Price (Rolfe—Five parts—Drama).
Apr. 3—The Kiss of Hate (Columbia—Five parts—Drama).
Apr. 10—The Half Million Bribe (Columbia—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Mar. 30—The Sowers (Lasky—Five parts—Drama).
Apr. 3—The Heart of Paula (Pallas—Five parts—Drama).
Apr. 6—The Race (Lasky—Five parts—Comedy—Drama).
Apr. 10—Molly Make Believe (Famous Players Five parts—Drama).
Apr. 13—Under the Mask (Lasky—Five parts—Drama).
Apr. 17—The Eternal Grind (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Mar. 30—Bobby Bumps Gets a Substitute (Comedy).
Apr. 6—The Police Dog Turns Nurse.
Apr. 13—The Stone Age Roost-Robber.
Apr. 20—Inbad, the Sailor, Takes Gas (Silhouette Fantasie).

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Apr. 3—Old and New Manila.
Apr. 10—Bilibid, the "Sing Sing" of the Philippines.
Apr. 17—The Pasig River (The Filipino Thames).
Apr. 24—The Lowlands of Luzon.

PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

TRIANGLE FILM CORPORATION.

Releases for week of Mar. 26:
Hoodoo Ann (Fine Arts—Five parts—Dr.).
By Stork Delivery (Keystone—Two parts—Comedy).
The Raiders (Ince—Five parts—Drama).
An Oily Scoundrel (Keystone—Two parts—Comedy).

Releases for week of Apr. 2:
The Habit of Happiness (Fine Arts—Five parts—Drama).
A Bathhouse Blunder (Keystone—Two parts—Comedy).
Waifs (Ince—Five parts—Drama).
His Wife's Mistake (Keystone—Two parts—Comedy).

WORLD-EQUITABLE.

Mar. 27—The Hand of Peril (Paragon—Five parts—Drama).
Mar. 27—The Struggle (Equitable—Five parts—Drama).
Apr. 3—The Reapers (Triumph (Five parts—Drama).
Apr. 3—Then I'll Come Back to You (Frohman—Five parts—Drama).
Apr. 10—The Feast of Life (Paragon—Five parts—Drama).
Apr. 10—The Chain Invisible (Equitable—Five parts—Drama).

V-L-S-E, INC.

Mar. 20—Dollars and the Woman (Lubin—Six parts—Drama).
Mar. 20—Hearst-Vitagraph News No. 23 (Topical).
Mar. 20—The Ne'er-Do-Well (Selig—Ten parts—Drama).
Mar. 20—The Supreme Temptation (Vitagraph—Five parts—Drama).
Mar. 20—Mr. Jack Trifles (Comedy).
Mar. 24—Hearst-Vitagraph News No. 24 (Topical).
Mar. 27—The Two Edged Sword (Vitagraph—Five parts—Drama).
Mar. 27—Mr. Jack Inspects Paris, No. 6 (Vitagraph—Comedy).
Mar. 27—Hearst-Vitagraph News, No. 25, 1916 (Topical).
Mar. 31—Hearst-Vitagraph News No. 26, 1916 (Topical).
Apr. 3—The Vital Question (Vitagraph—Five parts—Drama).
Apr. 3—Mr. Jack, a Doctor by Proxy (Com.).
Apr. 3—Hearst-Vitagraph News, No. 27, 1916 (Topical).
Apr. 3—The Cycle of Fate (Selig—Five parts—Drama).
Apr. 7—Hearst-Vitagraph News, No. 28, 1916 (Topical).
Apr. 10—The Flames of Johannis (Lubin—Five parts—Drama).
Apr. 10—Salvation Joan (Vitagraph—Seven parts—Drama).
Apr. 10—Mr. Jack's Hat and the Cat (Comedy.
Apr. 10—Hearst-Vitagraph News, No. 29, 1916 (Topical).
Apr. 14—Hearst-Vitagraph News, No. 30, 1916 (Topical).

GEORGE KLEINE.

Mar. 29—The Mishaps of Musty Suffer, "Look Out Below" (Comedy).
Apr. 5—The Mishaps of Musty Suffer "The Lightning Bell Hop" (Comedy).
Apr. 12—The Mishaps of Musty Suffer, "Bells and Belles" (Comedy).
Apr. 19—The Mishaps of Musty Suffer "Just Imagination" (Comedy).
Apr. 26—The Mishaps of Musty Suffer "Out of Order" (Comedy).

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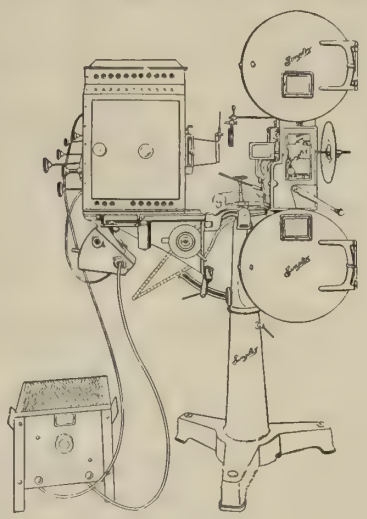

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 490, 492.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Mar. 14—A Grip of Gold (Two parts—Drama).
Mar. 15—The Rejuvenation of Aunt Mary (Three parts—Comedy-Drama).
Mar. 20—His Mother's Scarf (Biograph—Reissue No. 42—Drama).
Mar. 22—The Battle of Truth (Three parts—Drama).
Mar. 27—The Golden Supper (Drama) (Biograph—Reissue No. 43).
Mar. 28—Alias Jimmie Barton (Two parts—Drama).
Mar. 29—Madelaine Morel (Three parts—Dr.).
Apr. 3—Three Friends (Drama) (Biograph—Reissue No. 44).
Apr. 5—Paths that Crossed (Three parts—Dr.).
Apr. 10—The Tender-Hearted Boy (Drama) (Biograph—Reissue—No. 44).
Apr. 11—The Man Who Called After Dark (Two parts—Drama).
Apr. 12—The Stampede (Three parts—Drama).
Apr. 17—A Cry for Help (Drama) (Biograph—Reissue No. 45).
Apr. 19—The Larrimore Case (Three parts—Drama).

ESSANAY.

Mar. 18—Unknown (Three parts—Drama).
Mar. 20—The Strange Case of Mary Page, No. 9 (Two parts—Drama).
Mar. 21—Separating from Sarah (Two parts—Drama).
Mar. 22—Canimated Nooz Pictorial, No. 7 (Cartoon).
—A scenic subject on the same reel.
Mar. 25—I Will Repay (Three parts—Dr.).
Mar. 27—The Strange Case of Mary Page, No. 10, "The Clew" (Two parts—Dr.).
Mar. 28—The Dixie Winner (Two parts—Dr.).
Mar. 29—Vernon Howe Bailey's Sketch Book of Paris (Cartoon).—Scenic of Western America on same reel.
Apr. 1—The Spider's Web (Three parts—Dr.).
Apr. 3—The Strange Case of Mary Page No. 11 (Two parts—Drama).
Apr. 4—Under Royal Patronage (Two parts—Drama) (Reissue).
Apr. 5—Canimated Nooz Pictorial No. 8 (Cartoon).
—A Scenic subject on the same reel.
Apr. 8—The Lightbearer (Three parts—Dr.).
Apr. 10—The Strange Case of Mary Page No. 12 (Two parts—Drama).
Apr. 11—Millstones (Two parts—Drama).
Apr. 12—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—A Scenic subject on the same reel.
Apr. 15—The Last Adventure (Three parts—Drama).
Apr. 17—The Strange Case of Mary Page, No. 13 (Two parts—Drama).
Apr. 18—The Elder Brother (Two parts—Drama) (Reissue).
Apr. 19—Canimated Nooz Pictorial No. 9 (Cartoon).
—A Scenic Subject on the same reel.
Apr. 22—Her Naked Soul (Three parts—Dr.).

KALEM.

Mar. 24—When Things Go Wrong (Comedy).
Mar. 25—The Detective's Peril (No. 72 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 27—The Little Monte Carlo (No. 1 of the "Social Pirates"—Two parts—Dr.) (Special Release).
Mar. 28—Ham and the Hermit's Daughter (Comedy).
Mar. 29—The Trailing Tailor (Comedy).
Mar. 31—Almost a Heroine (Comedy).
Apr. 1—The Trapping of Peeler White (No. 73 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 3—The Corsican Sisters, No. 2 of "The Social Pirates" (Two parts—Dr.). (Special release.)
Apr. 4—From Altar to Halter (Comedy).
Apr. 5—Trapping the Bachelor (Comedy).
Apr. 7—The Fickle Fiddler's Finish (Com.).
Apr. 8—The Record Run (No. 74 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 10—The Parasite (No. 3 of "The Social Pirates"—Two parts—Drama).
Apr. 11—Millionaires by Mistake (Comedy).
Apr. 12—Fashion and Fury (Comedy).
Apr. 14—Romance and Riot (Comedy).
Apr. 15—The Race for a Siding (No. 75 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 17—A War of Wits (No. 4 of the "Social Pirates"—Two parts—Drama).
Apr. 18—Ham and Preparedness (Comedy).
Apr. 19—Their Taking Ways (Comedy).
Apr. 21—A Double-Barreled Courtship (Com.).
Apr. 22—The Governor's Special (No. 76 of the "Hazard's of Helen" Railroad Series—Drama).

LUBIN.

Mar. 2—Her Wayward Sister (Three parts—Drama).
Mar. 4—Hamlet Made Over (Comedy).
Mar. 6—Ophelia (Drama).
Mar. 6—A Change of Heart (Two parts—Dr.).
Mar. 9—Soldiers Sons (Three parts—Drama).
Mar. 11—Some Boxer (Comedy).
Mar. 13—The Butler (Comedy).
Mar. 16—The Gulf Between (Three parts—Dr.).
Mar. 18—Dare Devil Bill (Comedy).
Mar. 21—The New Janitor (Comedy).
Mar. 21—The Crash (Two parts—Drama).
Mar. 23—A Sister to Cain (Three parts—Dr.).
Mar. 25—Love One Another (Comedy).
Mar. 27—Otto the Soldier (Comedy).
Mar. 30—The Voice in the Night (Three parts—Drama).
Apr. 1—Billie's Double (Comedy).
Apr. 3—The Fatal Bean (Comedy).
Apr. 4—The Return of James Jerome (Two parts—Drama).
Apr. 6—The Scarlet Chastity (Three parts—Drama).
Apr. 8—A Wise Waiter (Comedy).
Apr. 10—Otto the Bell Boy (Comedy).
Apr. 13—The Greater Wrong (Three parts—Drama).
Apr. 15—Mr. Housekeeper (Comedy).

SELIG.

Mar. 2—Selig-Tribune No. 18, 1916 (Topical).
Mar. 4—The Uncut Diamond (Drama).
Mar. 13—The Regeneration of Jim Halsey (Three parts—Drama).
Mar. 13—Selig-Tribune No. 21, 1916 (Topical).
Mar. 16—Selig-Tribune No. 22, 1916 (Topical).
Mar. 18—Toll of the Jungle (Wild-Animal—Drama).
Mar. 20—Number 13 Westbound (Three parts—Drama).
Mar. 20—Selig-Tribune No. 23, 1916 (Topical).
Mar. 23—Selig Tribune No. 24, 1916 (Topical).
Mar. 25—Trilby's Love Disaster (Western—Comedy).
Apr. 3—The Devil, the Servant and the Man (Three parts—Drama).
Apr. 3—Selig-Tribune No. 27, 1916 (Topical).
Apr. 6—Selig-Tribune No. 28, 1916 (Topical).
Apr. 8—Along the Border (Western—Dr.).
Apr. 10—Wives of the Rich (Three parts—Society—Drama).
Apr. 10—Selig-Tribune No. 29, 1916 (Topical).
Apr. 13—Selig-Tribune No. 30, 1916 (Topical).
Apr. 15—The Beauty Hunters (Comedy).
Apr. 17—The Three Wise Men (Three parts—Drama).
Apr. 17—Selig-Tribune No. 31, 1916 (Topical).
Apr. 20—Selig-Tribune No. 32, 1916 (Topical).
Apr. 22—Too Many Chefs (Comedy).

VIM.

Mar. 17—A Pair of Skins (Comedy).
Mar. 23—Bungles Lands a Job (Comedy).
Mar. 24—Behind the Footlights (Comedy).
Mar. 30—Their Vacation (Comedy).
Mar. 31—Anvils and Actors (Comedy).
Apr. 6—Mamma's Boys (Comedy).
Apr. 7—In the Ring (Comedy).
Apr. 13—The Battle Royal (Comedy).
Apr. 14—The Sleuths (Comedy).
Apr. 20—All for a Girl (Comedy).
Apr. 21—Hired and Fired (Comedy).

VITAGRAPH.

Mar. 11—The Human Cauldron (Broadway Star Feature—Three parts—Drama).
Mar. 13—Putting Pep in Slowtown (Comedy).
Mar. 17—Freddy Aids Matrimony (Comedy).
Mar. 18—Miss Warren's Brother (Broadway Star Feature—Three parts—Dr.).
Mar. 20—A Squared Account (Comedy).
Mar. 24—Freddy Versus Hamlet (Comedy).
Mar. 25—Husks (Three parts—Drama—Broadway Star Feature).
Mar. 27—Three Johns (Comedy).
Mar. 31—Freddy Foils Floaters (Comedy).
Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 3—Her Partner (Drama).
Apr. 7—Freddy the Fixer (Comedy-Drama).
Apr. 8—Myrtle, the Manicurist (Broadway Star Feature—Three parts—Com.).
Apr. 10—The Hoyden (Drama).
Apr. 14—Susie, the Sleuth (Comedy).
Apr. 15—Sin's Penalty (Three parts—Drama) (Broadway Star Feature).
Apr. 17—Life and Training in the U. S. N. (Educational).
Apr. 21—His Lucky Day (Comedy).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES

Mar. 4—La Paloma (Three parts—Drama).
Mar. 11—The Human Cauldron (Three parts—Drama).
Mar. 18—Miss Warren's Brother (Drama).
Mar. 25—Husks (Three parts—Drama).
Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 8—Myrtle, the Manicurist (Three parts—Comedy).
Apr. 15—Sin's Penalty (Three parts—Drama).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama).

KNICKERBOCKER STAR FEATURES.

Mar. 17—Mismates (Three parts—Drama).
Mar. 24—The Witch of the Mountains (Three parts—Drama).
Mar. 31—The Home-Breakers (Three parts—Drama).
Apr. 7—The Millionaire's Son (Three parts—Drama).
Apr. 14—Hounded and Hounded (Three parts—Drama).
Apr. 21—Spell of the Knife (Three parts—Drama).

UNIT PROGRAM RELEASES.

Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph Four parts—Drama).
Mar. 6—Bittersweet (Comedy).

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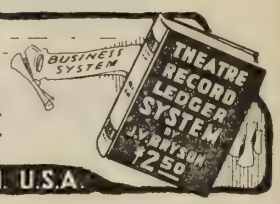

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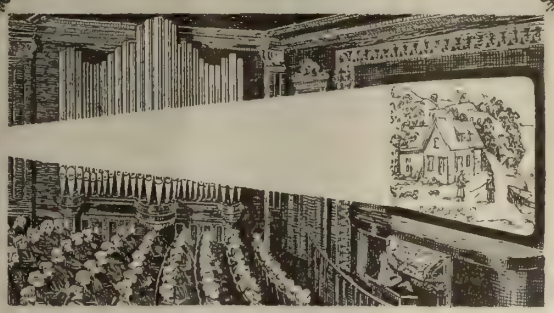

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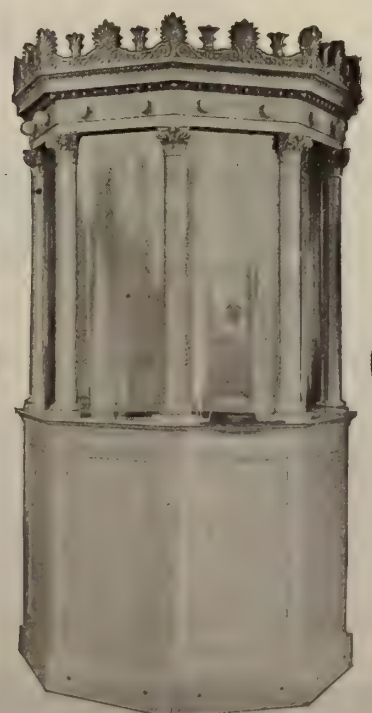

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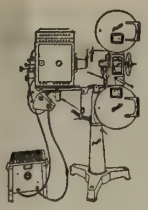

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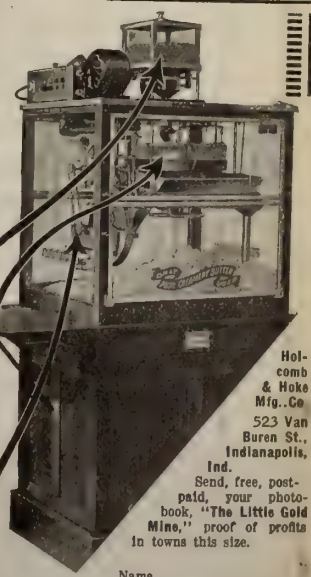

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Bolivia*	35.000	172	398	980.000	805.876	962.459
Brazil	120.099.305	95 000.622	100 947,735	84.883,540	23.275.894	39.901,203
Chili	37.284.043	24.238.713	29.553,823	17.800.611	13.627 618	16.616,912
Colombia*	19.615.000	17.547,987	15,714.447	17,213,000	5,784.275	7.647.165
Ecuador*	5.290.000	3.355.916	3.462.567	3 277.000	2.504,014	2.821.646
Guiana, British*	260,000	222.969	98 045	1,971.000	1,812,684	1.630.244
Guiana, Dutch*	620.000	1.034.508	813.325	594,000	655,244	731.806
Guiana, French*	49.000	.....	31 821	558,000	282,430	318.793
Paraguay*	63,000	61,198	67.220	61,000	88,595	215,058
Peru*	15.455.000	11 269,941	10.824.587	7,520,000	5,876,487	7.608,916
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Venezuela*	14.475.000	10 916.934	9.308.761	7.398.000	5.023,532	5.462,441
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BAN PUT ON 334 MOVIE HOUSES

New York Sun

Health Board Finds Only 77 Properly Ventilated.

March 27

The Department of Health announced to-day that 334 motion picture houses out of a total of 518 in Manhattan, Brooklyn and the Bronx were so improperly ventilated as to be a menace to the public health. The proprietors of these houses, economically employing bad air as far as possible in place of heat have stopped the fans, which most of them have installed and, by keeping the entrances and exits tightly closed, evade warming fresh air. The expelled air from an afternoon and evening of breathing creates a degree of warmth, and in many houses disinfectants are being used to disguise the smell of the air.

Only seventy-seven of the houses in the three boroughs were found to be ventilated properly. One hundred and seven were not in operation. The proprietors of the 334 remaining will be obliged to appear before License Commissioner Bell this week and explain why they also should not either ventilate or close.

The report of the Health Department is the result of a systematic investigation made March 18. This date was chosen because the weather was cold and the problem of getting fresh air correspondingly simpler. Previously Health Commissioner Emerson and License Commissioner Bell had visited several theatres together and reached the conclusion that every motion picture house in the city should be inspected by agents of the Department of Health the same night.

It was found that almost all the theatres had the facilities with which to comply with the law, but that they did not operate them on account of the cost.

Particularly unhealthful in the opinion of the Department, is the use of disinfectants to disguise the smell. This practice was discovered in many places.

The health code provides that every theatre is required to supply 500 cubic feet an hour to each person, and this necessitates artificial means for circulating the air. The code requires also that the temperature in theatres must be kept between 62 and 70 deg. The heating up to the temperature of air brought in through the wall fans therefore becomes requisite.

If these means are employed—as in seventy-seven of the places inspected—it is possible to keep the air both warm and fresh at the same time. The Department of Health and Bureau of Licenses desire that motion picture patrons shall cooperate with them by reporting any infringements of the code that come under their observation.

Authorities Investigated New York Theatres

Your Turn May Come Any Time

Investigations have been carried on recently in a great many towns to determine whether or not theatres are properly ventilated.

In many places ventilation is necessary to meet the requirements of the law. It will, however, do more for you than merely "get you by" as regards the law. It will make your theatre cool and comfortable and patronage will increase.

Modern audiences refuse to sit in hot, ill-ventilated theatres. Fresh air pays actual dividends and Sturtevant Fans will supply fresh air cheaper than any others.

Send us details of your theatre. Seating capacity, size, height, balcony, if any, location of doors and windows, and draw a rough floor plan if possible.

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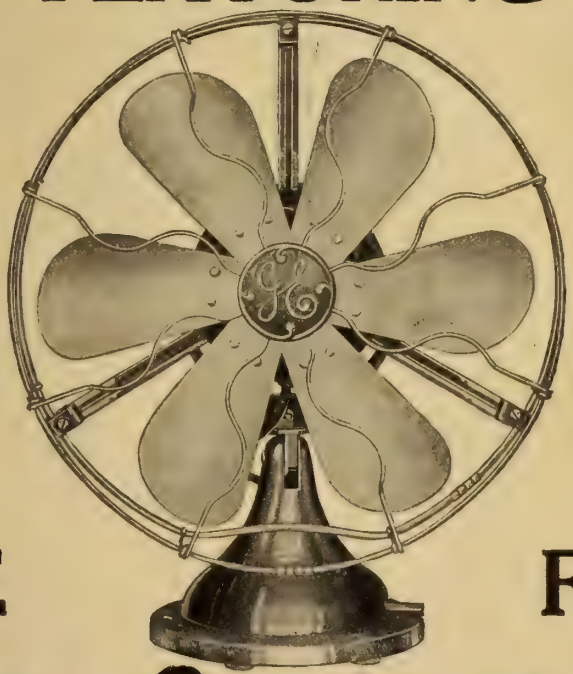

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NINETY GOLD STREET NEW YORK CITY

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MOVING PICTURE WORLD

THE FILM INDEX

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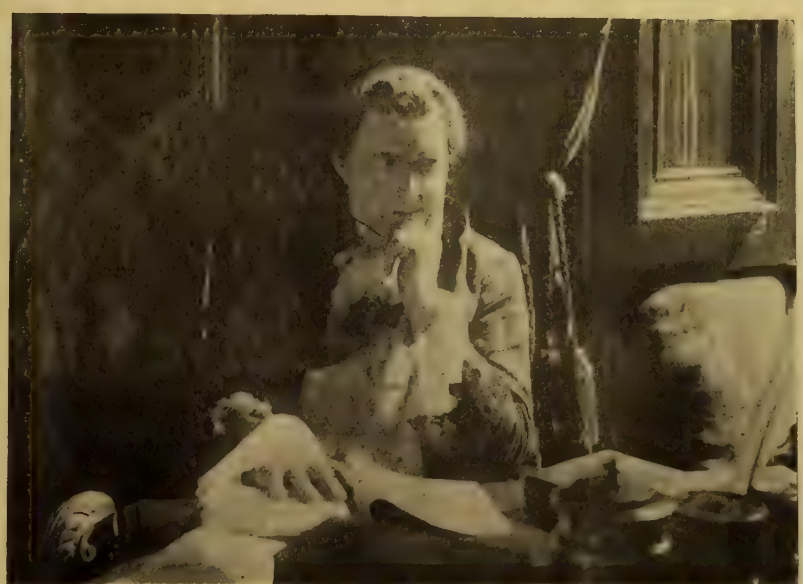

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Read what New York Theatrical Critics said about PAVLOWA in "The Dumb Girl of Portici"

"The highest pinnacle of moving picture prowess."—New York Evening Journal.

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Hobart Bosworth in "Dr. Neighbor." With Dorothy Davenport and an exceptional cast. Fourteenth Red Feather Release. A most unusual problem play. Directed by Lloyd Carleton. Released May 1. The wonderful Scriptural story of the good Samaritan is first told to us in a most beautiful prologue, and brought down to the present, linked to the dramatic story of "Dr. Neighbor" in the most telling manner. As the story unfolds we are brought face to face with the problem which at some time confronts every sympathetic physician, "Shall I mercifully end the life of this hopeless sufferer and end her agony of pain?" No less an actor than Hobart Bosworth could have essayed the part of the doctor. No producer other than the Universal could have produced this remarkable picture with the sincerity and sympathy, the realistic detail and the general all-round bigness that marks this superb Red Feather production.

"The Purple Maze." With Stella Razeto, Juan De La Cruz, and Gladys Brockwell. Two Reel Gold Seal Emotional Drama. Directed by Ed. J. Le Saint. Released May 2. Two beautiful girls, fond of fun, of fluffy ruffles and other feminine fripperies, are introduced in this "easiest way" story in a manner to grip the interest from the first flash on the screen. How one chooses the broad and gayly lighted road that leads to destruction, and the other is saved by a great love makes an unusual and intensely dramatic photo play.

Mary Fuller in "The Girl Who Feared Daylight." With a Brilliant Supporting Cast. Two Reel Victor Romantic Drama. Directed by Lucius Henderson. Released May 3. Mary's uncle wishes to get control of her fortune. Part of his plot was to make Mary believe that if she exposed her eyes to the light of day she would be stricken blind. Yet, while Love is said to be blind, it was little Dan Cupid who opened her eyes to the truth. This fine play is further evidence of the superiority of Universal Program features.

"The Beloved Liar." With Thomas Jefferson and Zoe Bech. Three Reel Laemmle Heart Interest Drama. Directed by George Cochrane. Released May 4. Surely the spirit of the beloved Joe Jefferson still lives in the quaint and lovable characterizations of his talented son who plays the lead in this heart-throbbing drama. As an old violinist who loses the script of an opera he has written, to come into fame and fortune when it is found and produced without his knowledge, this marvelous character actor in this beautiful production adds lustre to the incomparable Universal Program. A photo drama that will please all your patrons.

"Lem's College Career." With Eddie Lyons, Lee Moran and Betty Compton. Two Reel Nestor Comedy. Directed by Al. Christie. Released May 5. When this bunch of Nestor comedians get together look out for the cleanest, most wholesome and funniest comedy stuff that you can possibly hand to your patrons. Eddie had a cinch on Betty's affections until Lee, the giddy college boy, appeared. After that, he had to take a college course to win her—for keeps. And the amount of fun these clever people extract from the story will set your audiences roaring with laughter.

"The Leap." With Lee Hill and Rene Rogers. Two Reel 101-Bison Railroad Drama. Directed by Henry McRae. Released May 6. Another smashing big railroad picture with a splendid plot, swift action, novel situations, tremendous scenes and a most unusual climax. Two lovers, the son and daughter of rival railroad presidents, baffle their father's enemies, and bring about a true friendship between their parents, who have been fighting each other for years. Lee leaves home after a quarrel with his father and becomes an engineer on a western railroad. He saves a runaway express train and the lives of its passengers by a daring leap from telegraph wires to the top of the flying cars. One of the most spectacular scenes ever shown in pictures. More evidence of the bigness of the Universal Program on which this great picture appears as a regular release.

"The Marriage of Arthur." With Rupert Julian and Elsie Jane Wilson. Two Reel Laemmle Society Drama. Directed by Rupert Julian. Released May 7. Arthur thought pretty well of himself and when his uncle left him a fortune on condition that he marry Agatha, he believed it a terrible sacrifice. He neglected her for other charmers, and it wasn't until she began playing the same game that he realized that she was attractive to him as she proved to be to other men. There's a snap and go to this picture, and some very handsome sets that mark it as unusual even for the mighty Universal Program.

All These Features Are Released on the Regular Universal Program.

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CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

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Red Feather Photoplays present
The Popular Broadway Stars—

Carter DeHaven &
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In an up to the minute College and Society Drama, entitled

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Love, Thrills, Detectives, and an Intrigue for Millions of money.
Story & Production by Otis Turner.
Book through any
Universal
Exchange.

RED FEATHER PHOTOPLAYS

Frank Keenan *with* Mary Boland *in* The Stepping Stone

How many loving wives struggle from morning till night, scrimp and save or go without even bare necessities for the sake of an unappreciative husband?

What is their reward in the end, luxury and happiness or wealth and mere glamor?

Does the man appreciate all that the woman is sacrificing?

These questions and many others form the keynote of the latest TRIANGLE-Ince Picture released for the week of April 16th.

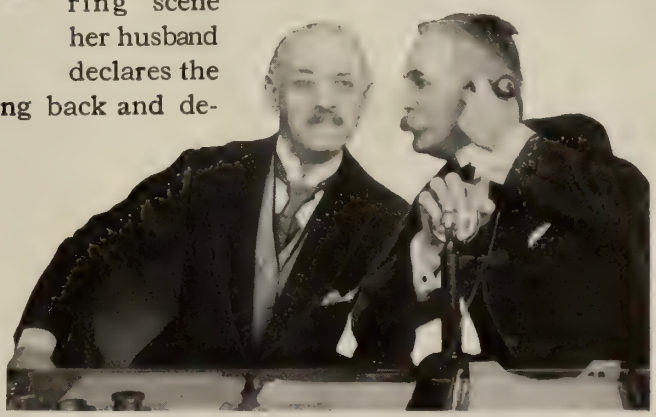
This is the kind of a picture that is bound to strike a responsive cord in the hearts of every woman. Perhaps it will awaken the conscience of some careless men, blessed with loving wives unappppreciated.

Seldom has there been a play which strikes home so forcibly—which touches a point so vitally interesting to the happiness of so many people.

Frank Keenan, who made such a reputation in "The Coward" so ably portrays the leading masculine role that your heart goes out to him in his sorrow.

Mary Boland, the popular actress, plays the leading feminine role, while Robert McKim takes the part of the husband

In "The Stepping Stone" the young wife greatly assists in the hard struggle to make both ends meet and uncomplainingly aids her unappreciative husband in every possible way. Success starts to come and the husband begins to tire of his faithful wife. This situation is observed by a great power in the financial world who decided that he wants just such a woman for his wife. At last in a stirring scene her husband declares the wife is interfering with his career, holding back and delaying success.



The outcome of this story is handled in a manner different from the usual method—the play ends in a way that will make your patrons feel that "this is one of the best pictures I have ever seen."

Are You a Triangle Exhibitor?

TRIANGLE PLAYS are now appearing in the best houses from Maine to California. From the favorable comments, telegrams and letters received every day it would appear exhibitors are pleased with the financial return derived from the presentation of these pictures. If you are an exhibitor and have not received information about TRIANGLE PLAYS send in the attached coupon.

The Department of Publicity is ready at all times to co-operate with TRIANGLE Exhibitors in solving their advertising problems. Stock newspaper Ads on the drama productions as well as other special material is furnished.

Triangle Film Corporation
1457 Broadway
New York City

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1457 Broadway, N. Y. City.
Gentlemen: I am an exhibitor and am interested in the presentation of TRIANGLE PLAYS. Please place my name on the mailing list for the Triangle Weekly and send me all other information. W. V.

Name .....
Theatre .....
Address .....
Capacity .....

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LEWIS J. SELZNICK PRODUCTIONS INC.

Will Assemble In New York To Prepare A Nation-Wide Campaign For The Distribution of the

CLARA KIMBALL YOUNG

FILM CORPORATION

FEATURES

EXHIBITORS

"After This Meeting I Shall Announce The Personnel Of My Staff. Out Of The Army Of Men Who Have Worked With Me Since My Advent To The Motion Picture Field I Have Selected A Group Whose Ability Is **Equaled Only** By Their Knowledge Of The Needs Of The Exhibitor"

Lewis Selznick

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CLARA KIMBALL YOUNG FILM CORPORATION

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LEWIS J. SELZNICK, President
130 W. 46TH ST., NEW YORK CITY

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HAROLD LOCKWOOD
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MAY ALLISON

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Five acts of romance and vital action. By special arrangement with Fred J. Balshofer

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LASKY
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JESSE L. LASKY FEATURE PLAY CO (Inc)

FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky Pres.
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Paramount Pictures

are the productions of

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To the public the Paramount Trademark means Quality and Cleanliness: to you it means Fairness and Co-operation. Tie up with this Trademark of the Four Qualities. On and after

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In answer to the published rumors that Mary Miles Minter is to leave Metro, we call attention to the fact that Metro has a two years' contract with Miss Minter and her mother.

Metro Pictures Corporation

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48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
PRESENTS

MARY PICKFORD

IN A
PHOTO-DRAMA
OF HUMANITY,

"THE ETERNAL GRIND"

BY WILLIAM H. CLIFFORD

IN FIVE PARTS, RELEASED APRIL 10TH ON THE

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ADOLPH ZUKOR, PRESIDENT
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124-130 WEST 56TH STREET, NEW YORK
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JESSE L. LASKY FEATURE PLAY CO. (Inc)

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in 35 of the greatest and most influential of America's daily newspapers. By National Advertising, 55,000,000 know that Paramount Pictures are the best pictures; that's one of the reasons why you should—

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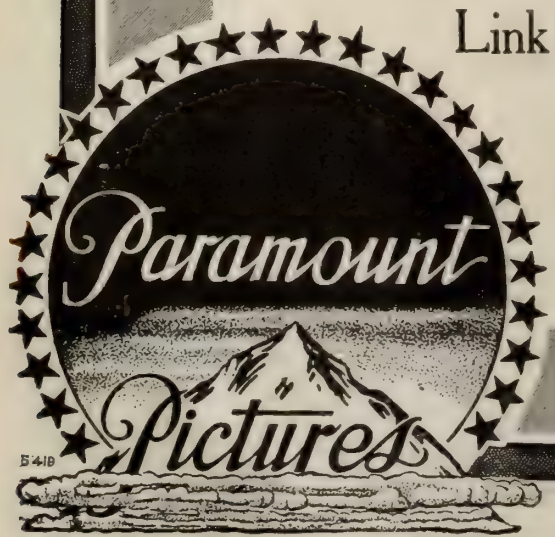
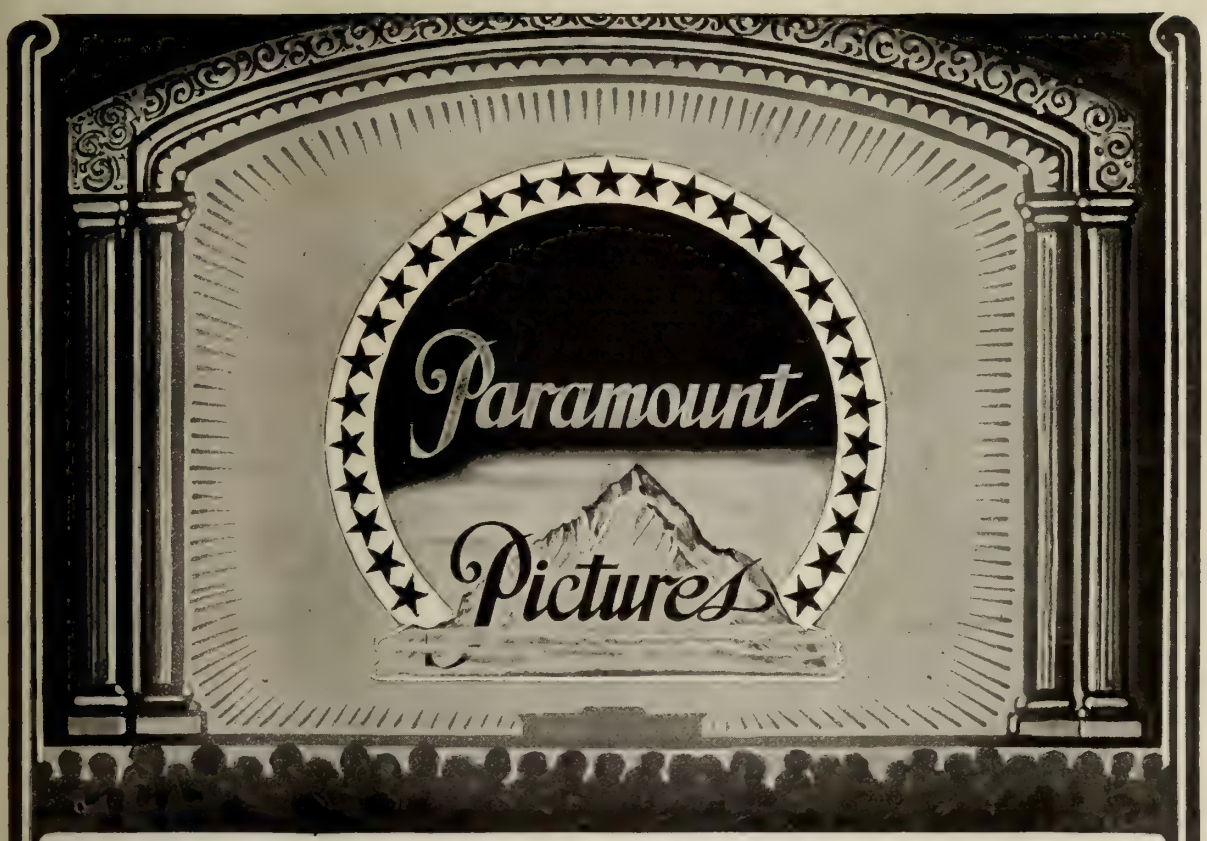


Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST St
NEW YORK, N.Y.



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—it stands for worth-while photoplays—featuring celebrated stars—it is a guarantee of consistently high quality fifty-two weeks in the year—it stands for

Paramount Pictures

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Every Theatre Manager showing this trade-mark on the screen in animated form; on billboards, in the lobby, or in other advertisements—is doing his best to give his patrons the best obtainable. He has discarded the nickelodeon type of pictures for real photoplays—therefore he deserves your support.

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Mary Pickford in
The Eternal Grind
produced by the
Famous Players Film Co.

Jesse L. Lasky presents
Wallace Reid and Cleo Ridgely in
The Love Mask
produced by
The Jesse L. Lasky Feature Play Co.

Paramount-Burton Holmes
Travel Pictures, No. 10
Bilibid, the "Sing Sing" of the Philippines

Paramount Pictographs, No. 10
Preparedness—Caring for the Wounded
From Candles to Electric Lights
The Hair They Wear
Trickids
Testing Your Mind—Munsterberg
Cartoon—"The Long Arm"—by J. R. Bray Studios

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Paramount Pictures

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EDWIN THANHOUSER
presents

FLORENCE LA BADIE

STAGED IN 5 REELS
BY FREDERIC SULLIVAN
FROM THE PLAY BY
PHILIP LONERGAN

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A 5-Act Photodrama of Smart Society with Romantic and Humorous Situations
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FIRST In Motion Pictures

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STORY BY BROUGHTON TOWNLEY
DIRECTED BY OTIS TURNER
BOOK THROUGH YOUR LOCAL BLUEBIRD EXCHANGE
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Madame Sarah Bernhardt, "The Divine," in
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The Distinguished Emotional Actress,
Helen Ware, in
"SECRET LOVE"

The Perfect Woman, Ida Schnall, in
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Lois Weber and Phillips Smalley in
"HOP—THE DEVIL'S BREW"

Carter DeHaven and Flora Parker DeHaven in
"THE WRONG DOOR"

The Most Beautiful Woman on the Screen,
Louise Lovely, in
"THE GRIP OF JEALOUSY"

The Popular Screen Star, Jane Gail, in
"RUPERT OF HENTZAU"

The Idol of Millions, Mary Fuller, in
"*The* STRENGTH *of The* WEAK"

A Timely and Thrilling Tale of the Mexican Border
"THE YAQUI"

A Great Smalleys Picture
"THE FLIRT"
With Marie Walcamp and Antrim Short

Beautiful Louise Lovely in
"TANGLED HEARTS"

America's Greatest Serious Actor,
Tyrone Power, in
"JOHN NEEDHAM'S DOUBLE"

Violet Mersereau in "THE GREAT PROBLEM"

Unqualified Approval from the Press of the Nation:

"'Secret Love' lives up to every line of its advance comments."—New Orleans Item.

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"Mary Fuller is at her positive best in 'The Strength of the Weak.' Sets are magnificent."—New York Mail.

"'Undine' is handled with skill—with exquisite skill."—Chicago Tribune.

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Action with reason,
Punch that scores,
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Pleases your patrons,
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Means better business.

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General Film Service first attained its commanding position by consistently offering only the best—and maintains it by the same policy.

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depends on steady patronage, not a crowded house one night and a scattered few the next.

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GEORGE K. SPOOR PRESIDENT

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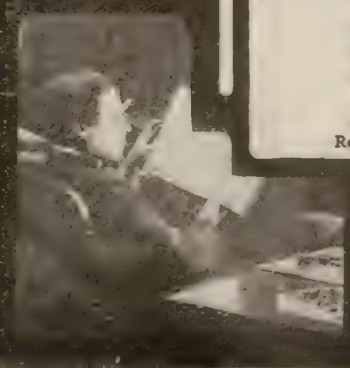

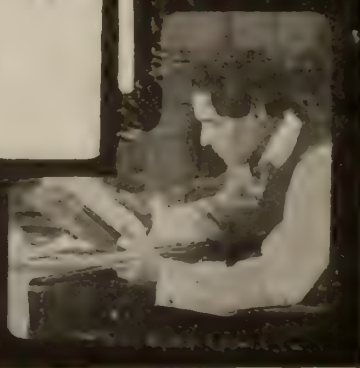

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Essanay's Short Subjects

HER NAKED SOUL

presenting

Darwin Karr and Nell Craig

The story of a girl persecuted until she yields to temptation, when her seared soul is bared to public gaze. Through love she wins to redemption.

3-act drama –April 22.

THE ELDER BROTHER

presenting

Francis X. Bushman and Bryant Washburn

The elder brother is a man of great strength of character; the younger a weakling. Both love the same girl. Which wins?

2-act drama—Reissued April 18.

CANIMATED NOOZ PICTORIAL NO. 9

By Wallace A. Carlson

The best laugh producer in the world.

Cartoon and scenic—April 19.

Trade Mark Reg. U.S. Pat. 1907

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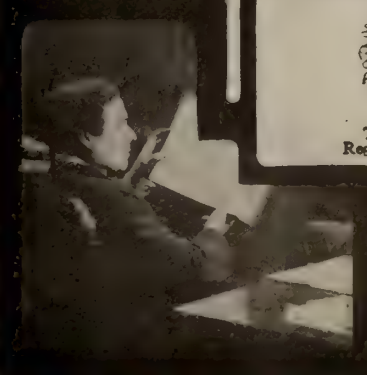

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May 4th

"THE BRAVE ONES"

with

"Plump and Runt"

Counterfeiters, Ghosts and a Fat Man

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May 5th

"HOME MADE PIES"

with

"Pokes and Jabbs"

Mother's were never like these

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Slapsticks with stories. Superior casts

Posters that are attractions in themselves

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GENERAL FILM SERVICE

April 28th

"THE BROKEN PROMISE"

Featuring

Ann Drew

A pleasing conventional society drama

★ ★ ★

Coming May 5th

"THE OATH OF HATE"

Featuring

Henry King

A big star in a masterly subject

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Direction of H. M & E. D. Horkheimer

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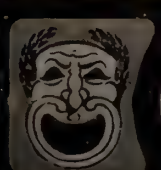
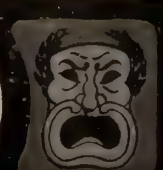
~ Star Features ~



KNICKERBOCKER FEATURES



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Single Reel FEATURES!

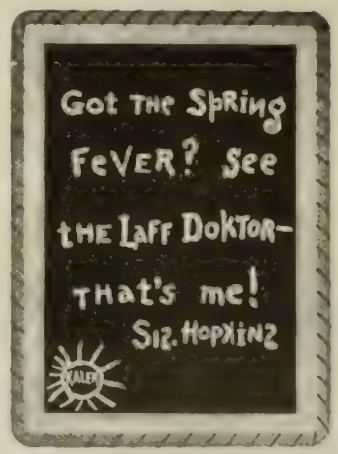
Advertising Value marks the difference between a "one-reel film" and a "one-reel feature." What better box-office magnet could you ask than

SIS HOPKINS IN "A LUCKY MISTAKE"

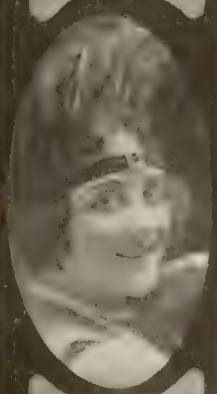
Sis manages to get affairs all tangled and everyone moving in riotous fashion, but in the end she saves the day for a desperate broker, starts a romance, and makes herself the heroine of the household.

Released Friday, April 28th

AMERICA'S MOST FAMOUS FUN-MAKER —BUT AT THE COST OF AN ORDINARY RELEASE



IN ONE-REEL SUBJECTS— EVERY WEEK IN YOUR REGULAR GENERAL FILM SERVICE



A Railroad Picture That Baffles Description!

"THE TRAIL OF DANGER"

An Episode of "The Hazards of Helen"

Featuring Courageous Helen Gibson the Most Daring Actress in Pictures

Peril after peril, thrill after thrill, all compressed in a swift-moving single reel. You will marvel at Helen's audacious riding feats, hold your breath in suspense as her pursuer leaps from the automobile to the horse's back and engages in a desperate struggle, and grip the edge of your seat when the derrick of the wreck-car swings her from the racing horse to the speeding train. Kalem, the originator of railroad pictures, pronounces this the last word in hazardous achievement. **Take the tip!**

Released Saturday, April 29th

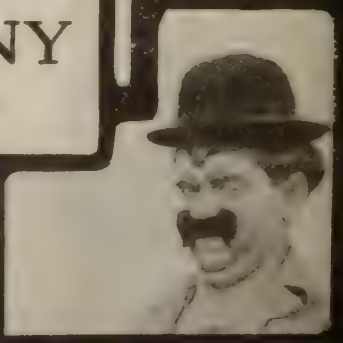
Four One Reel Features a Week!

A rollicking "Ham and Bud" comedy every Tuesday, popular Ethel Teare in a one-reel comedy every Wednesday, Sis Hopkins on Friday and Helen Gibson's daring feats every Saturday. Every one a winner.

One and three sheet posters on all Kalem one reel releases.

KALEM COMPANY

235-239 W. 23d St., New York City



GENERAL FILM SERVICE

LUBIN

Releases week of April 17

April 17

"FROCKS and FRILLS" (One Act)

Davy Don Comedy

April 18

"One of the Pack"

(One Act Drama)

April 20

"The Heart's Tribute"

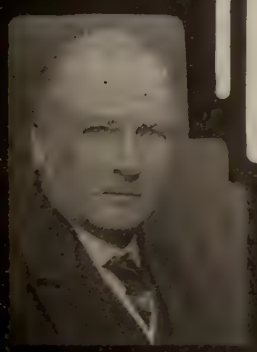
(Three Act Drama)

April 22

Billie Reeves Comedy

"Millionaire Bill" (One Act)

LUBIN



GENERAL FILM SERVICE

A heart interest drama

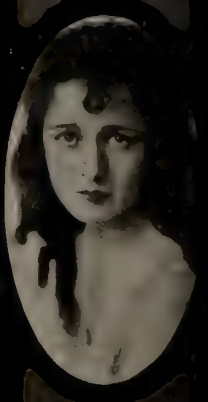
Of the love of a girl
And a romance of the stage

"A CALIPH OF THE NEW BAGDAD"

Featuring Van Dyke Brooke,
Leah Baird, Emanuel A. Turner,
Templar Saxe and others

Is a type of Broadway Star Features

Which have won the reputation of being
The best three reelers in the world



Released Saturday, April 22nd
Through the General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

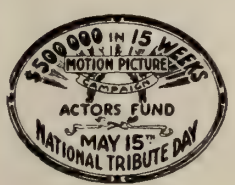
THE REGULAR VITAGRAPH PROGRAM
For the Week
Commencing April 17th
Consists of
A One-Part Educational Subject
On Monday
Which pictures the life of our Jolly tars ashore and afloat

—o—

William Dangman in
A single reel Comedy
On Friday

—o—

And a Three-part
Broadway Star Feature
On Saturday



REGULAR RELEASES

"Life and Training in the U. S. N."

One-part Educational Subject
Monday, April 17th

—o—

"His Lucky Day"

One-part Comedy—Friday, April 21st
Presenting:
William Dangman, William Lytell, Jr.
George O'Donnell, Harry Mayo,
Lucille Crane and Florence Natol

—o—

"A Caliph of the New Bagdad"

Three-part Comedy-Drama—Saturday, April 22nd
BROADWAY STAR FEATURE
Presenting:
Van Dyke Brooke, Leah Baird,
Emanuel A. Turner, Templar Saxe
and Edward Elkas

Released through the
General Film Company

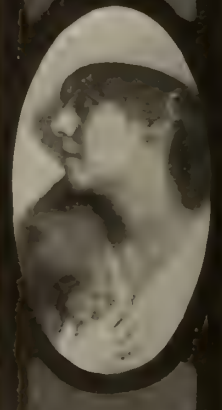
The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

Pierce Wickersham Says:

ALL th' world's a stage
* * *
AN' all th' peepul air merely
* * *
PICTUR'PLAY fans!
* * *
TIME hes passed when
* * *
BED sheets,
* * *
AN' Undertakers' chairs,
* * *
AN' phonographs,
* * *
KIN git by!
* * *
TIME hes passed
* * *
WHEN shiney Prince Alberts
* * *
WITH tape lapels,
* * *
SEA-bean cuff buttons,
* * *
WRONG-font plug hats,
* * *
AN' paper collars will be
* * *
ENTHU'ASTICALLY applauded!

INSTED—Yes, insted—
* * *
THIS is th' day an' age
* * *
FER pipe organs,
* * *
ARTIFICIAL flowers,
* * *
AN' slip-horns!
* * *
THIS here is th' per-iod
* * *
FER unusual fillums
* * *
DE-VOID ev stogie smoke,
* * *
AN' sport shirts!
* * *
AS Justice-ev-th'-Peace
* * *
EV' Bloom Center,
* * *
I de-sire tu go on re-cord
* * *
FER Selig fillums!
* * *
'TH' Woman Who Did Not Care,'
* * *
AN' 'Badgered' air fine!



P. S.—Twice Weekly Th' Elite Pool Room Is De-serted—Th' Selig-Tribune!

Selig Polyscope Co.
Chicago and Everywhere

GENERAL FILM SERVICE

LEONIE FLUGRATH
THE CHARMING CHILD STAR

and

PAT O'MALLEY
in

THE DELIGHTFUL 3-ACT DRAMA

"BLADE O' GRASS"
by William Addison Lathrop

Direction Burton George

To be Released April 25th

TRADE MARK
Thomas A Edison
ORANGE, N. J.

GENERAL FILM SERVICE

It's easy to reach

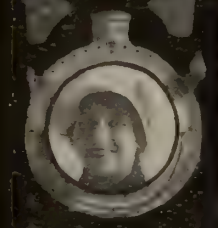
THE GENERAL FILM COMPANY BRANCHES

51 in 49 cities at your service

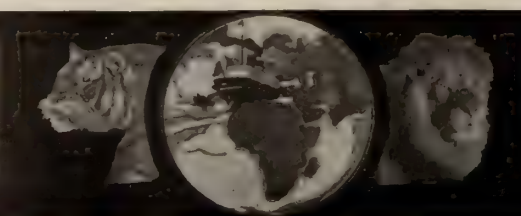
Albany	Memphis
Atlanta	Milwaukee
Baltimore	Minneapolis
Bangor	New Haven
Boston	Newark
Buffalo	New Orleans
Butte	New York City (4th Ave.)
Charlotte	New York City (23rd St.)
Chicago (City Hall)	Oklahoma City
Chicago (Wabash)	Omaha
Cincinnati	Philadelphia
Cleveland	Pittsburgh
Columbus	Portland
Dallas	St. Louis
Denver	Salt Lake City
Des Moines	San Francisco
Detroit	Scranton
Harrisburg	Seattle
Houston	Spokane
Indianapolis	Syracuse
Jacksonville	Washington
Kansas City	Wheeling
Los Angeles	Wilkesbarre

CANADA

Montreal	Toronto
St. John	Vancouver
Winnipeg	



General Film Company
200 Fifth Avenue
New York

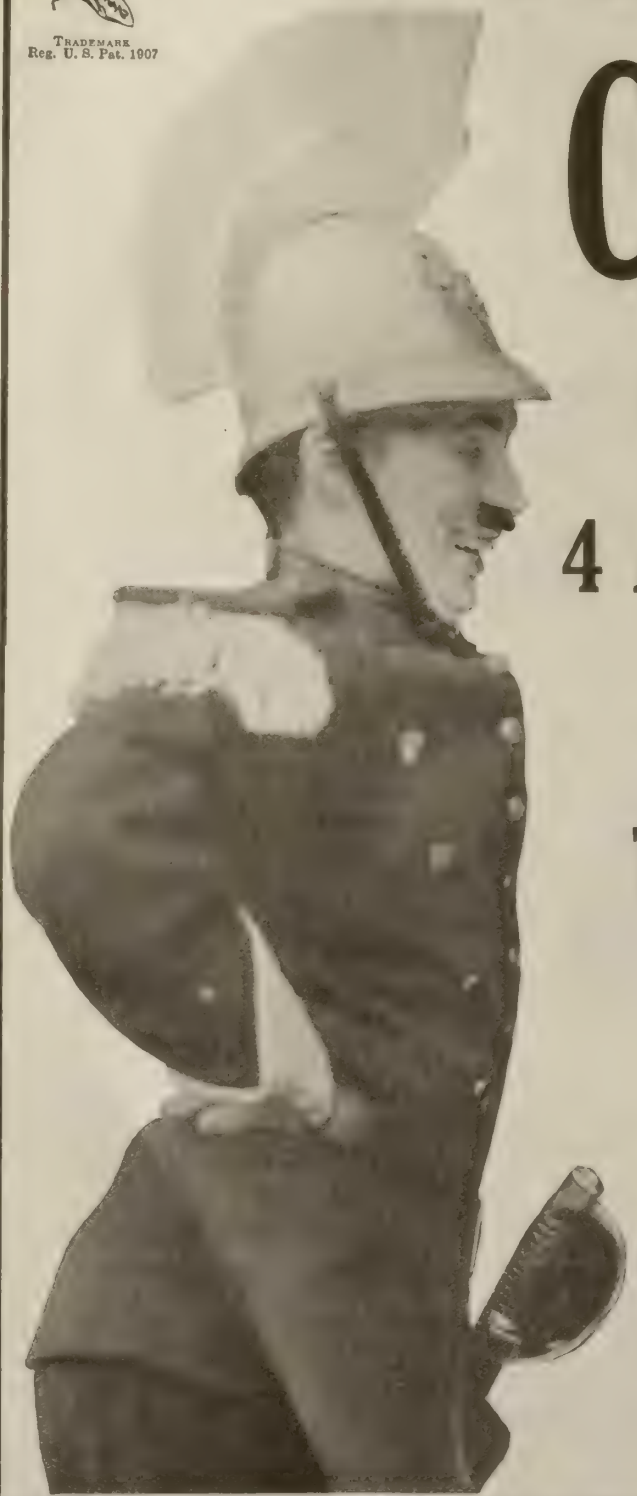


The Four Best Known Names
In the Picture World
Mary Page
HENRY WALTHALL
EDNA MAYO
Essanay
1333 Argyle St., Chicago
George K. Spoor, President

TRADEMARK
Reg. U. S. Pat. 1907

The Year's Greatest

CHARLIE BURLESQUE



4 ACTS

The ONLY Chaplin Feature to Be Had

AN ESSANAY-CHAPLIN

THE FUNNIEST EVER PRO

BOOK IT AT

THROUGH ALL THE V. L. S. E.

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

Laugh Producer!

BIG FOUR FEATURE PLAY V L S E

CHAPLIN'S

ON CARMEN

4 ACTS

COMEDY

)UCED

ONCE

OFFICES

TRADEMARK
Reg. U. S. Pat. 1907

Ivan Film Productions, Inc.

Presents

MIGNON ANDERSON and PAULA SHAY

Supported by

Carlton Macy, Bradley Barker
and a cast of unusual excellence, in

"THE CITY OF ILLUSION"

A Photodrama in five acts, founded on a story of great breadth of theme, written and directed by Ivan Abramson

Released in April through the following Ivan Exchanges:

New England—E. W. Lynch Enterprises, 42 Melrose Street, Boston, Mass.
New York and Northern New Jersey—Merit Film Corp., 110 W. 40th Street, New York.
Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia, Virginia—Electric Theatre Supply Co., 13th and Vine Streets, Philadelphia, Pa.
Western Pennsylvania, West Virginia—Liberty Film Renting Co., 105 Fourth Ave., Pittsburgh, Pa.
Ohio—Standard Film Service Co., Columbia Bldg., Cleveland. Branch Office, Cincinnati.
Michigan—Standard Film Service Co., Smith Bldg., Detroit.
Indiana and Kentucky—General Feature Film Co., Mallers Bldg., Chicago, Ill.
North and South Carolina, Mississippi, Alabama, Georgia, Florida and Tennessee—Queen Feature Service Co., Potter Bldg., Birmingham, Ala.
Illinois, Southern Wisconsin—General Feature Film Co., Mallers Bldg., Chicago, Ill.
Minnesota, North and South Dakota, Northern Wisconsin—Zenith Feature Film Co., Lyceum Bldg., Duluth, Minn.
Iowa, Nebraska, Missouri, Kansas and Oklahoma—Monarch Feature Film Co., Gaiety Bldg., Kansas City, Mo.
Texas, Arkansas and Louisiana—Central Feature Film Company, Waco, Texas.
Oregon, Washington, Idaho, Montana—Reelplay Feature Co., Seattle, Wash.
All Foreign Rights—Winik-Brock, Inc., Candler Bldg., New York, and London, Eng.

Ivan Film Productions, Inc. 126 West 46th St., New York City

WM. A. BRADY
DIRECTOR-GENERAL
WORLD FILM CORPORATION
130 W. 46TH STREET
NEW YORK CITY

April 10th, 1916.

TO THE EXHIBITORS OF AMERICA:-

Hereafter my name appears on no picture-play which I do not supervise personally.

From start to finish what you see from now on in World Pictures is mine.

For sometime past, I have loaned my stage plays to others for production, and my name went with them. But this has been a vast mistake. I commence to see that it was undermining my work of the past twenty-five years.

You have seen picture-plays which bore my name. Undoubtedly many of them made money for you. But henceforth when my name is on a picture, it means that I have chosen the scenario and supervised the production myself clear to the release.

Mr. Lee Shubert, Vice-President of the World Film Corporation, has brought about many changes which I insisted upon before I consented to give my own time and efforts to World Pictures. It is now possible for me to produce picture-plays of a higher standard - plays which I believe will mean a new day in Filmland.

We are announcing all our plans in an advertisement in the Saturday Evening Post, a copy of which you will see on the next pages. This announcement affects you personally, because we tell frankly just what has happened and just what it will mean to the motion picture industry.

I hope you will read this advertisement carefully so that you may be posted and know what to expect.

Then read about our great line-up of stars and our coming releases.

Yours truly,

William A. Brady

Director-General,
World Film Corporation.

WORLD PICTURES

Wm. A. BRADY, Director General.

THIS ADVERTISEMENT TELLS THE STORY
EVENING POST ON MAY 6TH

This two-page advertisement in the Saturday Evening Post is the first big announcement in the World Advertising Campaign.

WORLD PICTURES

Wm. A. BRADY
Announces—
To Theatre Goers

Six weeks ago today I became Director-General of the World Film Corporation. And on that date all the talent and all the resources of two great organizations—the World and the Equitable—were combined.

From now on, I supervise PERSONALLY every World Picture Play from start to finish. Please do not think that I am lending my name—I am giving myself. I bring to motion pictures the experience I acquired in the past twenty-five years in the dramatic world.

This means to me a new ambition—I believe a new career. I am here to establish new standards.

"We must leave the beaten path", I said to Mr. Shubert. "Our prestige, our futures, are at stake. Here is our supreme chance for a greater place than ever."

When I consented to enter personally into the production of feature pictures, I demanded in exchange many conditions which are bound to create new artistic values.

I am convinced that there has been and still is an over-production of mediocre pictures. Quantity, not quality, has been the custom. Over-strain has robbed Art.

Scenario writers, directors, actors and photographers, everywhere must have more time, so as to put better craftsmanship into their work.

For this is truly an Art, not an industry. And creative art of any sort cannot be put on purely manufacturing basis.

Now the most talented actors and directors of two great companies have been united—giving me, I believe, a most remarkable opportunity to express, in every detail, what I consider the utmost in this art.

I shall now produce but one picture a week. To do this, I have at my command the artistic and financial resources formerly used by two leading companies which made two good pictures a week. As in my stage plays, I will now be able to put into World Pictures nice handling, unusual treatment, infinite pains.

Around me are gathered such master players as Clara Kimball Young, Robert Warwick, Alice Brady, Carlyle Blackwell, Gail Kane, Ethel Clayton, House Peters, Frances Nelson, Holbrook Blinn, Muriel Ostriche, Clara Whipple and Mollie King.

To assist me are directors of the highest calibre, such as Maurice Tourneur, Albert Cappellani, Frank Crane, Emile Chautard, John Ince, Barry O'Neill, Edwin August, S. E. V. Taylor. I do not know of any group where so much dramatic experience is combined as in this one. Each man has great successes to his credit. Every World Picture is bound to be a study in technique.

So now I am surrounded by one organization which permits me to carry out my most cherished plans on a large scale and establish those standards which I feel must finally prevail throughout the realm of silent drama.

The World Pictures now being released are the first of my new-day productions. These plays typify those standards which have led me to success. They are clean plays and gripping, heart-touching and real. In them and in their presentations you'll find my highest conception of real dramatic art.

Thousands of theatres are showing my new productions. Go and see them. On your verdict I will either rise or fall.

William A. Brady

Director General, World Pictures

SOME FAMOUS WORLD PICTURES OF THE PAST

Clara Kimball Young in "Camille"
Robert Warwick in "The Dollar Mark"
Alice Brady in "As Ye Sow"
Wilton Lackaye & Gail Kane in "The Pit"
Robert Warwick in "Alias Jimmy Valentine"
Clara Kimball Young in "The Yellow Passport"
Lew Fields in "Old Dutch"
Lillian Russell in "Wildfire"
Holbrook Blinn & Alice Brady in "The Boss"

WORLD FILM CORPORATION

WORLD PICTURES
Wm. A. BRADY, Director General.

IT APPEARS IN THE SATURDAY
READ IT NOW. THEN WATCH FOR IT.

Page advertisements will follow every two weeks till the summer months.

WORLD PICTURES

LEE SHUBERT
Announces—
To Exhibitors

Mr. Wm. A. Brady, in producing World Pictures, opens up a new Photo-Play epoch.

He now brings to the screen all of his high ideals, all of his ability as a director and all his ambition to win the friendship of a larger audience.

This means for the silent drama the same high standards he attained in spoken drama. It brings to the picture plays new interest, new respect. World Pictures, from this time on, will occupy a plane of their own.

Famous names have heretofore been loaned to screen productions. But now for the first time a producer of first magnitude takes personal charge.

When Mr. Brady consented to become Director-General of World Pictures, his first aim was for fewer pictures, because fewer pictures means better pictures. He demanded the following conditions:

(1) *Concentrated efforts.* He rebelled at over-production and spreading out artistic and financial resources. Mr. Brady insisted that we temporarily discontinue Equitable Pictures and trasfer all their resources to World Pictures—thus uniting for the present two great companies.

(2) *More artistic talents* Mr. Brady exacted that, without losing any of their own artists and experts, World Pictures should gain all the famous actors, all the wealth of plays, all the seasoned directors, and all the photographic genius formerly belonging to Equitable Pictures.

(3) *Plenty of time.* Mr. Brady maintained that it was artistically impossible to produce master-plays under forced schedules. World and Equitable formerly produced 104 picture plays yearly. Now the united forces work with less strain and more time thus giving time for real creative work.

(4) *Unlimited finances.* Mr. Brady has been given free rein. Every dollar necessary for unhampered productions is available. His artistic resources are unlimited.

Mr. Brady now predicts the very summit in histrionic art, and I, appreciating the changes which have taken place, stake my own dramatic place on that prediction.

This is but the initial announcement of our new policy. There will soon be a universal desire to see plays produced by Mr. Brady. The public will quickly awake to these new standards and the theatre world will applaud them.

Several new Brady-made plays are now ready for release. These plays are certain to popularize the theatres which show them.

May I urge those progressive exhibitors controlling the better-class theatres who wish to please their patrons at once with the new Brady-made productions, to telegraph me immediately or fill out the coupon below and mail it in a special delivery envelope to me *personally*.

Of course in every community we will have to adopt the rule—"First come, first served" That is why I suggest telegraphing so that one of my representatives may be sent to you without delay.

Lee Shubert

Vice-Pres., World Film Corporation
130 W 46th Street, New York City

SOME COMING WORLD PICTURES PRODUCED BY MR. BRADY

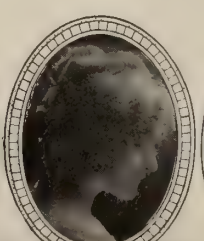
Clara Kimball Young in "The Feast of Life"
Robert Warwick, in "Sudden Riches"
Alice Brady in "Tangled Fates"
Kitty Gordon in "Her Maternal Right"
Carlyle Blackwell and Ethel Clayton in "The Woman of It"
Gail Kane in "The Other Sister"
Kitty Gordon in "The Crucial Test"
Holbrook Blinn in "The Way of the World"
Alice Brady in "La Boheme"
Robert Warwick in "Friday the 13th"

House Peters

Frances Nelson

Muriel Ostriche

Holbrook Blinn


Clara Whipple

MR. LEE SHUBERT
Vice-President World Film Corporation, 130 West 46th St., New York City.

Please tell me your new plans and give me the details of the new Brady-produced pictures.

Name .....

Name of Theatre .....

Street Address .....

City ..... State .....

WORLD FILM CORPORATION

WORLD PICTURES
Wm. A. BRADY, Director General.

What Mr. Brady's Letter and Our Advertisement Means To You

We want to take you behind the scenes and talk to you frankly.

First let us say that, as a direct result of the recent re-organization of the World Film Corporation, remarkable changes have taken place which will interest and affect every exhibitor. Maybe you have heard rumors. **Here are the facts.**

The advertisement just shown announces but the **first** of a number of important happenings which have occurred, and others which will take place. They will be unfolded to you from time to time. Our new policy does not permit us to feed you promises.

Now Comes the Show-Down

So we come to you now as man to man and **lay our cards on the table.**

That two-page advertisement shown to the right, when stripped of the language necessary in an advertisement appearing in a general publication, means simply this:

(1) Wm. A. Brady has become Director-General of World Pictures.

(2) The World Film Corporation has absorbed the Equitable Motion Pictures Corporation—the program of the latter being discontinued temporarily

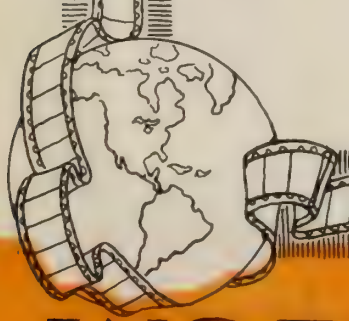
(3) Without losing any of its own stars, directors or resources, World Pictures have gained all the stars, directors and resources of Equitable Pictures.

(4) In uniting these great forces under Mr. Brady's personal supervision, the World Film Corporation can safely predict pictures of a higher standard—not merely compared with its **own** past productions, but compared with **any** program.

(5) Exhibitors who have longed for a **dependable** program may now obtain it by contracting for World Pictures.

Performances Instead of Promises

Since the reorganization of the World Film Corporation, you know that we have **not** given a single promise that has not been fulfilled. And this concern will make no future promises—but actually perform **first.** Mr. Brady has convinced us all that the whole industry must be placed on a firm, substantial basis. We are going to do **our** part.



WORLD PICTURES

Wm A BRADY Director General.

The reorganization of the World Film Corporation was brought about because we realized that some one company would have to strike out and do away with the conditions that have existed. The directors and officers of the World Film Corporation have **anticipated** the revolution which is certain to come quickly throughout the industry.

Our goods speak for themselves. We are marketing a **standardized** product and we are perfectly willing to let the **merit** of this product either **make** or **break** us. And this is the **only** way that any true success can be attained by **any** concern. You know that.

Old Methods Must Go

We are perfectly willing and anxious to be the **first** ones to confess that the reason you have not been getting better pictures is because motion picture plays have been produced on a **wrong** basis. Real acting **cannot** be put on a fast time schedule. Plays **cannot** be manufactured like automobiles.

We have called a halt in our organization by doing away with over-production. If others would do the same the whole art of the silent drama would be greatly improved and **all of us** would make more money, at the same time giving the **people** greater satisfaction.

We Cut Our Schedule in Two

The World Film Corporation **has been** scheduling 104 World and Equitable Pictures a year. But **now** we see that it was a **wrong policy** and we have **stopped** it. For the stage, Mr. Brady says that it is artistically **impossible** for him or any other producer to create yearly 104 dramatic successes. And likewise he says that it is utterly **foolish** to attempt 104 film successes a year. You have seen the result, you know what you have been getting. Common sense tells you that a breakneck pace kills **quality.**

Standardization Will Win

It is **now** possible for us to create a **new average** of excellence. And we can hold this average of excellence at a place where we can safely say that **every** World Picture is a **dependable picture.** We mean by this a picture which you, Mr. Exhibitor, can **rely upon** to please a **larger** number of your patrons.

Mr. Brady shares with **you** and your patrons supreme **disgust** for poor picture plays. He is working for that same sort of revolution which signalized his advent into the **stage** world. For **twenty-five** years Mr. Brady has studied the public and he knows just what **appeals** to folks.

WORLD FILM CORPORATION

WORLD PICTURES

Wm. A. BRADY, Director General.

12 Great Stars of First Magnitude Now Featured in World Pictures

Supported by the Entire Staff of Film Favorites of Two Great Companies

CLARA KIMBALL YOUNG

ROBERT WARWICK

ETHEL CLAYTON

CARLYLE BLACKWELL

GAIL KANE

ALICE BRADY

HOUSE PETERS

FRANCES NELSON

MURIEL OSTRICHE

HOLBROOK BLINN

CLARA WHIPPLE

MOLLIE KING

After Mr. Brady now decides on a scenario, and desires to select the cast, he has a wealth of artistic ability on hand He can pick and choose. He can select from twelve great stars instead of six, as is the usual case. Without losing any of its own stars, World gains all the stars which belonged to Equitable

Permanent Stars on the World Program

And the best of it all is that the stars shown here are on long-time contracts with the World Film Corporation and each will appear regularly at intervals. You will not have any of these stars for only one picture. A system of rotation is in effect so that in every fifth or sixth picture a star will appear again.

Your patrons will come to know and like Mr. Brady's casts. In a way, Mr. Brady has a stock company of players and in many pictures he will use more than one star

Complete Cast Carefully Selected

You have seen many pictures which were "star-heavy"—with a great star and a cheap company. You won't see this in World Pictures under Mr. Brady's supervision. He has long been noted in the stage world as one who insists on excellent casts, from the star to the smallest parts.

With twice as much ability at hand, Mr. Brady is able to select for each picture play a splendid group of actors who can interpret his ideas sympathetically. Straight into pictures will be brought all the fine acting of the better stage plays. And every one of the World stars has a tremendous following. Look them over and think how it will increase your attendance when you can offer such favorites regularly.

JANE GREY

KITTY GORDON

JOHN HINES

ARTHUR ASHLEY

DORIS KENYON

GERTRUDE HOLMES

EDWIN AUGUST

WORLD PICTURES

Wm. A. BRADY, Director General.

The First of the Brady-made Pictures Are Now Ready for Release

May 1st Clara Kimball Young in "The Feast of Life"
May 8th Kitty Gordon in "Her Maternal Right"
May 15th Robert Warwick in "Sudden Riches"
May 22nd Alice Brady in "Tangled Fates"
May 29th Gail Kane in "The Other Sister"
June 5th Carlyle Blackwell and Ethel Clayton in "The Woman of It"
June 12th Kitty Gordon in "The Crucial Test"
June 19th Holbrook Blinn in "The Way of the World"
June 26th Alice Brady in "La Boheme"
July 3rd Robert Warwick in "Friday the 13th"

Greater Satisfaction for Your Patrons

All the art of the drama is now brought into pictures by Mr. Brady. He has twice as many plays to choose from, twice as many actors, twice as many directors, twice as many photographers, and in fact throughout the production of World Pictures, there is now doubled equipment. There is more time to think out details, more time for rehearsals, more time to arrange settings, more time for finer acting.

The moving picture public wants most of all **dependable** pictures. People want to be assured, when they make up their minds to go to the theatre, that they will not see an inferior production. They want the average to be higher than it has been in the past.

You Can Steadily Increase the Attendance

Because of better dramas, more great stars and our national advertising campaign, people will want to see World Pictures produced by Mr. Brady.

From now on a contract for World Pictures gives you positive assurance of a highly **dependable** program, with an unmatchable average of excellence. You can face your patrons with more confidence.

You can now be assured of pictures which will appeal to the greatest number of people. Read what Mr. Shubert says on the back page. He knows how to win the public.

Added Profits Will Be the Final Proof

Your good business judgment tells you that these changes in policy mean that World Pictures are destined to take first rank. Your good business judgment also tells you that your greatest earning power would be possible only by hooking up with the leader.

You are entitled to some insurance against risky pictures. Yet in the past you have never been able to control the quality of your program.

Don't wait. Get World Pictures now.

WORLD PICTURES

Wm. A. BRADY, Director General.

From One Showman to Another

A Message from Lee Shubert

You know, as well as I do, that your and my success depends on winning the public.

Through all my years of experience I have realized that what money I make depends on how great a following I can get. To get a greater following, one has to give people something a little bit better than that offered by the other fellow.

Great show successes always depend on the ability of some one man to read the public's mind and to touch the hearts of the masses and the classes alike. This also makes him a great business man.

You cannot dispute the fact that Mr. Brady has been successful. Mr. Brady never put on a stage play in his life without the sort of human interest that reaches all classes.

So I bank on his selecting for World Pictures the kind of plays which will appeal to the largest number of people. And he is staging these plays properly and including favorite stars.

Mr. Brady brought startling innovations into the Stage World, and I know that he will do the same in Filmland.

I am firmly convinced that Brady-made pictures will draw the biggest crowds. They are neither cheap thrillers nor too highbrow—neither one extreme nor the other. This means the greatest possible pulling power for you.

As one showman to another—both of us being interested in making more money and safeguarding our investments—my advice to you is this: Do not run the risk of losing this great opportunity to secure Brady-made pictures. Don't hesitate. Don't wait. You will win out if you act at once.

Sign that blank today and mail it to me personally so that we can get in touch with you at once. Remember, "first come, first served."

Lee Shubert

Vice-President,
World Film Corporation.
130 West 46th St., New York City.

SIGN AND SEND TO-DAY

MR. LEE SHUBERT,
Vice-President
World Film
Corporation,
130 West 46th St.,
New York City.

Please tell me your new plans and give me the details of the new Brady-produced pictures.

Here

Name .....

Name of Theatre ... .

Street Address ....

City .....

State .....

WORLD PICTURES

Wm A BRADY Director General

World Film Corporation

PRESENTS

EDWIN AUGUST

WITH

ORMI HAWLEY

IN

"THE SOCIAL HIGHWAYMAN"

Based upon RICHARD MANSFIELD'S Celebrated Triumph

A Screen-Play That Outrivals The Drama

Shubert Film Corporation Production

WORLD PICTURES

Wm. A. BRADY, Director General.

Equitable Motion Pictures Corporation

PRESENTS

EDNA WALLACE HOPPER
CHARLES J. ROSS
MURIEL OSTRICHE

IN

"BY WHOSE HAND?"

by CHANNING POLLOCK and RENNOLD WOLF

A Star Triple-Alliance in the Greatest Mystery Drama of the Age.

WORLD PICTURES

Wm. A. BRADY, Director General.

If you see the crowd coming from a theatre with a broad grin upon every face - ten to one they've seen a

LONESOME LUKE COMEDY

made by the

ROLIN FILM CO.

and released through

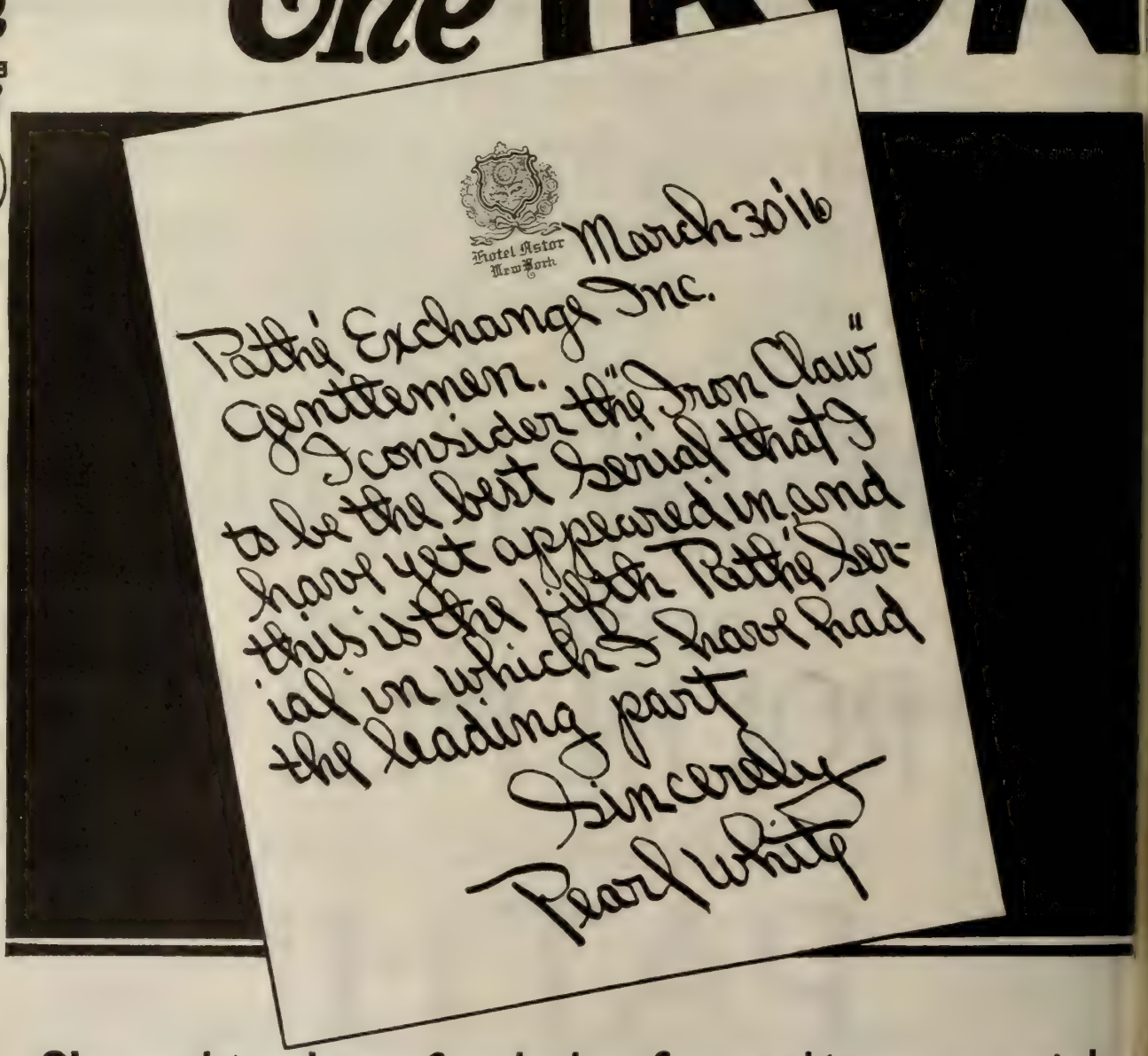
PATHÉ

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

What PATHÉ'S Peerless-

The IRON



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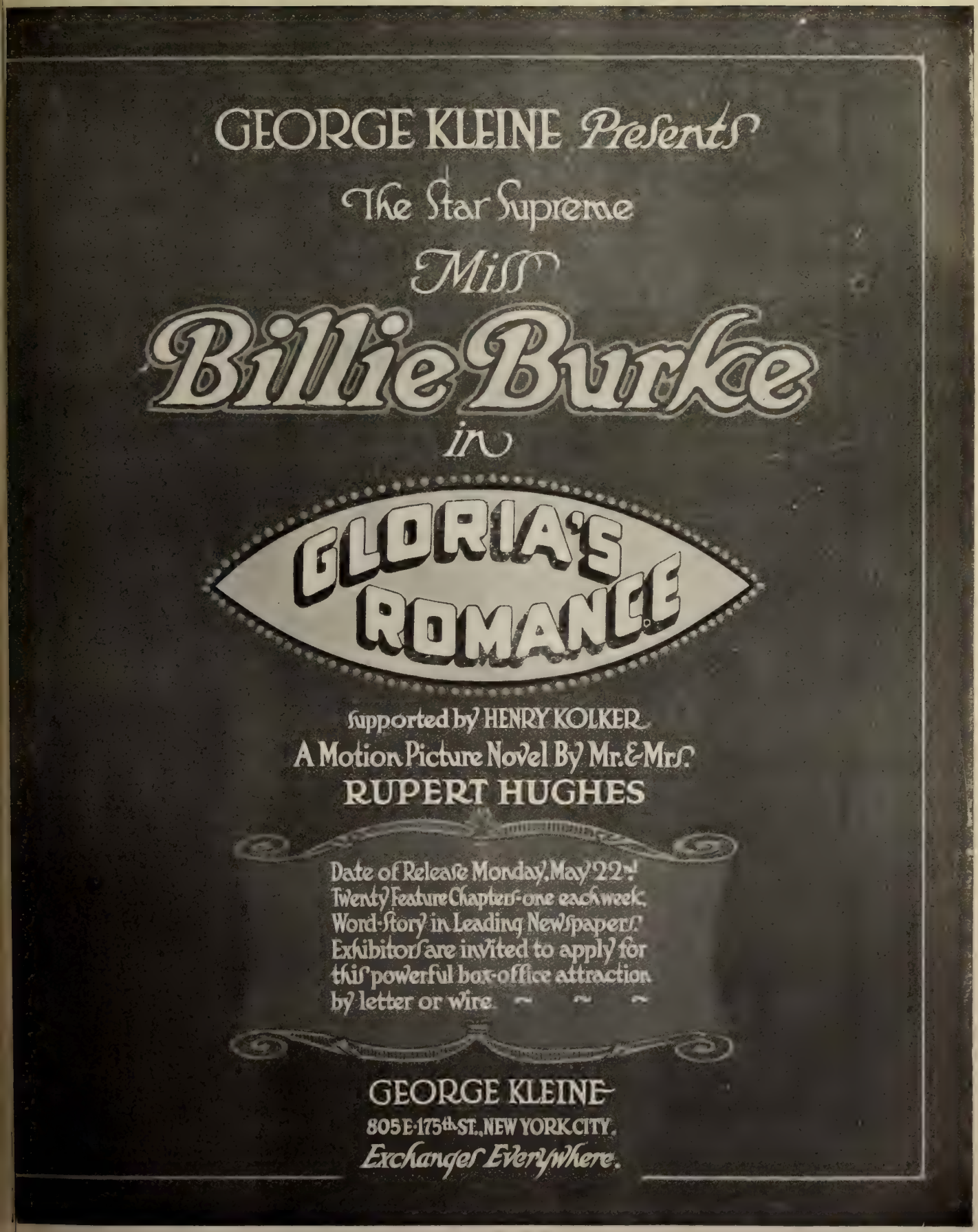
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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(*The Index for this issue will be found on page 702*)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, April 22, 1916

Facts and Comments

ROCHESTER, N. Y., is suffering from a local epidemic of censorship. One of the old friends and readers of THE MOVING PICTURE WORLD, an exhibitor of many years experience and a pillar of the Rochester organization writes to us enclosing many newspaper accounts of the local censorship movement. This exhibitor urges us to arouse the manufacturers to the need of clean films and alludes in plain terms to certain makers who specialize in undesirable features. It is a pity that the many decent producers are made to suffer for the deliberate sins of one or two. Here is a problem which seems to invite the best activities of the new Board of Trade. A strong producers' organization ought to be able to set certain tsandards and to enforce adherence thereto.

* * *

A WELL-KNOWN director overwhelms us with this sudden question: "What is the matter with the American-born motion picture director in these perilous times? Why is it you see employed a preponderance of foreign born directors making or trying to make films portraying every day American life and a startling number of United States born men, sober, reliable, industrious, directors of standing who have a long list of successes to their credit walking about looking for jobs and unable to find them?" We are sure we don't know. The screen is a distinctly international institution and a director's birthplace is in itself neither an advantage nor a disadvantage. It does seem, however, that portrayals of American life are best handled by American directors. Perhaps there are some readers of the MOVING PICTURE WORLD who can answer our friend's question more satisfactorily than we are able.

* * *

THE local authorities in an official report speak of the decay of the "small house" and hasten to add that the removal of these houses removes likewise a menace to health. Somehow when we draw upon our own observation we cannot follow this indiscriminate condemnation of the small house. The writer has traveled a little among exhibitors and he knows that many a small house is conducted irreproachably while many a large house reminds one of an animated barn. It's not a matter of size. When it comes to the specific complaint of bad ventilation with which the above mentioned official report deals the same principle holds true. Size does not matter at all. It all depends on the individuality of the exhibitor

* * *

ACCORDING to the latest reliable reports another European country has decided to prohibit the importation of foreign made films. It is Germany which is now following the example of England. There has, of course, been no film trade between this country and Germany and our producers cannot at this time be hurt by the edict of the German government. With the doors of Europe gradually closing against American-made films the Latin-American market looms up promisingly. In the general growth of Pan-American sentiment the film business ought to be second to none.

* * *

WE NOTE with considerable satisfaction the defeat in the New York Assembly of the Ahern censorship bill. This bill was fought before the codes committee by the representatives of the entire industry. We pointed out its many vicious provisions. Though some of our objections were afterward met by amendments to the bill the measure as a whole remained as bad as ever. The exhibitors throughout the state appealed to the assemblymen to vote against the bill and this, no doubt, had its effect. The MOVING PICTURE WORLD helped the good fight along by printing for many weeks a complete list of the names and addresses of the Assembly. This made it very convenient for the exhibitors to register their protest with their assemblymen. A callow legislator made himself very conspicuous on the floor of the assembly in championing the Ahern Bill. This man was Frank Aronow representing the 20th Manhattan District. We hope the local exhibitors league will do its best to defeat this man if he ever seeks another office at the hands of the people.

Caterpillar to Butterfly*

By Louis Reeves Harrison.

TO MIRROR the classics is delightful, but the mind of man, even when it is not cracked, or even when it is not warped in the making, may reflect from varied angles and many different viewpoints, hence the mere adaptation of classic stories for screen use rarely adjusts the old fabric to new circumstances without a loss of the original spirit and no compensating new spirit in the readjustment. It thus happens, in spite of elaborate expenditure on the part of producers, that our Carmens, Cinderellas, Camilles and Cleopatras are about as impressive as so many paste diamonds.

No amount careful polishing and costly setting can make up for the lack of native brilliancy. We have only to study history to know that the best examples of story expression have not been improved by conscientious reflection of old plots, but by the imaginative grasp of character and situation on the part of men who knew how to formulate from the materials in hand some entirely new and beautiful structure. If any one of the many producers who have studied literary history will sit back in his chair and reflect, if he will recall the most successful representations of well-known myth and legend, he will realize that it requires present-day creative ability to transform the old work to suit the rapidly-changing and progressive tastes of the people for whom the new production is specifically intended.

We may examine the methods of modern playwrights, certain noted examples of D'Annunzio, Granville Barker, Maeterlinck, Rostand, and others, or we may go back to the Immortal Bard, or we may browse among the writers of Greek tragedy and we will find that the same theme has been treated by many different dramatists in almost as many different periods and by quite as many different methods.

The German legend known as "Faust" found matrical transformation at the hands of the Bishop of London, then in a German rimed version, then in a French one by Cayet, then through a Dutch production then Marlowe's play appeared. This play started another by Lessing, and still another version by Muller, all these nearly two centuries before Goethe's tragedy was published, with a number of intervening efforts. Yet practically all are unknown except the one masterly handling of the subject with which we are familiar.

The same kind of mental grasp, power of concentration, fertility of imagination and correctness of constructive method used in original effort are required to transform the caterpillar into a butterfly. It is the effort of an artist, not of a hired man, though there may be artists among those working for hire among producers, because it is difficult for a true artist to otherwise obtain recognition and anything like an adequate compensation for the *quality* of effort required. That is possibly because the scenario, unlike the novel, may be classed with raw material, and it is a rare producer who can pass judgment until he sees the finished product, *if then.*

Read the stories of Boccaccio and point out which furnished the love story in Cymbeline, which supplied the plot of "All's Well That Ends Well," and what part of "Merchant of Venice" came from the same source. Little Shakespeare cared about following the original structure. There was not a question of fidelity to original involved. The idea was to utilize everything of merit in the older production in an entirely new and original story suited to the tastes of the people addressed at a later period.

If the first purpose of a screen story is to interest those who go to see it, why reflect anything that is stupid in a novel or a stage production. Why not eliminate much that requires explantion, as well as all that is dull, and replace the rejected material, particularly if it is outworn, with new structure suited to screen portrayal and incidents tending to enliven the old theme. If the story can be made more interesting to the modern audience by a change in its general character, why not replace adaptation with complete transformation?

One of the most delightful features of motion-picture composition is a sense of freedom from convention. An author may well familiarize himself with all the rules and regulations that impose a restraint upon him in the older arts of expression for the sake of studying all points of view, but he is then wholly at liberty so far as the new art is concerned. By way of illustration, consider the idea of "planting" in advance some sign posts of preparation so that people may not be taken by surprise when some surprising things happen. Do our plans in real life turn out as we expected?

There are times when preparation is absolutely necessary, particularly to make an unusual event a plausible one, but writers acquire the habit of laborious preparation in novel and stage drama to an extent that is destructive of sustained interest in the screen story. This old suspense-eliminating habit is preserved in the average adapation from works of fiction and stage production with an effect not unlike that of going over the same road twice when there exists a hope, if not an anticipation of seeing something entirely new. Some such plays are about as absorbing as is looking out into one's own back yard.

Common human experience is that of gazing around from the front door-step for a grand opportunity to rise in the world, while some little unassuming opportunity is humbly knocking at the kitchen door. Scarcely one of our plans is fulfilled in accord with our hopes, and it is not at all unusual when we do make a hit that the "unexpected has happened." Surprise, often of a staggering sort, is the rule, or is a weighty exception, in everyday existence, yet one of the strictest of dramatic rules is that nothing of that kind must be sprung on an audience.

Due attention must be given to this authoritative maxim in almost any consistent adaptation. "The dramatist must never keep a secret from his audience." But there is going to be no butterfly if that rule is indiscriminately applied to motion-picture composition. Most of us don't want to know what is coming on the screen. Bang goes an opening act that mystifies and holds us enthralled until the crisis is reached. Dramtic construction often requires that the audience shall be made aware of all antecedent causes before any effects are shown, but that rule does not apply to screen visualization.

Such is the case with a long list of stage traditions and fictional methods. They may be suited to the older means of telling the story, to the intermediaries of print and utterance, but the screen presentation is without tradition, and its methods may easily be the more delightful that they partake of the author's originality and the director's added taste in treatment. Better far select wisely from old materials, as did Goethe and Shakespeare, and develop and marshall these materials so as to portray human motive and human character as the people in front know them to be.

*Copyright, 1916, Louis Reeves Harrison.

An Example to be Followed

By W. Stephen Bush.

THE public meeting recently held under the auspices of the Pittsburgh Screen Club for the purpose of protesting against the censorship of motion pictures ought to receive the most earnest consideration of all friends of a free screen. The members of the club acting in cooperation with the Exhibitors League made their appeal to the public. One of the best theaters in the city was donated for the purpose. A series of splendid pictures was shown including a cartoon illustrating in entertaining fashion the absurdities of censorship. Speeches were made from the stage explaining to the audience wherein the censorship of motion pictures was not only an injustice to the industry, but likewise a dangerous menace to the freedom of expression. The press of the city acted in hearty accord with the moving picture men and promised its future support.

It seems to us that such intelligent and organized activity on the part of film men ought to win for them the hearty support of every branch of the industry. The best way to beat censorship is to enlighten the public. The public is willing to listen. Any thing that touches their favorite entertainment is sure to interest them. I can testify from personal experience that motion picture audiences can easily be put on record as opposed to censorship. They resent very promptly any attempt to interfere with their enjoyment of the motion picture. They have proved quite responsive to the argument that censorship cannot be trusted to impose its own standards upon millions and millions of other people. There is something in the average American which instinctively rebels against unfairness and oppression.

The Moving Picture World would gladly see the agitation against censorship become state-wide in Pennsylvania. The example set by Pittsburgh ought to be followed in every other part of the state. In order to do this effectively and to keep it up vigorously until the next legislature meets it will be necessary to have funds. The men interested in the abolition of censorship must know that it costs money to enlighten public opinion and public sentiment cannot be aroused until it is properly enlightened.

The Pan-American Screen

By W. Stephen Bush.

ON DARK and dreary days—there were many of them this unblessed winter—I often go into the archives of my transatlantic travels and cheer myself by reading some of the amusing literature I gathered in European hotels and resorts. It's all intended to be in English, and it is funnier than Ollendorf ever was or could be. These good men of Italy and France and Germany, etc., want to give the stranger from America something to make him feel happy and they succeed beyond their fondest hopes. This "English" hotel and guide literature is put together with the combined aid of a crowbar and a dictionary and it's the greatest cure for the blues.

Just now I have finished reading an article in one of the great New York dailies taking the American business man to task for his funny Spanish. The Moving Picture World is interested in Latin-America and believes that Pan-Americanism has no more powerful ally than the screen. So far the great barrier between the two continents has been the difference in the two languages. Of course there are other differences as well, but they are in the last analysis founded upon this one fundamental difference. Break down this one barrier and the other obstacles to a more intimate social and commercial relationship will disappear of themselves. Nothing will bring this about more quickly and more easily than the screen. Ever since we have had motion pictures the nations have seen and learned more of each other. Racial prejudice is dying. The intimate views we get of each other's social customs and of each other's ambitions and difficulties make us more tolerant and less critical.

Of course we know by this time that the present moment is the psychological moment for getting an unshakable foothold in the Latin-American market. This is especially true of the film business. England may shut out foreign-made films at any moment and other European countries will probably follow suit. The two Americas will have to get into better touch with each other.

The Moving Picture World in establishing a Spanish edition has in all respects followed the counsel of experts and has avoided the mistakes frequently made by Americans who want to export to South-America. "Cine-Mundial" is edited by natives of Spanish-speaking countries. These men have a wide and intimate knowledge of conditions in our Latin sister-republics. *They speak the real language of these countries,* not a poor imitation. The columns of Cine-Mundial appeal to the Latin-American in his own tongue and from his own viewpoint. Hence they are sure of notice by the readers. Cine-Mundial smoothes the way of the American film producer into the Latin-American market. It will carry your advertisement in the language which these countries understand and appreciate, but it does more than that. It aids and advises you in an expert way. Each issue is its own testimonials of excellence. Cine-Mundial has a real circulation; there is nothing cryptic about it.

The Pan-American screen will in time give the American producer a needed outlet for his films. He who goes at the present moment will reap the advantage of the first comer. If you are interested the first thing for you to do is to write in and ask for a sample copy of Cine-Mundial.

Tact is a Wonderful Thing

By W. Stephen Bush.

LOUIS MANN an actor of some note recently expressed himself in somewhat cutting fashion on the subject of motion pictures. An old friend of the Moving Picture World writes to us enclosing a report from a newspaper of Altoona Pa. Mr. Mann is reported as saying: "Over every moving picture house I would place the sign 'the home of non-intellectuals.'" All this was said in the course of an address delivered to the Altoona Chamber of Commerce. We quote from the account of his speech: "Motion pictures are purely mechanical without the red blood of life. The camera in no wise can depict the emotions and no mentality is required to make a successful motion picture actor." The speaker after dwelling with a proper degree of indignation on the evil effect of motion pictures on the children informs us that "he has been offered vast sums, so large that they would seem staggering to give up the 'legitimate' and become a screen actor but that his inherent love for the spoken drama is so great that he has burned his bridges behind him and if any one wants to see Louis Mann play he will have to attend the real theater for he will never appear in the moving pictures."

We have always admired Mann's acting abilities but we never suspected him of so much tact and delicacy as he has shown in this address. At the time when the motion picture industry is making a most unselfish and a most heroic effort to raise money for the Actor's Fund the speech of Mr. Mann is particularly appropriate. The gentleman should forthwith be drafted for the diplomatic service.

World Film Absorbs Equitable

Producing Forces of the Two Companies to Be Combined Under the Direction of William A. Brady—Output Cut in Half.

ANNOUNCING the disappearance of one great film organization, the elimination of no less than fifty-four features from the market and the concentration of all the energies of two film producing concerns, with capacity of one hundred and four features a year, into the production of but fifty-two subjects per year, the World Film Corporation, under the guidance now of William A. Brady and Lee Shubert, makes the series of statements herein that required ten pages of advertising space to fully explain.

Of William A. Brady, little in the way of introduction is required. His universe of activities during the past twenty-five years in every field of popular entertainment has elevated him to that stage in American amusements where his name at the head of an announcement means as much to the box offices throughout the country as the names of stars and great plays. Evidently his ambitions in film production may parallel his efforts in the legitimate field, for with the blending of the Equitable Company's production department with that of the World and the retirement of Equitable from the producing field Mr. Brady makes the broad statement that never again will he permit the use of his name upon any film production which he has not personally supervised from the selection of the scenario to the very end. His own words better tell his determination:

"From now on I supervise every World Film pictureplay from start to finish. Please do not think I am lending my name; I am giving myself. I bring to motion pictures the experience I acquired in the past twenty-five years in the dramatic world. This means to me a new ambition—I believe a new career. I am here to establish new standards. I am convinced there has been and still is an overproduction of mediocre pictures. Quantity and not quality has been the custom. Overstrain has robbed the art. Scenario writers, directors, actors, photographers, everybody must have more time so as to put better craftsmanship into their work."

This is the nucleus of Mr. Brady's belief. That his ideas were concurred in by the executives of World and Equitable is seen by reason of the fact that the entire equipment of both the World and Equitable corporations have been united. World Film, beginning May 15, will release but one picture a week, and to do this William A. Brady will have at his command the artistic and financial resources formerly employed by two companies producing two pictures a week. The opportunity for nice handling, unusual treatment and infinite pains is doubled; the equipment and time allowance to achieve artistic results increased one hundred per cent.

Lee Shubert, representing the Shubert Theatrical Enterprises, whose plays and great reserves of Broadway successes are at the disposal of World Film, in a few well-chosen words tells of the long standing ambition of Mr. Brady to concentrate the resources of World and Equitable into the one producing unit:

"Mr. Brady rebelled at overproduction and insisted that we discontinue Equitable pictures and transfer all their resources to World pictures. He asked that, without sacrificing any of World's artists and experts, the World should gain all the famous actors, all the wealth of plays, all the seasoned directors and all the photographic genius of Equitable. He maintained that it was artistically impossible to produce master plays under forced schedule. World and Equitable formerly produced one hundred and four pictures a year; now the two forces united will produce fifty-two pictures, thus halving the strain of production and giving time for real creative work. Thus he is given every means, every dollar necessary for unhampered production. His resources are unlimited."

Thus the difficulty that has so long been affecting the industry—more features than the trade could assimilate, more features than could be properly played, more productions than even a rising market could absorb—is on the road to adjustment.

And with the announcement of the absorption of the Equitable by World Film comes the announcement of the most widespread and far-reaching advertising campaign instituted by any film concern and which will have its inception May 6 when a double-page display will open the campaign throughout the United States in the foremost magazines and periodicals of the calibre of the Saturday Evening Post. The first announcement in the Saturday Evening Post is in the form of a confidential chat with the public at large by William A. Brady and Lee Shubert, with a key coupon for the exhibitor attracted by the announcement.

The stars and directors whose affiliation with World Film in the past have helped establish World Film and themselves remain. Equitable will bring to World Film's roster and equipment such noted players as Gail Kane, who since her becoming associated with the camera has established herself admirably in the hearts of film patrons; Clara Whipple, Jane Grey, Gerda Holmes, Carlyle Blackwell, Ethel Clayton, Muriel Ostriche, Bruce McRae, Frank Sheridan, Edna Wallace Hopper, Arthur Ashley and such noted directors as John Ince, S. E. V. Taylor, Harley Knoles and others who will be associated with the famous World stars, Alice Brady, Robert Warwick, Holbrook Blinn, Kitty Gordon, Mollie King, Edwin August, Frances Nelson, June Elvidge, Doris Kenyon, Clara Kimball Young, House Peters and the noted directorial geniuses: Maurice Tourneur, Emile Chautard, Albert Capellani, Travers Vale, Edwin August, Barry O'Neill, Frank Crane, George Lederer, James Durkin, Frank Thornby and Ray Physioc.

With the first broadside in the great advertising campaign, starting May 6, will begin the wide dissemination of news matter and exhibitors' helps from the newly established department at World Film headquarters in New York.

C. R. Seelye With Pathe

Advertising and Sales Expert Is Engaged by J. A. Berst for a Special Survey of the Industry.

THE announcement that J. A. Berst, vice-president and general manager of the Pathe Company, has secured the services of C. R. Seelye, the well-known sales and advertising expert, is another indication of the tendency among the foremost producers to adopt progressive business methods that have been found profitable in other lines and adapted to the needs of the motion picture industry.

Mr. Seelye first became prominent in film circles when he introduced modern merchandising into the World Film Corporation. Later, as assistant general manager of V-L-S-E, he applied the same policies on a yet more elaborate scale and with such marked success that Mr. Berst, general manager of the Selig Company at the time, recognized and remembered their value.

Commenting on Pathe's acquisition of Mr. Seelye, Mr. Berst said: "We have engaged Mr. Seelye because Pathe wants that quality of talent that will mutually benefit the exhibitor and ourselves. Mr. Seelye is a scientist, a sales scientist, who has studied the situation from the logical standpoint of adequate revenue from legitimate source. He has plotted out the country much as a general plots out a battlefield. His theories have proven practical wherever they have been applied and while the problems that must be solved by Pathe are in a way different to those of the other film companies they involve the same basic principles.

"Mr. Seelye will visit our exchanges and make a careful study of conditions in the various territories. He will secure the co-operation of the local newspapers with our exhibitors, advise the branch managers of ideas that will increase box-office receipts and suggest such changes as will benefit the service."

Mr. Seelye's history is well known to Moving Picture World readers. Before entering the film business he had gained a national reputation as an authority on merchandising, especially as applied to advertising and selling. He lays special stress on the fact that the greatest efficiency can be gained by teaching and promoting present employees rather than by engaging new men; for that reason it is not expected that he will recommend many changes in the present Pathe sales force, but will devote his energies to developing the efficiency of the organization as it now stands.

The outstanding feature of the Seelye sales system is the cultivation of business for the exhibitor. He reverses the usual methods and secures increased business for the manufacturer by first increasing the business of the exhibitor. In other words, as Mr. Berst says, he secures "adequate revenue from the legitimate source."

Asked regarding his plans for the promotion of Pathe business, Mr. Seelye said he had been employed merely to study the present methods and after investigation to work out, if possible, certain advanced ideas suggested by Mr. Berst.

MARGUERITE CLARK RUMOR DENIED.

The rumor printed in a theatrical paper last week that Marguerite Clark was to leave the Famous Players for the Eastern Film Corporation is denied on all sides. Miss Clark will continue with the Famous Players.

Screen Club Aids Actor's Fund

Screener Daniel Frohman, Fund President, is Guest of Honor at Dinner Where Over $2,000 Is Raised.

DANIEL FROHMAN was guest of honor at the Screen Club on the evening of Saturday, April 8. The occasion was a dinner for the benefit of the Actors' Fund. It was a memorable night for the Screen Club. Mr. Frohman was moved to remark as he was leaving the clubhouse at the end of the dinner that the action of the club in contributing over $2,000 toward the fund would start a movement that would spread over all the country. He said it was the most splendid thing in the history of the campaign. Seated at the left hand of President Quirk was Nat Goodwin, who contributed to the hilarity of the evening by one of his characteristic speeches. There were talks and stories by members of the club and songs by professional entertainers.

Mr. Frohman, who is a member of the Screen Club, in his opening remarks, referred to the mistake of the man who put Daniel of old in the fiery furnace instead of in the lion's den, adding that "for my part I too would much rather be lionized than roasted." The veteran producer told of the formation of the Actors' Fund thirty-five years ago on the stage of Wallack's theater, by among others Lester Wallack, Joseph Jefferson and William Florence. The impelling motive was to do away with the many relief subscriptions continually being posted at the theaters.

"Being perhaps the youngest man connected with the theater in New York, I was named as secretary of the meeting," said Mr. Frohman. "There was no treasurer or any treasury, and for the first few weeks I dispensed charity out of my vest pocket. Seventy thousand dollars is spent annually now for the relief of the sick and destitute. No call is unheeded in any part of the United States. We give relief first and investigate later. We now care for an average of 600 destitute persons every week. At the Home we care for thirty-six old actors and actresses. We are anxious this year to raise an endowment fund of a million dollars, so that we may not be dependent on benefits to replenish our treasury."

At the conclusion of the dinner President Quirk started the ball rolling. Stanner E. V. Taylor and Tefft Johnson were the leaders in the work, the former contributing $350 and the latter over $200. Each took life memberships in the fund at $50 and also for their respective wives, known to photoplaygoers as Marion Leonard and Mabel Kelley. Among others who laid down their checks—and this by no means represents their total contributions for the evening were David Horsley, $100; Oscar Eagle, $100, for himself and Esther Lyon Eagle; Harry Sheldon, $115; Earl Metcalfe, Creighton Hale, William J. Rathbun, Charles Brandt, James Kirkwood, Rockcliffe Fellowes, Arthur Ashley, King Baggot, John G. Adolphi, E. K. Lincoln, Frank Beresford and "Doc" Willat, $50 each.

Mr. Goodwin, in opening, referred to the silent hours he had recently experienced in Jacksonville when engaged "in holding the Mirror up to nature." "It affords me great pleasure once more to hear the sound of my voice," he went on. "I have been so long screening I am almost ashamed to hear it. I am glad to meet and to take part in the welcome to Mr. Frohman, the president of the Actors' Fund. You know I have been trying for several years to break into the Actors' Fund Home. After ten years spent among the Naked Sons of California I feel the time has arrived.

"I remember one day wandering through Santa Monica and seeing a couple of hundred people with painted faces and funny make-ups lying by the roadside. Looking on them with pity, I discovered they were moving picture actors. I condoled with them and walked on. Little did I know they were waiting for me.

"A few years later I walked into a studio and was engaged. I tried to comprehend the two or three dialects of the managers who engaged me. I failed. I produced a picture. They told me it was very good. I didn't agree with them—because I discovered that the screen is the only thing in thirty years that has been on the level with me. I never before knew I looked so awful. My only regret is that I didn't enter upon the screen actors' profession thirty years ago. I am convinced that several of the ladies who have worn my name would have reneged—and saved me a lot of money.

"After I had perpetrated this picture I strolled around looking at vacancy. Everybody on the lot shook me by the hand. My last wife said, 'Yes' and 'No.' Still, the fact remained that I had made a hit on the screen that time. I waited around after the making of the picture. Nobody came near me. I was the loneliest man in California. I had expected they were going to break into my house and abduct me for another picture.

"I returned to the stage and they faded me out of Auburn and panorammed me back to Utica. After a few weeks of fluctuating business and losing my voice two or three times so I could not play, I went back to the screen. Thank God! The result is I am still screening."

"The sum contributed by the Screen Club will go far to help the destitute and the sick," said Mr. Frohman. "No officer of the Actors' Fund draws any salary. Remuneration goes only to clerks and investigators. The fund is the greatest charity in the world. Statistics show that it costs us only from 10 to 11 cents to take care of every case. In other organizations it costs from 40 to 60 cents to spend $1."

Among those who also spoke were Marc MacDermott, James Lackaye, George Richards, Albert Roccardi and Maurice Costello. William McKenna, Burt Grant, Joe Young and Jimmie Flynn sang and William Cahill told stories.

Beefsteak Dinner at Screen Club in Aid of Actors' Fund at Which $2,000 Was Contributed.

Fund Swelled by Players

Actors in Many Studios Assist in Raising $500,000 for Permanent Endowment.

THEDA BARA, Pearl White and Marguerite Clark are the stars of the Motion Picture Campaign for the Actors' Fund of America to date. They have made the largest personal contributions so far in the great movement inaugurated by the heads of the film industry to raise $500,000 of the permanent $1,000,000 endowment of the fund.

Miss Bara has drawn a check for $200 to J. Stuart Blackton, treasurer of the Motion Picture Campaign, and Miss White and Miss Clark have given $100 each. The largest contribution was Mary Pickford's $2,000, representing her share of the Hippodrome tribute performance at which she appeared in person. But the Misses Bara, White and Clark gave out of their own little pin money.

Only preliminary reports have been received at the main office of the Motion Picture Campaign in this city from the studios East and West, but they indicate big things to come.

These personal contributions of the people of the films are proving most gratifying to Chairman Goldfish of the National Committee. Although six weeks of the campaign remain, the actors and actresses are already showing that they regard this movement to provide permanently for the welfare of the retired members of their profession as very much of a family affair. By their own gifts they are giving the appeal to the public the strongest kind of endorsement. Unlike most campaigns of this kind, the public is not being asked to do it all, or anywhere near all.

Here is a partial list of the personal contributions already made by the actors and actresses of the screen:

Mary Pickford (Famous Players), Share of Hippodrome Tribute Performance, $2,000; Pearl White (Pathe), $100.

Fox Studio.—Theda Bara, $200; Carlos Linden, $5.

Famous Players.—Hugh Ford, $150; Jack O'Brien, $25; Nat Deverich, $5; W. J. Scully, $5; Ralph A. Kohr, $10; Mildred H. Zukor, $1; Painters, $2.50; A. Kramer, $1; Henriette Cohn, $1; Matilda Kasnowitz, $1; E. Rose, $1; Ben. Schulberg, $10; H. L. Broening, $5; Marguerite Clark, $100.

Paragon Studio.—Charles Gotthold, $5; June Elvidge, $5; Mollie King, $5; Bert Merket, $1.

World-Peerless.—Barry O'Neil, $25; Walter D. Greene, $10; Jno. Hines, $1; Sam Mayer, $10; Robert W. Graham, Jr., $2; Max Schneider, $1; G. D. Macintyre, $5; Wm. E. Hamilton, $1; Robert Warwick, $20; Alec B. Francis, $10; Theo. Burkhardt, $1; Frances M. Nelson, $10; Holbrook Blinn, $20; Lila Hayward Chester, $5; E. E. Reed, $1; E. Chautard, $25; Frank Grissel, $2; Jas. E. E. Evans, $1; Lucien Tanguay, $1; Miss Teddy Sampson, $5; Phillip W. Mast, $1; Alma Hanlon, $5; Albert Hart, $10; Buckley Starkey, $2; Alice Brady, $20; Chester Barnett, $5; Edwin August, $10; Julia Stuart, $5; Charles Mackay, $5.

Universal Studio.—Ben F. Wilson, $10; J. Welsh, $1; Jos. Granby, $1; E. J. Burbridge, $1; Howard Crampton, $1; Charles Slattery, $1; Geo. A. Daly, $1; H. Van Baussen, $1; Edmond J. Norris, $1; A. S. Corbett, $1; Jas. F. Alling, $1; Jane Courtney, $1; Hobert Henley, $5; L. M. Walker, $1; J. A. Bosbell, $1; Curtis Benton, $1; King Baggot, $10; Henry Otto, $25; Julius Stern, $5; S. Cuns, $2; Alan Holubar, $2.50; Harry Benham, $5; Jack Newton, $1; John Powers, $1; Jas. W. Girard, $2.50; Lee Sterrett, $2; Raymond Schoeck, $2; F. L. S. Radeliff, $1; A. J. Henderson, $20; B. D. Hill, $2; J. G. Alexander, $2; Sidney Bracy, $2; William Garwood, $10.

Equitable Studio.—Mr. Bernstein, $20; Mr. Physis, $20; George Anderson, $10; Jean Shelby, $10; John Ince, $10; Carlyle Blackwell, $20; George Coudert, $5; Alan Hill, $10.

Edison Studio.—Jesse Stevens, $5; Richard Tucker, $5.

Kalem Studio.—Olive West, $50; Richard Purdon, $5.

Pathe Studio.—Iron Claw Co., $65; Creighton Hale, $10; Sheldon Lewis, $25.

Vitagraph Studio.—Theodore Marston, $10; Charles Richman, $10; Joseph Kilgour, $10; Ben N. Hirsh, $5; Edwin Lee, $5; Arthur Rankin Davenport, $2; W. A. Rose, $5; Charles Wellesly, $2; Fred H. James, $2; Edward M. Kane, $2; Dorothy Kelly, $5; Ned Finley, $5; Arline Pretty, $5; A. Lloyd Loeb, $2; L. F. Lonsdale, $10; Walter McComb, Jr., $10; E. R. Jersey, $5; H. D. Thomason, $2; William Dunn, $5; Wm. Johnson, $5; R. J. Partschmum, $2; E. Davenport's Co., $42; Van Dyke Brooke, $10; Pittsburg Screen Club, $100.

STARS GIVE SERVICES.

Prominent Players Appear in Person at Eighty-first Street Theater for Benefit of Actors' Fund.

One of the most unusual tributes to the cause, given thus far in the Motion Picture Campaign for the Actors' Fund of America, took place at the Eighty-first Street Theater on April 3. A goodly sum was realized for the fund and A. L. Shakman, president and managing director of the theater, offered his patrons an unusual treat.

No less than nineteen well-known favorites of the screen appeared on the stage in person and were introduced to the audience. Later the film stars passed out into the house and sold autographed photographs in the aisles. The price of these was supposed to be only 25 cents, but dollar bills and in several instances five-dollar notes were offered by enthusiastic fans.

The screen actors and actresses who appeared were Anita Stewart and James Morrison of Vitagraph, Virginia Norden of Balboa, Mabel Normand of Ince, Kathryn Adams, Gladys Hullette and Betty Lawson of Thanhouser, Nicholas Duneaw of World, Violet Mersereau and Billy Garwood of Universal, Christine Mayo and Mary Miles Minter of Metro, Bliss Milford of Pathe, Teddy Sampson (Mrs. Ford Sterling) and Alice Lake of Keystone, Jane Grey and Charles Backus of Triangle, and Anna Nilsson and Tom Moore of Arrow.

Frank Powell introduced the screen stars and even persuaded Mr. Shakman to show himself for a moment. The manner in which the latter was greeted clearly showed the popularity of "The House Beautiful" on the upper West Side.

GERALDINE FARRAR AIDS FUND CAMPAIGN.

Geraldine Farrar is the latest recruit among the active workers in the motion picture campaign for the Actors Fund of America. She has volunteered her services in the Grand Tribute Matinee, which is to be held at the Metropolitan Opera House on May 16.

This is designed to be the biggest performance ever given for any cause anywhere. It comes the day after National Tribute Day, May 15, on which a portion of the receipts of every theater in the land where films are shown is to be poured into the fund. This mammoth performance will thus be the grand final fireworks of the campaign in which the heads of the motion picture industry contracted to raise $500,000 in fifteen weeks, half of the $1,000,000 permanent endowment of the Actors' Fund of America.

Miss Farrar, through her double notable association with both the films and the opera, will be the bright particular star of the proceedings and the committee in charge promises that she will be backed by the greatest collection of artists ever gathered together on one program.

MARY PICKFORD SENDS CHECK FOR ACTORS' FUND.

With the receipt of a check for $2,000 recently at the executive offices of the Motion Picture Campaign for the Actors' Fund, the largest individual contribution so far received was recorded. This check was from Mary Pickford and represented her share of the gross receipts of the Sunday night's program at the New York Hippodrome when she appeared in a stage sketch as a speaking actress with James J. Corbett and Donald Brian in principal parts and her director and studio company in the cast.

"THE IRON CLAW" COMPANY AIDS ACTORS' FUND.

The "Iron Claw" company has contributed liberally to the Motion Picture Campaign for the Actors' Fund. Edward Jose, who is producing the big Pathe serial, collected $100 from his players, cameramen and assistants. Mr. Jose gave $20 of this, Sheldon Lewis, $25; Creighton Hale, $10; Miss Carey Lee, $10, and John Dunn, 5. Pearl White put another $10 into this collection, which brings her total up to $110.

BEN S. COHEN JOINS SELZNICK FORCES.

Ben S. Cohen, East Central district manager of the World Film Corporation, resigned from that post this week to join the forces of Lewis J. Selznick Productions, Inc., which will distribute the Clara Kimball Young Film Corporation features and those of other noted stars. Mr. Cohen's resignation took effect immediately and he has already launched his preliminary sales campaign.

By the acquisition of Ben Cohen, Mr. Selznick has taken the first step toward the fulfillment of his promise to make his business staff one of the strongest in the industry. From coast to coast Mr. Cohen is known personally to every exhibitor of prominence and his knowledge of the exhibitors needs, as well as his general ability and engaging personality, has made him one of the best liked men in the distributing end of the business.

Mr. Cohen entered the film industry in Omaha, Neb., where he had been practising law. Within a few months he became the Pacific Coast district manager of the Thanhouser Syndicate Corporation. After a year with that company, he accepted a flattering offer from the World Film Corporation to take charge of its East Central district. His duties with the Thanhouser and World Film Corporations brought him in close touch with all the big exhibitors of the West, an acquaintance that was extended to embrace the Atlantic States when he came east to take charge of the New York World film exchange for several months.

Southern Trade Exposition

Highly Successful Three-Day Motion Picture Show Held at Atlanta, Ga.

THE Southern Motion Picture Trades Exposition, the first gathering of the allied lines of the motion picture business ever held in the South was opened Thursday night, March 30, at the Auditorium by Mayor James Woodward; assisting were Chas. Kessnich, manager of the Mutual Company; R. Savini, manager of the United Film Service, and Wm. Oldknow, of the Universal Film Company. Mayor Woodward in a short talk welcomed the exposition to Atlanta and reviewed the history of the motion picture industry. Dressed in bunting and colors, the mammoth auditorium presented a splendid picture. Hundreds of pretty girls and women added much to the scene.

Every available booth space was taken by exhibitors. The following firms were represented: Nicholas Power Company, New York City, N. Y.; Minusa Cine Products Company, St. Louis, Mo.; Consolidated Film & Supply Company, Power motion picture machines, Edison motion picture machines, Blue Bird photoplays, Red Feather photoplays; Automatic Player Piano Company, Atlanta, Ga., Seeburg Pipe Organ Orchestra de Luxe, and latest photo players; Lucas Supply Company, Atlanta, Ga., Simplex motion picture machine, Mirror screens, theater chairs; Mutual Film Corporation, Baird motion picture machines, Mutual Master Pictures; Scenic Film Corporation, Atlanta, Ga., trick advertising films, advertising slides; World Film Corporation, Equitable and World Features; New Film Corporation, feature films; Triangle Film Corporation, Fine Arts, Kay-Bee, Keystone Comedies; United Film Service Company; Motion Picture News, New York, N. Y.; Motion Picture Journal, Dallas, Texas; Enterprise Optical Mfg. Company, Chicago, Ill., exhibiting the latest model motiograph.

Many distinguished guests were in attendance, including moving picture players, writers, producers, directors and executives. Exhibitors from over the South began to arrive early on the opening day; exchange men were kept busy looking to the comfort of the visitors, and booking orders before the social features began.

One of the attractive social events of the exposition was the ball given Friday night, following the program at the auditorium, when the exposition officials gave a banquet to visitors in the Hotel Ansley. The banquet was held in the ballroom of the Hotel Ansley. Film men from all parts of the South were in attendance and many from the big Northern and Eastern picture centers. As a social event it was pronounced the most distinctive feature of the exposition.

Wm. Oldknow, director of the Consolidated Film & Supply Company, served as toastmaster. Addresses were delivered by many of the South's most conspicuous film people.

One of the most impressive addresses was that by Nat I. Brown, of St. Louis, a picture screen dealer, and a close student of film progress, who emphasized the development of the motion picture, pronouncing it the third and last stage of thought transmission.

Exhibitors and producers were given opportunities to display their talents on the Ansley stage during the banquet. Elocutionists, singers, dancers and musicians were selected from the guest list to deliver performances on the program.

Universal Beauty Contest.

Pretty girls from Southern towns, winners of local contests, arrived early, and Atlanta girls, who rarely know defeat, began to realize that the beauty contest was not to be a walk-away. Promptly at 8 o'clock Saturday night the Universal beauty contest began. A committee of prominent Atlanta business and newspaper men were selected judges.

Over a hundred contestants were on the floor. These were finally shifted to seven, then to three, and Mrs. Louise Everett of Bainbridge, Ga., was selected as the winner.

Mrs. Everett will be given transportation to New York and a year's contract in the Universal studios. She will accept the offer and leaves for New York within the next few days.

The huge Auditorium was crowded to the second tier of seats. The grand march was led by William Oldknow and Irving Cummings. It was carried in front of a battery of motion picture cameras, which will convey it to all animated news weeklies.

When the grand march started, numerous reservoirs containing golden confetti and red feathers were opened in the ceiling, sending a shower of red and gold to the floor that blended beautifully in the dazzling rays of the many lights. Society and film people danced. When the march strains broke into a fox-trot, the dancers resembled a whirling, swirling mid-sea tempest rather than a floor full of human beings.

A farewell fete in honor of Fred W. Young, the man behind the 1916 exposition was held after the ball. Mr. Young was awarded the palm for having staged such a remarkable meeting, and elaborate credit was given him for the success of the affair.

Gaumont Finds Conditions Good

French Producer Leaves America, After a Three-Weeks' Visit, Confident of the Success of His Pictures.

LEON GAUMONT, head of the great firm of Societe des Establissements Gaumont, who has been visiting in America since March 15, sailed for Europe on the American liner New York, April 5. Although Mr. Gaumont spent only three weeks in New York, it is safe to say that he gained a thorough understanding of present conditions in the film industry.

"My stay in America has not been as prolonged as I might wish," said Mr. Gaumont, just before sailing, "but having transacted my business here and after having had several conferences with President John R. Freuler of the Mutual Film Corporation, through which Gaumont photodramas are released, I thought it best to return immediately to France. I came to America somewhat influenced by what I had read of unsettled conditions here. I am going home thoroughly satisfied with conditions as they apply to my own interests and the Mutual Film Corporation, and highly optimistic for the future.

"Present conditions are natural, inevitable. My own companies, however, are in excellent condition to meet any changed circumstances brought about by economic demands. In addition to the Gaumont photodrama work done in America, at the Gaumont laboratories, Flushing, N. Y., we also edit and manufacture the Mutual Weekly and the interesting split-reel which contains the scenic series, See America First, and the Kartoon Komics animated by Cartoonist Harry Palmer.

"This is my first trip since the war started. I hope that it will be possible for me to get over again next season, as I am interested in seeing the changes which I believe will take place. As I said before, I am in harmony with the work that has been done and well pleased with the prospects for the coming year."

Pathe Dramas

Three Short Productions on the Program for April Release.

THE Pathe Exchange, Inc., whose late releases have been confined to five-reel features, serials, one-reel comedies, the Pathe News and split reel educationals and scenics, now announce three short dramas for release at an early date.

On Saturday, April 8, "The Girl Who Won," a three-reeler featuring Miss Jackie Saunders, "The Maude Adams of the Screen," and produced by Balboa, will be released. Miss Saunders has in "The Girl Who Won," a part well suited to her delectable wistfulness, viz., a derelict street urchin who makes her woeful raiment picturesque and charming.

Saturday, April 15, sees the release of "The Girl That Didn't Matter," a two-reeler made by Balboa, featuring Miss Margaret Landis and the famous Andrew Arbuckle, brother of the equally famous Macklyn. "The Girl That Didn't Matter" is the story of a "no-account" girl who arrives and a senator who almost doesn't. But the senator is saved by the girl just before his "scuthcheon" is discolored, and all ends happily. Margaret Lanais plays the girl with delicate feminine charm, and Andrew Arbuckle makes a breezy "diamond-in-the-rough" hick senator.

Emmy Wehlen and Howard Estabrook are featured in a two-reel drama slated for release on April 29—"Dross and Diamonds." This picture was made by the Arrow Film Corporation, and is remarkable for a two-reeler in that it features two of the screen's headliners. The story is an unusual one of a young man of a highly sensitive nature, whose father, a police captain, by his lack of sympathy and understanding has a great deal to do with the lad's final landing "outside the pale." Emmy Wehlen (who appears by courtesy of the Rolfe Photo-Plays, Inc.), as the girl who prefers diamonds to love and deserts her sweetheart at a crucial point in his life gets a great deal of realism into her work, and Howard Estabrook as the unfortunate youth will get plenty of sympathy for his earnest and artistic protrayal.

The Motion Picture Exhibitor

BROOKLYN ASSOCIATED EXHIBITORS MEET.

At the Second of Two Lively Gatherings the New Organization Is Granted a State Charter.

THE Associated Motion Picture Exhibitors of Brooklyn held a meeting on the evening of Monday, April 3, at the Regent theater, Fulton street, Brooklyn. Present were seventy exhibitors from all parts of the borough. Also attending was a delegation of Brooklyn men who are members of the New York City local. The meeting was called at 11 o'clock and it was nearly 2 o'clock before it adjourned. There were lively discussions following talks by some of the visitors from the Manhattan organization. A bit of feeling was at times manifested as a result, although before adjournment a committee of five was named to meet a similar number from the smaller organization alleged to hold a charter in Brooklyn from the state league.

Chairman William Brandt called the meeting to order and briefly outlined some of the reasons why the Brooklyn exhibitors should organize. He advocated backing the bill introduced at Albany amending the law relating to the admission of children to theaters under certain circumstances. He denounced the bills about to be introduced in the legislature by the same Assemblyman who introduced the censorship measure, and remarked that it behooved the exhibitors of Brooklyn to get on the job. One of these bills, Mr. Brandt said, would compel exhibitors at all times to keep two operators in the projection room.

Samuel H. Trigger said he had come twenty miles with one purpose in view and that was for harmony and for the benefit of the exhibitor at large. "Three days ago I received notification that the Brooklyn exhibitors were with the Board of Trade," Mr. Trigger continued. "The Board of Trade is absolutely against the exhibitors' welfare. I don't know who it was that so notified the Board of Trade, but I want to tell you he was absolutely in the wrong. Let me give you an instance of the Board of Trade. A few weeks ago we asked the Board of Trade whether it would co-operate with the Motion Picture Exhibitors' Association."

"Mr. Trigger will please come to order," declared Chairman Brandt. "This meeting was not called for the purpose of discussing the Board of Trade. You must confine yourself to the subject of how we can further our organization."

Mr. Trigger, after a parting shot, shifted to a discussion of the recent upheaval on the ventilation question, saying that if there were adequate organization in the greater city 137 exhibitors would not have been served with summonses to appear before the License Bureau. "You can't have your fans going on a cold winter day because the public won't stand for it," declared Mr. Trigger. "It is detrimental to health. I am going to tell you what one of the officials told me this evening—that the motion picture exhibitors are the biggest suckers in the world, that you can do to them what you like and there is no comeback. Why? Because we are not combined, because we are fighting among ourselves. I don't know, I don't want to know, what my next door neighbor is running. Don't watch your neighbor. Let Manhattan, the Bronx and Brooklyn combine and then all the manufacturers and exchanges will have to do what we tell them."

Herbert L. Carpenter, prominently identified in the automobile industry, told of the experiences of the automobile men and gave much valuable advice as to methods of organizing protests. He pointed out that the automobile dealers with their customers were in some respects similar to the exhibitors and their patrons. He said there was work to be done in the boroughs, in the city and in the state, and that the exhibitors through their borough and state organizations, if strong, could with their patrons do much in a large way. He also impressed on those present the necessity for the employment of the best legal talent procurable.

During the evening there were several additions to the roster of the new organization. The committee named to meet a committee of the other organization in Brooklyn were Messrs. Mannheimer, Loeb, Levine, Title, Glynn and Brandt.

New Organization Is Granted State Charter.

At the meeting in the Sumner theater on the evening of April 10 a charter was received from the New York State League. This effectually refuted the claims of speakers at the previous meeting that a chartered organization already existed in Brooklyn. There were nearly 150 exhibitors present. Permanent officers were elected as follows: President, Mr. Mannheimer, of the Park theater; first vice-president, L. Levine, of the Regent, Fulton street; second vice-president, Ben Title, T. N. F. theater; recording secretary, David Lesselbaum, Miller theater; executive secretary, William Brandt, New Albany theater; treasurer, Julian Loeb, Sumner theater; sergeant-at-arms, A. Stockhammer, Parkway theater.

There was a material addition to the membership, among the houses being the Triangle, Williamsburgh and Powell.

CLEVELAND EXHIBITORS HOLD MEETING.

Northeastern Ohio Association Hears President Sawyer's Reply to Rev. Dr. Birney.

THE biggest meeting the Northeastern Ohio Motion Picture Exhibitors' League has had since it opened headquarters in the Republic Building, Cleveland, O., was held April 4, when Benjamin J. Sawyer, president, delivered a reply to the sermon criticism of Rev. Dr. George H. Birney, pastor of the Euclid Avenue Methodist Church. Dr. Birney was present as a special guest and Fred J. Herrington, of Pittsburgh, national president of the Exhibitors' League of America, was another speaker.

Mr. Sawyer called Dr. Birney's sermons on the motion picture business "misrepresentation," and declared the preacher is "trying to build up a reputation for himself by sensational speeches." At the close of Mr. Sawyer's address, Dr. Birney declared he would have a counter-reply to make from his pulpit in the near future. He has been delivering attacks on the motion picture business since he addressed the exhibitors as their guest, several weeks ago.

President Sawyer's address in part was: "Dr. Birney, your criticism is unsupported by facts. It is an exaggeration that casts reflection upon your brother that should cause you to blush with shame. It is true the pictures show vice, and it is equally true that a great many preachers spend a good part of their time hunting up and showing up vice. Where is the difference? Do they claim the right to monopolize all the good and take full charge of all that is bad?

"How can a man tell what is going on in a world he does not live in? The picture men live among the people. They are of them. They know each other. And they resent as false the conclusions of Dr. Birney.

"The picture men know that pictures are not perfect and know that some are bad, just as they know some preachers are good men and some are not good. The picture men believe they have as good a right to exercise their right of moral judgment as has Dr. Birney, and if they are mistaken they want it proven before a jury of their peers so that all mankind will be benefited.

"In future, when you think you have anything to criticise, come to us. We are not criminals. We do not merit public pillories. We will be only too glad to lend you a receptive ear."

Mr. Herrington, in a brief address at the conclusion of Mr. Sawyer's remarks, criticised all forms of political censorship and declared there should be censors for censors. "The American public will be the censors of pictures in the last analysis," he asserted.

Samuel Bullock, Cleveland exhibitor, who has several times taken his fight against the Ohio censors into the courts, declared he is disregarding orders of the censor board every day in the week and is still out of jail.

Miss Kate Davis, president of the International People's

Association, also spoke briefly. She commended the film, "Ben Blair," which she said she recently saw, as a model for producers and exhibitors.

SAN FRANCISCO LEAGUE COMPLETES RE-ORGANIZATION.

The exhibitors of San Francisco and vicinity held a meeting in the assembly hall of the Pacific Building on March 29, and a permanent organization was affected, completing the work commenced at the gathering held during the previous week. Officers of the Exhibitors' League of San Francisco were chosen as follows: President, T. F. McCullough; vice-president, H. J. Gosliner; secretary, F. Friedberg; treasurer, I. Oppenheimer; directors, Joe Huff, Louis Greenfield, M. E. Cory, Edward Stark and H. C. Schmidt. Following the election of officers the plan of the local film exchanges to collect payment in advance for film service was discussed and a decided opposition developed. A committee was appointed to confer with film exchange interests and a meeting was held in the afternoon, but the latter refused to recede from the stand they had taken.

The re-organized league will accept as members any exhibitors in the territory served by San Francisco film exchanges. The Alameda County League, which for a time was the only active one in the State, will be maintained as a separate organization, at least until the new league has shown its permanency.

SPACE IN DEMAND AT MINNEAPOLIS.

Booth space for the fifth annual convention of the Motion Picture Exhibitors' Association of the Northwest, May 2, 3, 4 and 5, continues to go rapidly and it will be only a short time when it will be at a premium if obtainable at all. Bert Goldman, manager of the Princess and Majestic theaters, in St. Paul, has been delegated to arrange for the big midnight entertainment which is to take place at a downtown theater immediately after the close of the convention in the Armory.

Walter W. Evans, Jr., special representative of the Precision Machine Company of New York, who handles the Simplex projector, dropped in on the meeting of the convention boosters at the West Hotel the other day and promised that his company will spring something real as well as reel in its booth space. Mr. Evans picqued the curiosity of his hearers by refusing to go into detail on his plan after announcing he would have on display a feature which never has been outside of the company's permanent display at Los Angeles.

PITTSBURGH LOCAL INCORPORATION.

Pittsburgh League Local No. 1 of the Motion Picture Exhibitors' League of Pennsylvania is making application at Harrisburg, Pa., for a charter of incorporation under the laws of the state to buy and rent motion picture films, to buy and sell supplies and accessories to the trade, and to buy, sell and conduct motion picture theaters. The capital stock of the proposed corporation is $5,000. The applicants and stockholders are as follows: James Delves, J. W. Shearer, F. J. Herrington, William Fritz, W. W. Artzburger, H. C. Kliehm and Henry Polk, all of Pittsburgh; A. H. Barthell, of Wilkinsburg; Solomon Oppenheimer of Tarentum; Christ Vollmer of Dormont. The league is represented by Attorney W. H. Pratt.

WHAT THE EXHIBITORS PROMISE.

"With the usual ability to provide interesting events as well as a thorough trade show in every way, the Motion Picture Exhibitors League are rapidly completing their third annual exposition to be held at Grand Central Palace, May 1 to 6.

"The idea is to bring at one time and under one roof all of the various branches of the motion picture industry, which the exhibitor at large supports. This exposition will, without doubt, be the most complete trade show of any kind ever held.

"It, of course, is well understood that it is the exhibitor who buys film service, chairs, screens, machines, carbons, musical instruments and everything that goes to make the motion picture business what it is and one can readily realize the hearty endorsement which the exhibitors will give to the show, not because of the fact that they are giving this show, but of the fact that they will be in a position to purchase anything and everything needed in the daily operation of their business.

"There are a great many interesting events arranged for the public at large as well. A separate day will be given over entirely to the German side of the war question, and another day to the Allies side. Still another day will be set aside for the Actors' Fund and a percentage of the gross receipts will be donated to these various bodies.

"Local consuls will be in direct charge of the distribution of the funds and also lend their aid to bring together the various societies to attend, as well as bands from the interned liners and their officers who will attend the body in full regalia.

"One has but to visit the offices of the league to understand the elegant manner in which the operation of this trade show has been organized. Contracts already in hand assure the unqualified success of the show, the most interesting fact being that most of these contracts have been obtained unsolicited."

Death of Arthur H. Spiegel

Head of Equitable and World Film Passes Away at Plaza Hotel—Funeral at Chicago.

ARTHUR H. SPIEGEL, President of the Equitable Motion Pictures Corporation and General Manager of the World Film Corporation, died Friday morning April 7, in his apartments at the Hotel Plaza. His wife and two children and older brother, Sidney M. Spiegel, were at his bedside. From a slight cold, which he neglected for his business, Mr. Spiegel contracted pneumonia and after a courageous battle against the dread disease, and racked with a severe attack of la grippe at the same time, passed away at 5 o'clock. His office at the film organization has been assumed by William A. Brady.

Arthur H. Spiegel.

Mr. Spiegel, although but a few days over thirty-one years of age, was one of the country's great business men. A few years ago in the back room of his father's furniture store at 126 S. Wabash avenue, Chicago, he began selling furniture and house furnishings by mail order. He conceived the advantages of selling by mail order and allowing for payment on the period plan. His success is best seen in the immense plants of the Spiegel May Stern Company, Martha Lane Adams Company, the Clement Company and American Ladies' Tailoring Company, located at 1061 West 35th street, Chicago, where the various enterprises are located. The plants occupy six city blocks and employ permanently three thousand people. His genius for organization and his grasp on the immensities of great businesses, established him as a foremost commercial figure in the western metropolis and his grasp upon the new industry, motion pictures, was being recognized in the industry as the surest means of eventually bringing order out of the chaos at present existing in that field.

The gigantic merchandizing qualities of the Spiegel enterprises can be understood when it is known that they have over two million customers a year on their books.

Burial of Mr. Spiegel will take place at Chicago, the body having been sent there Friday on the Twentieth Century.

The funeral services of the late Arthur H. Spiegel were held on Sunday, April 9, at the home of the parents of the deceased, Mr. and Mrs. Joseph Spiegel, 410 Sheridan Road, Minetka, Ill., and burial was made at Rosehill cemetery. The active pallbearers were H. E. Landis, E. D. Goldsmith, A. J. Bald, C. W. Cuddy, C. J. Folger, D. B. Folger, E. Swikart and W. A. Harris. The honorary pallbearers were A. S. Alshuler, A. G. Becker, E. J. Block, Edgar Born, W. M. Cahn, Harold Foreman, Richard Frank, G. S. Freudenthal, S. M. Karger, Edgar Kirschberger, A. D. Lasker, Carl Meyer, Abraham Meyer, Walter Oberfelder, J. A. Rothschild, M. E. Rothschild, M. S. Rosenwald, C. B. Stumes and L. Stern, A. K. Selz, R. C. Shaffner, O. B. Sommers and Aaron Waldheim.

Many Features at Trade Board Show

Contracts In for Twenty Thousand Feet of Space—Prominent Players Will Enact Scenes.

ARRANGEMENTS for the Motion Picture Board of Trade's exposition are proceeding rapidly and smoothly to completion. The dates are from May 6 to 14, and the place is Madison Square Garden. Already manufacturers of films and accessories, as well as trade journals, and two chambers of commerce have contracted for approximately 20,000 feet of space. The two municipal boards named are those of Los Angeles and St. Petersburg, Fla. Two distributing groups—Mutual and Paramount—have each taken 1,500 feet for their respective companies.

Others who have contracted for exhibiting space are the Eastman Kodak Company, Universal, Vitagraph, Bluebird, Fox, International Film Service, Nicholas Power, J. H. Hallberg, Cooper-Hewitt Company, Bell & Howell, Novelty Slide, Typhoon Fan, Motion Picture Apparatus Company, Searchlight Library, Motion Picture Directory, Morning Telegraph, Moving Picture World, Motion Picture News, Motography, Motion Picture Magazine, National Cash Register and Estey Organ Company.

In active charge of the forces making for the success of the show is J. W. Binder, executive secretary of the Board of Trade. Associated with Mr. Binder is Harry Cochrane, general manager of the Madison Square Garden, which means that the exposition will have at its command the entire facilities of the famous Garden.

"Go early in the week; you 'sure are' going often," is one of the slogans of the board. And it is intended to make the show so interesting that there will be no question about the coming-back part. S. L. Rothapfel, manager of the Knickerbocker theater, will have full scope for the working out of his ideas in decorative treatment and in musical entertainment. Green, white and gold will dominate the color scheme. Streamers and pennants will be hung inside and outside of the Garden.

One of the greater attractions for the public will be a big studio stage, to be erected at the Fourth avenue end of the building. In front will be a screen that for size and quality will be a record-breaker. Two thousand comfortable opera chairs will be placed advantageously. Each day a star of the silent drama will be seen before the camera enacting a scene that as soon as possible, probably on the day following, will be projected on the screen in the Garden. When pictures are not being taken, they will be exhibited; and it is to be expected as a matter of course that these will be the best representatives of the product of the contributing companies. The film to be shown will be as it is taken, without cutting or alteration.

The management has allotted the big center of the arena to the dancers. It is said the space will be sufficient to accommodate 3,000 couples. Music, by a first-class band, will be continuous from the opening of the Garden to the closing.

Each day of the exposition will have a designated name, such as "Bankers' Day," "Exhibitors' Day," "Board of Trade Day," "Fire Insurance Day," "Distributors' Day," "Projection Day" and "Fashion Day." Each will have its own set of features. For instance, on Bankers' Day leading members of the American Bankers' Association will deliver addresses on the relation of capital to the industry, while on Fire Insurance Day the exhibitor will be spoken to on fire, its cause and its prevention.

Fashion Day means that all the well-known gown, hat and shoe shops will have their manikins in attendance to show the latest fads of the day. This will be especially attractive, as New York has set the world's fashions in women's wear for the last year.

A reception committee, composed of prominent motion picture actors and actresses, will be present at the Garden each day. The committee will include practically every screen favorite in the East.

A daily newspaper will make its appearance for the eight days of the exposition. It will have the distinction of being the first daily in the world to be illustrated by means of motion pictures. The publication will be of standard size and will be composed of eight pages, each of which will be filled with motion picture news. The name will be the Motion Picture Daily Trade Show Bulletin. Thomas A. Edison will write a signed editorial for the issue of May 7. In his article Mr. Edison will deal with the motion picture industry from its birth up to its present development. This will be an authoritative expression, as the screen owes many of its inventions to the genius of Mr. Edison. Other editorials written by men high in the motion picture industry will be printed in each issue.

Cartoonists, headed by Hy Mayer and Winsor McCay, of national reputation, will have drawings on both humorous and serious subjects. The news department will be looked after by an editorial board composed of men who write about pictures and nothing else. Fashion and society will not be forgotten, as a page will be devoted to the gowns of the day and the women who wear them. Photographs of men and women prominent in the motion picture world will be used to illustrate the paper. The Bulletin will be sent broadcast throughout the country and will not only reach the hands of the persons in the trade, but will be distributed so that the theatergoer may also obtain copies. The Bulletin will be conducted along the established lines of a metropolitan daily.

Arrow Elects New Officers

John F. Shallenberger Becomes Vice-President and Warren H. Small, Secretary—Larger Quarters Occupied.

AT THE semi-annual meeting of the directors of the Arrow Film Corporation, which produces pictures for release through the Pathe exchanges, held last week, two new officers were elected to fill vacancies. John F. Shallenberger of Chicago, a brother of W. E. Shallenberger—who has been the president of the Arrow Company since its organization and is one of the big figures in the motion picture industry—was elected vice-president. Warren H. Small was elected secretary. Both Messrs. Shallenberger and Small became, ex officio, members of the board of directors.

John F. Shallenberger is one of the three brothers whose money financed the late Charles J. Hite in the acquisition of the Thanhouser Film Corporation. He is also financially interested as is W. E. Shallenberger in the Mutual, American, North American and other motion picture organizations. He never has been as active as W. E. Shallenberger in the industry, but he intends to devote more of his time to the supervision of his already large holdings.

Warren H. Small is a member of the law firm of Prindle, Wright & Small, of 111 Broadway, New York. They are counsel to the Du Pont Powder Company and other large manufacturing concerns. Mr. Small was for several years the legal representative of the Motion Picture Patents Company, and had charge of the preparation of its organization and general business affairs from its inception. He also was attorney of the General Film Company during the presidency of Frank L. Dyer.

Owing to the growth of the Arrow Film Corporation new office space became necessary, and the directors voted to move the offices uptown. Accordingly the Arrow Film Corporation now is quartered in a suite in the Times Building, where all the executive departments are grouped. At the same time Albert S. LeVino, who was secretary and treasurer of the Arrow Film Corporation from its organization and has been closely associated with W. E. Shallenberger for some time, was appointed assistant to the president.

President Shallenberger now divides his time between the Arrow studios in Yonkers and the New York office. He has taken personal charge of all Arrow productions, including "The Woman's Law," in which Florence Reed is starred and which recently was released through the Pathe exchanges, and the new "Who's Guilty?" series for Pathe.

At the directors' meeting it was determined to continue President Shallenberger's policy of original scenarios for Arrow productions except in the rare cases where good picture material may be found in a novel or play. Edfrid A. Bingham, who had been scenario editor of the Metro producing companies for a year, was put in charge of the Arrow scenario department, co-operating with Mr. LeVino in the creation and arrangement of Arrow scripts. Mr. Bingham is the author of several best sellers, his most recent publication being "The Heart of Thunder Mountain."

The publicity and advertising departments were placed under the direct supervision of Mr. LeVino, who is charged also with the Arrow's editing of all its productions through the Pathe exchanges. In collaboration with Mr. Bingham the "Who's Guilty?" scripts have been revised and edited.

With the completion of the tenth "Who's Guilty?" chapter the Arrow will resume its production of five-reel Gold Rooster features for Pathe. Mr. Shallenberger now has four completed scenarios ahead for these Arrow-Pathe features, and these four will be added to from time to time against the resumption of Gold Rooster production.

Trade Board Holds Regular Meeting

Discusses Pending Censorship Legislation and Sends Committee to Maryland to Attend Hearing.

THE Board of Directors of the Motion Picture Board of Trade of America met in regular session on Thursday, April 6, the most important matter for consideration being the report of officers and counsel on pending legislation affecting the motion picture industry. Executive Secretary Binder said the death of the Ahern bill in the Assembly at Albany proved conclusively that the censorship efforts of the political reformers and placeholders in this state had failed. The Cristman-Wheeler bill, which was jockeyed through the Senate for the purpose of giving local capital to some of the members of that body, will soon come up in the Assembly. One amendment to this measure has been killed already which, according to William M. Seabury, general counsel of the board, indicates that the popular branch of the legislature will not take snap judgment on a proposition which is held by many to be unconstitutional and is admittedly undemocratic and un-American.

While Governor Whitman has made no official expression it is believed he is opposed by principle to any prepublicity censorship in this State whether of motion pictures, the newspaper press or the public rostrum.

The Maryland censorship bill, which was slipped through the Senate on the closing night, is now on the desk of Governor Harrington. The motion picture industry was represented at a hearing April 10 by P. A. Powers, J. W. Binder and William M. Seabury of the Board of Trade, Guy L. Wonders of Baltimore, and the full force of the Maryland Exhibitors' League. Speakers from the American Federation of Labor and the Maryland labor organizations were also present. Constitutional points against the bill are now before the Governor.

The Board of Directors decided on a tentative program for the First National Motion Picture Exposition to be held at Madison Square Garden, May 6-14, inclusive. Letters were read from exhibitors' leagues of six states wherein it was stated that these leagues would be fully represented at the exposition.

Arrangements were made for participation by the Board of Trade in the meeting of the General Federation of Women's Clubs in New York here next month at which 75,000 women from all parts of the country will be present. Samuel L. Rothapfel, one of the exhibitors' directors of the board, will provide at his Rialto theater a model entertainment for the visitors on the morning of the opening of the convention. This entertainment will be followed by others on several mornings during the progress of the great meeting. For the showing of pictures in the convention hall Director Nicholas Power of the board will supply a projecting machine of the newest pattern as one of the industry's contributions.

The proposed ball of the Buffalo Screen Club was approved.

D. F. Featherston, general organizer of the American Federation of Labor, in company with two representatives of the New York carpenters' union, appeared before the board for a discussion of the general proposition to unionize the carpenters employed in the motion picture industry. Nothing in the form of an ultimatum was presented and the conference was entirely friendly in character. The discussion was adjourned until a later date when Samuel Gompers and Mr. Featherston will bring forward data in reference to the wage situation in New York, California and Florida.

HERRINGTON DECLINES OFFER OF BOARD OF TRADE.

In a letter addressed to The Moving Picture World, Frederick J. Herrington, president of the National League of Exhibitors, declares that the Board of Trade had submitted a proposition offering the National League for the use of its name a share of 25 per cent. of the net profits of the Exposition to be held by the Board of Trade. He says the offer was made to him both orally and in writing. After consulting the National Executive Committee and the National Secretary, Mr. Herrington has decided to decline the offer of the Board of Trade. As between the two local expositions the National League unqualifiedly favors the Exhibitors' Exposition, which will be held in the first week of May at the Grand Central Palace.

Bearing closely upon the foregoing is a declaration by Mr. Herrington as president of the National League, reported by the Chicago representative of the Moving Picture World in the following news item:

At a meeting held at the Hotel Sherman, on April 3, by the members of the convention committee of the Sixth National Exposition and Convention of the Motion Picture Exhibitors' League of America, in honor of Fred J. Herrington, national president, a discussion as to the official locality of the exposition was brought to President Herrington's attention. His reply, which was signed by him and Sidney Smith, secretary of the Illinois state branch, was as follows:

"I, Fred J. Herrington, national president of the Motion Picture Exhibitors' League of America, do hereby certify that the Sixth National Convention and Exposition to be held in Chicago, in the second week of July, is the only officially authorized National Convention and Exposition of the Motion Picture Exhibitors' League of America."

Biograph Advance Showing

Gus Mohme Starts on Three Weeks' Tour of General Film Exchanges in the West.

IN line with the Biograph Company's new policy of showing their releases at least six weeks in advance, Gus Mohme left for Boston on April 9 with the complete program of June releases and gave an advance showing at the General Film Company exchange of that city on the following day.

This exhibition will be followed by similar exhibitions in Buffalo, April 11; Cleveland, April 12; Detroit, April 13; Chicago, April 14; Milwaukee, April 15; Minneapolis, April 17; Des Moines, April 18; Omaha, April 19; Kansas City, April 20; St. Louis, April 21; Indianapolis, April 22; Cincinnati, April 24; Pittsburgh, April 25; Wilkes-Barre, April 26; Philadelphia, April 27; Washington, April 28.

"The purpose of these exhibitions," explained Mr. Mohme, "is to give the exhibitors and exchange managers the opportunity of booking their programs first hand, taking only those releases which fit their requirements. This can only be accomplished if the exchange manager sees the films far enough in advance to make arrangements to take care of them.

"For the present, time does not permit a visit to all the General Film Company exchanges, although those exchanges not visited by me personally will be supplied with a complete program which they may exhibit at their convenience. We have already arranged to supply New York (23rd street branch) General Film Company with advance copies of our releases, which they will keep on exhibition for one week, changing the entire program weekly.

"Considering the quality of the subjects we have scheduled for release during the months of May, June, July, August and September, we feel safe in saying that it will be to the exhibitor's advantage to attend these various exhibitions; especially those exhibitors who are not taking service from the General Film Company at the present time, but who are anxious to book exceptionally strong one and two reel subjects to complete their feature programs."

NEW PRODUCING COMPANY AT CORPUS CHRISTI.

Howard H. Temple, as president and general manager of the Sun Film Corporation, announces that he will locate his studios at Corpus Christi, Texas, making a specialty of "water stuff." Other officers of the company are H. C. Gibler, vice president and director general, who will stage and direct all productions. Harry Cobern is the cameraman and Elsie Bond will be the leading woman. The first production is promised about July 1.

NEW GENNERT CATALOG.

The G. Gennert lists of motion picture cameras, apparatus and supplies are neatly presented in a new catalog of 48 pages and cover which has just come from the press. Almost everything needed by the motion picture manufacturer can be found within its contents. It also contains a few styles of theater chairs. The Gennert concern is one of the oldest in the business of supplying motion picture necessities and has established a splendid reputation for quality of goods handled and for service rendered its patrons.

METRO NEW YORK EXCHANGE IN NEW OFFICES

The offices of the New York Metro Film Service has moved to the twelfth floor of the Godfrey Building, Seventh avenue and 49th street. The new offices are perfectly equipped and arranged to suit the convenience of patrons. E. M. Saunders is in charge.

Chicago News Letter

By JAS. S. McQUADE.

"A Crown of Asses' Ears."

THE Ohio State Censorship Board was not content to give a sop to politics and disgrace the intelligence of the state when it barred "The Birth of a Nation," but the members must needs give further evidence of asininity by prohibiting the showing of a recent news film, because it had views—or close-up views—of Villa, the Mexican bandit! But I prefer to submit an editorial of the Chicago Tribune, under the heading of this article, which treats of the latest inspired effort of the Ohio censors:

The following is from a Columbus, O., newspaper:

State "movie" censors on Thursday barred close-up views of Villa, shown in the General Film Company's news weekly.

"Villa is a murderer and bandit. Showing of his picture in Ohio 'movie' houses during the present crisis would tend to arouse bitter feeling," Chairman C. G. Williams of the "movie" board said.

It could go without comment. Nothing that we can say will add to its magnificence. Nothing that any one could say could make more apparent the all too apparent *bone* which solidly constitutes the whole head of censorship.

It might have been Mr. Williams' opinion that showing the picture of Gen. Funston during the present crisis would flutter the emotions of the spectators. If such had been his opinion Ohio moving picture houses could not have shown the general.

Moving picture reviews are now a visualization of news. If it is contrary to public policy to show the pictures of persons who are in the news, it is contrary to public policy to print the news about them. Censorship of the "movies" in this respect is censorship of the press, against which every instinct of liberty in our people rebels. But why argue?

Ohio may not look at Villa in the "movies" because he is a bandit. Censorship has indeed crowned itself with asses' ears.

The Ridiculousness of Film Censorship.

The clash between Mayor William Hale Thompson and Second Deputy Funkhouser on the matter of the exhibition by the latter of reels of cut-outs from films censored by the Chicago Censors, which was reported in preceding letters by me, brought out an editorial from the Chicago American which shows the utter ridiculousness of film censorship. Coming in the wake of the assinine ruling recently made by Chairman Williams, of the Ohio State Censor Board, and the criticism of that ruling by the Chicago Tribune, the editorial of the Chicago American should be carefully read and made use of, when occasion requires, by everyone interested in the future welfare of the film business. It follows here:

Apparently the recent clash between Mayor Thompson and Major Funkhouser has ended and silence, if not peace, reigns. Nobody has been seriously injured. Yet the collision may prove to be of considerable value to the public.

In calling Major Funkhouser, chief "movie" censor, onto the mat for allowing a handful of aldermen and civic reformers to see some of the objectionable "cut-out" films stored in the censor's office the mayor, quite unconsciously, was showing the public just how *absurd* the whole censorship business is!

No doubt the mayor was perfectly logical in maintaining the position that when the censorship board declares that a film is immoral, or obscene, the judgment should bar an exhibition to aldermen and civic reformers as well as one to the general public.

The mayor, however, should have pursued his line of logic a little further. If the pictures are unfit for exhibition to a small audience of aldermen and reformers they must be equally *unfit to be seen* by the board of censors themselves. The exhibition might taint their morals.

Without attempting to follow out the subtle ramifications of this issue, it is plain to us that the film censorship, if followed far enough, will produce problems much graver than that which lately disturbed the City Hall.

The new censor practice presents the solecism of a small bureau practically *making law;* and, worse yet, making *special laws,* instantly, for special cases—for that is what the censor actually does. He establishes a standard of propriety *out of his own head* and applies it without giving an opportunity for defense or a chance of appeal!

We have also the strange and un-American example of *a sort of court* that follows no written code of law, has no jury, administers no oath and hears no evidence beyond what the censor sees—or thinks he sees!

Yet in this manner the censor proceeds to pass upon valuable property rights, controlled by no authority except his own *taste* and ethical *notions.*

Inevitably a go-as-you-please court of this sort will, sooner or later, become *despotic or corrupt.* Only a month ago, for instance, a censor bureau in Philadelphia "cut out" seventy-five feet of costly film because it presented pictures of Kaiser Wilhelm and Field Marshal von Hindenburg! What next?

If the censorship principle shall remain and *grow,* almost certainly it will soon *extend its jurisdiction* to include pictures in books, magazines and newspapers. Then, encouraged by its success, it will go on to regulate paintings, statuary, photographs and even the ladies' costumes! The censorship idea would apply to all these. Why not?

The Chicago American believes that the official censor belongs away back in Roman days.

At least he doesn't belong in America. In America the root idea with which our government began was *liberty under law.* Under that principle, whenever anything becomes injurious to the public welfare laws directly defining and proscribing the offense are applied and the wrongdoer is brought to answer by *due course of law.* But the practice of a bureaucrat determining, once for all, just what is good and what is bad for the public is, we say, quite Russian—*not American!*

And there is not the slightset occasion for this Russian innovation. There are now among our statutes and ordinances provisions *amply sufficient* to punish and prevent the exhibition of obscene and immoral pictures. And we have courts and juries quite capable of hearing and determining such matters in a *lawful American way!*

The Chicago American does not say that there are no pictures that should be forbidden. It merely says that the censor remedy is contradictory to the fundamental *principles of our government,* and in the long run is likely to create greater abuses than those which it pretends to cure.

Look Out for These Stolen Films!

About one o'clock Wednesday morning, April 5, the wagon of the H. & H. branch of the Mutual Film Corporation, in front of the office at 117 North Dearborn street, this city, was robbed of films costing about $4,000.

The wagon was being loaded, and the driver had gone up to the second floor of the building to get more packages when the robbery took place. When he returned to the street, the horse and wagon with the films already loaded had disappeared. The police were immediately notified, and some hours afterwards the horse and wagon were discovered about a mile away, but the films were gone.

At the time the wagon was stolen, the driver was loading it for the delivery of films at several railroad depots, the shipments being intended for out-of-town exhibitors. L. A. Getzler, the wide-awake branch manager of the Mutual, arranged that these exhibitors were not deprived of their shows, as other films were shipped to them in time.

Detectives are hard at work trying to trace the stolen films, and exhibitors everywhere, as well as small exchange concerns, are warned to look out for any person or persons who may try to dispose of them. The list of the stolen films follows:

"A Necklace of Pearls," Thanhouser; "Jerry's Revenge," Cub; "The Optimistic Oriental Occults," Falstaff; "Sammy's Dough-Full Romance," Vogue; "Lucky Larry's Lady Love," Falstaff; "The Conductor's Classy Champion," Falstaff; "Fickle Madge," Vogue—all the foregoing are of one-reel length; "In the Name of the Law" (three reels), Thanhouser; "Their Last Performance" (three reels), Thanhouses; "The Extra Man and the Milk-Fed Lion" (three reels), Mustang; "The Gamble" (two reels), American; "Mill on the Floss" (five reels), Thanhouser; "Up from the Depths" (five reels), Reliance, and "Snow Stuff" (three reels), American.

Chicago Film Brevities.

J. G. Ries, of Chicago, one of the staff cameramen of the Selig-Tribune, recently wed the Chicago girl of his choice and then hastened to the Mexican border line. But he did not go alone, for after the wedding Mrs. Ries concluded to accompany him. Mr. Ries is given some of the most important assignments by Editor "Jack" Wheeler, of the Selig-Tribune, because of his long career of adventure. He was decorated with the coveted iron cross by the General Staff of the German army during the invasion of Russia last year, when he took pictures of surrounding territory and fortifications from an aeroplane. Mr. Ries was with Von Hindenburgh's army for seven months and was present at the taking of Warsaw. He is just one of a corps of capable cameramen and special correspondents stationed in Mexico and along the border by the Selig-Tribune.

* * *

Adolph Zukor, president of the Famous Players Film Co., arrived in the city Friday, April 7, from New York City, and stopped over to familiarize himself with film conditions here. Mr. Zukor is on a tour of all the principal cities in the interests of his company.

Walter W. Irwin, general manager of V-L-S-E, Inc., arrived in the city Saturday, April 1, and remained over until Monday evening, when he left for Minneapolis. Before returning to New York he visited, in turn, Kansas City and St. Louis. Mr. Irwin expressed himself as well satisfied with the excellent condition of business connected with his company in Chicago.

* * *

Robert R. Levy, president of the Revelry Theater Co. and proprietor of the Forty-Seventh Street Drug Co., this city, is a candidate for Republican committeeman in the Third Ward. The presidential primary will be held Tuesday, April 11. Mr. Levy is a prominent business man and one of our most intelligent exhibitors. It is only his due that brother exhibitors in the Third Ward should give him all the support possible.

* * *

Minneapolis has now its Screen Club. Preliminary steps were taken recently for its organization, the moving spirits being D. W. Chamberlain, B. Barnett, J. A. Van Meter, E. J. Wescott, Fred S. Meyer, Ralph Bradford, Julius Bornheim, Lee Horn, Harry Muer, C. W. Sawin, J. Margoles, Benjamin Goldman, G. D. Strong, Harry Rothner, P. H. Carey and Tohmas J. Hamlin, the last-named being the editor of "Amusements." Messrs. Chamberlain, Sawin and Wescott were appointed to make arrangements for the next meeting, which was held at the West Hotel, Monday afternoon, April 3. Everyone connected with the film business, including exhibitors, the managers of exchanges, etc., is invited to become a member. Any one in the film business desiring to become a member of the club can do so at the special initiation rate of $5 any time within forty days from Tuesday, March 28. After that the initiation fee will be doubled. The dues are 50 cents a month.

* * *

The first reel of the Athletic series, produced at the Selig studios, will be released Monday, April 17, and, thereafter, releases will be made on the first and third Mondays of each month. Contracts have been signed for some time with several of the "Loop" theaters in Chicago. These Athletic films were produced under the personal supervision of J. H. Herman, the widely-known promoter of athletic events. The first reel presents Yamada and Cutler, expert billiardists, in a match game and exhibition shots. Mike Gibbons, the well-known middleweight, gives a boxing exhibition and also shows his training methods. His speed in the ring is seen in a spirited three-round bout. In the first reel of this athletic series, Fred Dalkus, the heavyweight champion wrestler, and Dr. B. F. Roller appear in a finish match. Bookings can be made by applying direct to the Selig Polyscope Company, Chicago.

* * *

The following bills have been announced at the prominent "Loop" theaters in Chicago for the week beginning Sunday or Monday, April 9 and 10:

Colonial: The Kay-Bee feature, "Civilization's Child," featuring W. H. Thompson and Anna Lehr; "The Oily Scoundrel," a Keystone comedy, and the customary Colonial educational film and vocal soloists.

Studebaker: Mary Pickford in "The Eternal Grind;" Mr. and Mrs. Sidney Drew in the Metro comedy, "Going Up," and the Hearst-Vitagraph Weekly.

Ziegfeld: "The Havoc," a V-L-S-E feature by Essanay, with Gladys Hanson, Lewis Stone and Bryant Washburn in the cast, and Ethel Barrymore in Metro's photoplay of Russian life, "The Kiss of Hate," supported by Robert Elliott, Victor De Linsky and Niles Welch.

Strand: The Ince feature, "The Beggar of Cawnpore," with H. B. Warner in the lead; Roscoe Arbuckle in "His Wife's Mistake," a Keystone comedy; George Kleine's Travel Films and the Strand Topical Review.

La Salle: "The Race," by Lasky, featuring Victor Moore; a Harry Watson, Jr., comedy by George Kleine; Bray's Cartoons and a Paramount Pictograph.

* * *

The Fine Arts theater was reopened Saturday, April 8, by Alfred Hamburger, with Selig's "The Ne'er Do Well," which is being released through V-L-S-E, Inc., by Sol Lesser. This is the third photoplay season at the Fine Arts under the direction of Mr. Hamburger, and he believes that he has in "The Ne'er Do Well" a subject that will set a new record for the house. "Neptune's Daughter" with Annette Kellermann, ran for twenty-six successive weeks at this theater, during Mr. Hamburger's first season.

* * *

Early Sunday morning, April 2, two more Chicago theaters suffered from bomb outrages, which are believed to be connected with the warring factions of moving picture operators. The Famous theater, 3644 West Chicago avenue, and the Vision theater, 2652-58 West Division street, were the scenes of the explosions. A police investigation of both outrages resulted in the opinion that the warfare between moving picture operators, which resulted in the murder of Hugh Coogan about a week ago and an explosion at another theater, is responsible for the recent explosions. Nathan Wolf, manager of the Vision theater, is outspoken in his belief that the outrages are due to a labor war, and William Muller, owner of the Famous theater, though not desirous of being quoted, intimates that he holds Manager Wolf's belief.

* * *

About the middle of April the General Film Company's branch office at 17-19 South Wabash avenue will be consolidated with the City Hall Square branch, in the City Hall Square Building, on North Clark street, near Randolph. The offices in the latter building will occupy the entire space on the fifth floor. W. R. Scates manages both branches at the present time, and will be sole manager when both branch offices are merged.

* * *

W. C. Overstreet, director of a school out in Edgewater, a village near Denver, for the education of those eager to learn the art of acting before a camera; C. E. Miller, an associate, who posed as the magnate who was to furnish funds for the production of "The Queen of the Cowboys," and Carl Alfredson, cameraman of the organization, vamoosed one day last week and left behind them a number of sorrowing pupils, who mourn a loss of about $1,200 which they had paid for their experience. Mrs. Overstreet and her infant baby have also been left behind to mourn a husband and father, according to a Denver paper. The matter has been placed in the hands of Samuel W. Johnson, district attorney of Jefferson County, in which Edgewater is located.

* * *

Chas. Chaplin in "Carmen" has been booked by Jones, Linick & Schaefer for the Studebaker, La Salle and Bijou Dream theaters, and will be seen concurrently at these houses beginning Saturday, April 15, for a run of two weeks. No other house in the "Loop" can show this subject during that time.

* * *

The first pre-service booking of Billie Burke in the Chicago "Loop" has been made by Jones, Linick & Schaefer, for the Studebaker theater, the opening presentation being fixed for Monday, May 8. Ralph Kettering, director of publicity for the firm, considers the booking of this series of features for a run of 20 weeks one of the most important that has yet been made in this thriving firm's history.

$40,000 THEATER FOR ANTIGO

Contract for the erection of the new Palace theater, Antigo, Wis., was awarded recently and work has already been started. The structure will be completed by the end of June and will represent an expenditure of $40,000. The plans for the new theater embody the newest ideas in motion picture theater construction.

The foundation of the theater, which is 44 x 185 feet, was completed sime time ago. The theater will be slighly longer, the stage extending to the rear of the foundation. In front of the building proper will be placed the ticket office booth. This will prevent any obstruction of the main exits as the front will be a solid mass of doors which will open automatically when pressure is exerted on the inside. The front will be of terra cotta and ornamental brick and a large canopy will overhang the sidewalk. There will be one balcony and box seats on each side. There will be a "garage" for baby carriages. Heating and ventilation will be by a forced hot air system and two furnaces will be used. The seating capacity of the new theater will be 1,200. The seats will be wide, and there will be plenty of space between the rows. A pipe organ is to furnish music. The plans for the new Palace have received the approval of the authorities. H. E. Hanson is to be the manager of the house.

A CONFUSION OF NAMES.

Because of the similarity of their names, two prominent motion picture men frequently are confused in the trade. They are Joseph F. Lee, representative of a number of out-of-town exchanges, and Joe Lee, of the Merit Film Company, 126 West 46th street. Joseph F. Lee suggests that mail directed to him should carry his full name that confusion may be avoided.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

SHAKESPEARIAN PAGEANT PROGRESSING.

Work Started on Stadium—Lillian Gish and Mayor Sebastian Turned the First Shovel.

WITH a galaxy of motion picture stars as the audience, Lillian Gish and Mayor Sebastian this week turned the first spadeful of earth for the stadium to be built in Beechwood Canyon, Hollywood.

Capt. Louis R. Ball will be in charge of the work and the stadium will be completed in time for the production of "Julius Caesar" for the benefit of the Actors' Fund on May 19.

Last Friday afternoon city and county officials, heads of civic bodies, noted actors and hundreds of citizens gathered to witness and take part in the first work of preparing the great amphitheater. Under the direction of a United States army engineer they undertook to hew out a trail from the main stage up to the spot on the hillside, where the capitol is to be erected. It was a labor of love and they accomplished much. And it was not only the presence of the battery of moving picture and newspaper cameras that spurred them on to their work. Long after the cameramen had ceased cranking and the crowd of onlookers had dispersed, the workers toiled along—regardless of blistered hands and fleeting breath, and when evening came the trail was in such shape that a horse and wagon made the trip with the first load of lumber.

Lillian Gish and Mayor Sebastian Breaking Ground for Stadium.

Raymond Wells, who is directing the production, realizes that there is a wonderful opportunity to introduce pageantry in a perfectly legitimate manner and at the very outset the great street scene will be a most imposing sight. Preceding the entrance of Caesar there will be the gladiatorial contests. In these the contestants will be athletes whose names are famous. In the street a series of wildly barbaric dances will take place with little Mae Murray as the central figure.

The entrance of Caesar will be a gorgeous sight. He will be preceded by hundreds of young women, a host of little flower girls strewing blossoms in his path and more than two hundred dancing girls. Later in the play when the nations of the world send their representatives to do honor to Caesar, the most gorgeous spectacle of all takes place.

The committee is overwhelmed with volunteers. The double incentive of helping the Actors Fund and appearing in the celebration of Shakespeare's tercentenary makes everyone anxious to take part.

The central stage on which the main action of the drama will take place is to be six hundred feet wide. The settings throughout will be correspondingly massive. For the lighting effect over twenty thousand electric units will be used. There are to be more than 120 pieces in the orchestra. The entrance to the amphitheater will be through a massive Roman gate, and along the walls of the canyon statuary and effects will create the atmosphere of a Roman City.

A great amount of detail work has already been accomplished. Costumes and settings will be absolutely authentic. The "armies" which take part in the battle scenes will be drilled by an officer of the United States army.

Contracts have already been let for the first eight thousand seats. It is possible to seat thirty-five thousand people comfortably in the natural amphitheater with the hills forming "bleachers" for thousands more—and every available foot of space will be needed when the public realizes what is in store for them.

POLLARD PLAYERS MAROONED.

Actors Spend Exciting Moments on Desert Isle, Suffering Cold and Hunger.

Harry Pollard and his company of players while taking scenes on board a boat in the channel between Santa Cruz and Santa Rosa Islands one day last week were caught in a terrific wind storm.

The ship's anchors failed to hold and the boat was forced to put out to sea. The lifeboats were carried away and a huge steel oil drum, which had been lashed to the deck, broke its lashings and rolled about the deck, injuring some of the players. The ship was forced to stand out from shore more than twenty hours.

The company of about thirty members were found encamped on the wild shores of the island on short rations and recuperating from the terrible experience at sea.

Mr. Pollard, who is personally directing the production of "The Pearl of Paradise," in which Margarita Fischer is being featured, in order to obtain some of the marvelous scenery around the Santa Barbara channel islands chartered the schooner Ida A from San Diego and established quarters on the island.

The rescuing party that put out from Santa Barbara for the relief of the company found that the players had passed through a most harrowing experience during the violent storm.

Miss Fischer displayed great nerve and bravery. "In my several years of starring in motion picture drama," said she, "I have been called upon to perform many nerve-testing feats and have passed through many adventurous experiences, but in the face of what we have just passed through all my other experiences seem mild. We had nothing to eat for over thirty-six hours, but I think every one was too frightened to be hungry, excepting our parrot. He apparently had had the benefit of foreign travel and certainly has the gift of tongues, for during all that awful night, when some of us, I am sure, were praying, the brazen bird sat in the cabin and swore in at least seven different languages."

With the exception of a nervous shock and the results of hardships, Miss Fischer experienced no ill effects from the experience.

The members of the company left ashore when the Ida A was carried out to sea, being forced to return to camp afoot, were lost, and when rescued were half starved and in a deplorable condition.

LOS ANGELES TO SEE "CIVILIZATION."

Ince Peace Picture to Open Here April 17.

A film production which has been in preparation for nearly a year and which Thomas H. Ince expects will have a beneficial effect in the movement for universal peace, will be shown to the public for the first time in Los Angeles. A deal was consummated by which the production will enter on its world-wide mission at the Majestic theater on the night of April 17.

At the same conference it was decided that the subject will be known as "Civilization" instead of "He Who Returned," the title originally accorded it. The change was made because the original title was deemed ambiguous

and "Civilization" more clearly conveys the thought behind the production.

Mr. Ince's decision to give Los Angeles the opportunity of viewing what he declares to be his master work before New York, follows the precedent set with his other multiple-reel works, "Peggy" and "The Alien." Both these works were shown here first.

Unusual interest attaches to "Civilization," because for a period of approximately ten months a veil of the utmost secrecy enshrouded its making. Upon its completion, however, Ince announced that its basic note is a plea for universal peace. And in endeavoring graphically to depict the utter fallacy of war the producer has resorted throughout the production to the vizualization of spiritual life. Depiction of the Christ on the screen is a task that has been generally avoided, but Ince has accomplished it with adroitness and charm.

The production is not an arraignment of any particular nation or people. It is, as C. Gardner Sullivan, its author states in the dedicatory prelude, "an allegorical story of a war that has laughed at the world's flaunting boast of a higher progress. It does not concern itself as to which side is in the right or wrong, but deals with those who are paying the grim penalty."

With the completion of arrangements for the showing of the big spectacle, preparations were begun to give it a most pretentious and impressive presentation. The long and complicated musical score, written by Victor L. Schertzinger, is being rehearsed daily by an orchestra of thirty-five pieces and a chorus of some two hundred voices is being trained for the rendition of an offertory appropos of the spirit of the story.

During the entire run of the production only two performances will be given daily—one at 2.30, the other at 8.30 p. m.

AUTO JUMPS OPEN BRIDGE.

American Makes Thriller with Daring Leap Across Gap.

There are some stunts that would stop an auto racer or an aviator, and Elmer Thompson, of the Flying "A", did it for the latest picture, "The Secret Submarine." People for miles around came to witness the stunt.

The spot chosen was the gap in the state highway where the bridge went out, about a mile east of Camarillo. This is 27 feet wide. That the car might make the proper leap the approach was elevated a few inches.

Thompson used a small car. He had with him two men. He got a good start and was traveling fast when he hit the approach and bounded into the air.

It was a thrilling moment for the large crowd. Would the car make it? Or would it go down into the water? If the latter, the chances of the men within were slight.

Amidst the breathless interest and the clicking of the cameras the car landed on its front wheels, with the rear ones up in the air. For a second it seemed as if it would turn a somersault. But it righted itself and kept on going as if it had never made an aerial flight, and the picture was pronounced a success by the director. Thompson received $100 for performing the feat. The jump was filmed by three motion picture cameras and as many still ones.

Thompson has made quite a name for himself as a man who is willing to risk his life for the sake of the profession. Recently he made a dash in front of a train which nearly cost him his life. The rear fender of his car was struck by the train and the car turned over several times, bruising him badly and frightening the engineer so that he was relieved from duty and sent to Santa Barbara on a week's vacation to recuperate.

Sturgeon Starts Blue Ribbon Film.

The Western Vitagraph director general, Rollin S. Sturgeon, has finally decided upon the cast of his next Blue Ribbon feature, the Cleveland Moffett detective novel. The leading parts will be taken by George Holt, William Duncan, Nell Shipman, Webster Campbell and Corinne Griffith. The first three are the featured people who did exceptional work in Mr. Sturgeon's current eight-reel feature, "God's Country and the Woman." Miss Shipman will portray the leading feminine role; William Duncan will enact the part of a great detective, and George Holt will be the "master criminal," who appears in several guises, while the others will make an excellent support.

There are two new cars at this studio. Mary Anderson has just bought one, and William Wolbert, between scenes, drives his players to the locations in his new machine. Bill had a dandy car when he first came to the Vitagraph, but those awful roads that lead to the studio "shot it all to pieces," and now he claims that he has had this one especially prepared to stand the various bumps, dips and slides in the streets hereabouts.

Change in Ownership of the Los Angeles Motion Picture Company.

The business of the Los Angeles Motion Picture Company, manufacturers of studio equipment and motion picture machinery was recently purchased by H. Paulis, who has been general manager for this concern for the past three years. The former name of the concern will be retained and Mr. Paulis will remain in active charge.

The main plant and general office of the company is at 215-17-19 East Washington street, occupying a modern up-to-date factory building. The products of the company include the well known "Angelus Brand" of motion picture cameras, printing machines and tripods, as well as a large line of studio accessories and supplies.

Los Angeles Film Brevities.

P. A. Powers, treasurer of the Universal Film Mfg. Company, has returned to New York this week after an extended visit to the Pacific Coast.

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Samuel Goldfish, vice-president and treasurer of the Jesse L. Lasky Feature Play Company, arrived from New York City this week to confer with Mr. Lasky with regard to some important doings at the Lasky studios.

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By courtesy of E. D. Horkheimer, a cabaret entertainment was staged last week at the annual banquet of the Long Beach Chamber of Commerce at the Virginia Hotel, under the direction of Norman Manning, business manager of the Balboa Amusement Producing Company.

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A sketch entitled, "How Movies Are Made," was staged and a typical studio set was reproduced in the center of the banquet hall. Jackie Saunders, the Balboa girl, played the lead supported by Harry McPherson, who as a correspondence school "movie" actor contributed a good percentage of the laughs. Much comedy was provided by John Wyse and Bill Kearns as the stage crew. Joe Brotherton and Jack Wise shot the cameras. Many other Balboans performed to the great entertainment of the several hundred people that attended the banquet.

* * *

To contribute a little brightness to kiddies in the Orphan Asylums the Horkheimer Bros. are promoting free entertainments for little boys and girls, many who never have seen a moving picture show. In conjunction with exhibitors who are showing "Little Mary Sunshine," a Balboa production released by Pathe, the Horkheimers will have these children as their guests in various cities where this picture is shown. The first exhibition of this kind was given at the Strand Theater in Atlanta. There will be another at Tallys, in Los Angeles, one day this week.

* * *

Director Otis Turner made such a big hit with the members of the Imperial Council of the Shriners, who visited Universal City a short time ago, that he has been appointed an honorary life member of the Osman temple, Detroit, Mich.; Damascus temple, Rochester, N. Y., and Ararat temple, Kansas City, Mo.

Mr Turner who is also a Noble, directed a feature picture at Universal City in which the visiting Shriners took prominent parts and which is to be shown at all the Shrines in America.

* * *

A baby camel has been born at the Universal Zoo and named "Blue Stevens" in honor of J. Putnam Stevens, the Shriner's Imperial Potentate, who was with the Shriners at Universal City. The little camel is proving an object of considerable interest to the many people who visit Universal City.

* * *

An organization to benefit persons employed as extras at the motion picture studios has been formed in Los Angeles. Robert M. Goodwin is the president and organizer. More than three hundred extra people have already joined the association according to Mr. Goodwin, who states that the purpose of this organization will be to do away with strikes and trouble between studios and extra men.

H. Guy Woodward, Big Chief Pal, who is head of the "Pals," an organization of stage and screen stars, was married this week to Miss Mary Boyle. Mr. Woodward is also, as well known, a popular comedian of the Keystone Company. His bride has a large circle of friends in Los Angeles where she has lived for some time. The couple will make their home in Hollywood.

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A complimentary dinner was given by the Chamber of Commerce at Monrovia to members of the Monrovia Feature Film Company this week upon the successful conclusion of their initial feature production, "The Argonauts of '49." One hundred and twenty-five persons were present.

* * *

The latest idea for the physical and mental entertainment of insane patients is an outdoor moving picture show. This has been provided the inmates of the Insane Asylum at Patton, Cal. A large open air theater with a seating capacity of over fifteen hundred has been constructed and in addition to screen plays, vaudeville acts will also be shown.

* * *

Helen Holmes, the leading woman of the Signal Film Corporation, this week received word from Chicago announcing the death of her father after a short illness. At the time of his death Mr. Holmes was traffic manager of the Chicago & Eastern Illinois railroad, in which capacity he has served for a number of years. Mr. Holmes has also been in the employ of the Great Northern Railroad Company, in an executive capacity. It was through her father and his railroad friends that Miss Holmes learned many of the stories which she afterwards embodied in plots for the motion pictures in which she was starred. Pressure of work at the studios prevented Miss Holmes from going to Chicago even for a few days.

* * *

C. A. Roeder of the Mutual Exchange, San Francisco, and a party of exchange men, this week motored to Los Angeles, stopping en route to interview individual exhibitors with regard to Mutual productions. While in Los Angeles they visited the Signal studios, where with J. P. McGowan they made plans for feature advertising, mapping out in particular the campaign for handling "Whispering Smith," the Signal-Mutual feature now in production.

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Paul C. Hurst, formerly of the Kalem Company, joined the Signal studio this week, where he is to appear in one of the principal roles of "Whispering Smith."

Thomas G. Lingham, also of the Kalem Company, has joined the Signal forces and will appear in the same production.

The Signal Film Corporation this week completed negotiations with Alice MacGowan for the screen rights of her novel, "Judith of the Cumberlands." This production will follow "Whispering Smith," and will be directed by J. P. McGowan, with Helen Holmes in the title role.

* * *

Marin Sais, the popular Kalem star, has recently purchased a 320 acre farm in Utah and will send her ten head of horses there to form the nucleus of a stock ranch. Miss Sais is at present being featured in "The Social Pirates," the new Kalem series from the famous story by George Bronson-Howard.

James W. Horne is now working on the ninth episode of this picture. There will be a hotel lobby set in these scenes that will even surpass the one used for the "Mysteries of the Grand Hotel" series. Carpenters and artists have been busy for the last three weeks building this elaborate set. Miss Sais in this picture makes seventeen changes of wardrobe.

* * *

The bookkeeping, scenario and publicity departments of the Ince-Triangle forces this week moved from Inceville to Culver City. This completes the removal of all the departments from the Inceville domain, which, though deserted as the headquarters, will be devoted to filming of picturesque exterior scenes.

A direct telegraphic wire has been installed between the Culver City plant and New York City. The instrument is in the office of Business Manager E. H. Allen and connects directly with the executive offices of the New York Motion Picture Corporation in the Longacre Building.

* * *

Beatrice Burnham, protege of Madam Rasch, and known on the Pacific Coast as one of the most accomplished exponents of dancing in America, has been engaged by Thomas H. Ince to instruct Dorothy Dalton preparatory to the star's appearance in a new Triangle Kay-Bee feature.

In this story by Monte M. Katterjohn, Miss Dalton is called upon to execute a number of whirling dances so difficult in steps that Ince resolved to give her the benefit of professional training before allowing her to undertake the part. The picture will be directed by Walter Edwards and Howard Hickman will play the lead opposite Miss Dalton.

* * *

William S. Hart has completed his performances in a Kentucky feud story written by Monte M. Katterjohn, and is now with a company in the snow-capped regions of Mt. Baldy, filming scenes for his next vehicle. This is a forceful story of the Canadian Northwest by C. Gardner Sullivan, in which Hart plays the part of a halfbreed Indian. The company will stay in the mountains for about two weeks.

* * *

Concluding scenes are being made this week for the Triangle Kay-Bee feature in which Frank Keenan is being starred. The story was written by J. G. Hawks and is directed by Charles Giblyn.

The production contains a number of magnificent interior settings which were built on the Culver City stages and said to be among the most elaborate ever erected by the Ince plant. In the cast with Mr. Keenan are Louise Glaum, Charles Ray and George Fisher.

* * *

Fanny Ward has begun rehearsals on a new Lasky production founded on the story by Willard Mack. George Melford will be the director and the cast includes Jack Dean, James Neill, Gertrude Keller and other Lasky stars.

* * *

Victor Moore will shortly start work in a new production under the direction of William C. DeMille. Mr. DeMille and Marion Fairfax are preparing the scenario which is said to deal with circus life.

At Leading Picture Theaters

Programs for the Week of April 10 at New York's Best Motion Picture Houses.

Mary Pickford at the Strand.

THE main photoplay attraction at the Strand theater for Anniversary Week was Mary Pickford in "The Eternal Grind," a Famous Players' production. In this screen drama Miss Pickford plays the role of a toiler in a factory, not only bearing the "eternal grind" of the long hours of labor, but also struggling under the weight of the knowledge of her sister's plight, victimized by the worthless son of her employer. Against such odds this indomitable little factory girl makes her fight and wins.

The latest pictures from the Mexican and European campaigns, the Strand Topical Review, a new comedy and musical solos by Grace Hoffman and Bruce Weyman were also on the bill.

"The Rose" at the Broadway.

Victor Moore and Anita King were presented on the screen at the Broadway theater last week by the Jesse L. Lasky Feature Play Co. in the Paramount picture, "The Race." It is a thrilling drama founded upon Miss King's recent transcontinental motor trip, which she made absolutely alone from Los Angeles to New York City.

Her entire trip was filled with thrilling incidents, many of which are incorporated in the picture and were filmed at the exact locality in which they happened. The production was made under the direction of George H. Melford, and is an unusual as well as artistic picture.

The customary musical numbers, weekly events, scenics, short comedies, cartoons and the Chaplin burlesque on "Carmen" were also shown.

Triangle Program at the Knickerbocker.

Lillian Gish was the star of the Triangle-Fine Arts photoplay, "Sold for Marriage," at the Knickerbocker theater last week. The scenes open in Russia and are transferred to Los Angeles, the story having been written by William E. Wing. Frank Bennett, Walter Long, A. H. Sears, Pearl Elmore and Curt Rehfelt are members of the cast.

The Triangle-Keystone comedy, "A Love Riot," was acted by Charles Murray, Louise Fazenda, Harry Booker, Alice Davenport, Wayland Trask and Dora Rogers.

The Lake of Como and the zoological gardens of Antwerp, news events, and musical solos by Marie Maurell, Alfred De Manby and M. S. Fiddleman completed the bill.

Chaplin Begins "The Floorwalker"

The First of the New Mutual Chaplins Scheduled for Mid-May Release.

MR. CHAPLIN and his company have started to work at the studios in Hollywood. They are working up material which Chaplin gathered in a certain big New York department store while he was in the east in connection with the signing of his $670,000 contract.

"The Floorwalker," the script of which is from the pen of Vincent Bryan, will be released according to schedule on May 15. This and the following Mutual-Chaplins will be in two reels. Bookings have been signed with exhibitors in all parts of the country. Seventy-five prints of this picture will be used in the City of New York alone to cover the present booking schedules.

A cast of players with wide experience in high-class film comedy will support Chaplin in this and subsequent releases.

Edna Purviance, who will play leads opposite Mr. Chaplin, will be remembered for her excellent portrayal of similar roles with the Chaplin Essanay Company. She is the daughter of a prominent Nevadan, a dashing blonde and a graduate of Vassar College. While appearing in an amateur performance for charity at San Francisco, Miss Purviance was discovered by Mr. Chaplin, who was so attracted by her beauty and ability that he offered her a place in his company. During the short time she has been appearing in film productions, she has made a host of friends and already has a large following.

Another player of note in the Chaplin company is Charlotte Mineau, a Titan-haired Junoesque beauty, who was with Essanay for five years and who, for the past six months, has been supporting Otis Harlan in the picturization of the Hoyt farces at the Selig studios. Miss Mineau was born in Bordeaux, France, and educated at the Convent of the Sacred Heart, Paris.

Ingenue roles will be played by Loeta Bryan, an attractive blonde who attained fame in musical comedy and with the La Salle Theater Stock Company of Chicago.

A familiar figure in previous Chaplin comedies is Leo White, the comedian, who has supported Chaplin ever since he was first starred. Mr. White was born in Manchester, England, in 1886. His first stage appearance was with the Gus Edwards Gaiety Theater Company, London. He was in the original Mlle. Modiste Company with Fritzi Scheff and had prominent roles in many other popular musical comedies.

Eric Campbell, who will play heavies, left "Pom Pom," one of the musical hits of the season, to join the Chaplin company. He was for seven years with the Lyric Theater Stock Company of London and played in several productions under the management of Klaw & Erlanger in this country. He wrote and produced film comedies for the London Film Company in England.

Lloyd Bacon, of the Mutual-Chaplin Company, was educated at the Jesuit College, Santa Clara, Cal. He has appeared in stock for several seasons and entered the moving picture field last year.

William Foster, considered one of the best cameramen in the business, will be head cameraman. He was with the Selig studios for three years and came to the coast in 1912 with the Universal. Roland Tetherch will be his assistant.

CLEVELAND STUDENTS VISIT VITAGRAPH STUDIO.

Fifty students of the Mechanical Engineering Department of the Case School of Applied Science of Cleveland, Ohio, headed by Professor F. H. Vose, recently visited the Vitagraph studios in Brooklyn. A representative of the company guided the party through the plant and explained the process of picture making.

This is the second expedition from that school to visit the Vitagraph plant within a year. Arrangements have been completed whereby every year's graduating class from the engineering department will go through the Brooklyn studios.

The class was on a tour of all the important manufacturers of Greater New York.

PATHE'S MINNEAPOLIS OFFICE GIVES A DAY'S PAY.

Pathe's Minneapolis office, at the suggestion of Branch Manager Sampson, has contributed a day's salary to the "Actors' Fund." Everyone in the office down to the office boy came in on that basis, and thereby furnished an excellent example to everyone in the trade.

Marc MacDermott Joins Vitagraph

MARC MacDERMOTT, who is well known to picture fans the country over for his work in Edison photoplays, has severed his connections with that company and in the future will be seen in pictures bearing the trade mark of the Vitagraph Company.

Mr. McDermott was one of the first actors of the legitimate stage to enter the motion picture field, which was over seven years ago. He was born in Knights Bridge, London, England, but spent most of his early life in Australia, where he was taken at the age of four years. His father, Patrick MacDermott, was born in Ireland, and is a descendent of the MacDermott who was king of Munster. His mother, before her marriage, was Annie Massey, grand-daughter of Sir James Massey of Limerick. MacDermott received his education at the Jesuit College in Sydney, Australia.

Marc McDermott.

He made his first appearance on the stage at Sydney with George Reginald, of "Henry V" fame. After remaining with Rignold's company for seven years, he joined Mrs. Patrick Campbell, and was her leading man for the five years that followed; two of which were spent in the United States and three touring England. Later, while in England he appeared with Marie Dainton at Wyndham's theater, London. Returning to the United States, he joined Richard Mansfield's company.

About this time, Mr. MacDermott became interested in motion pictures and at the instigation of a friend visited the Edison studio, where he was induced to sign a contract. He has appeared in practically all of that company's successes produced during the past seven years. MacDermott was the featured member in "The Passer-by," the first multiple-reel release produced by the big "E."

Arrangements are being made at the Vitagraph plant in Flatbush for the first MacDermott picture. To date the title is not known, but we are told it will be a five-part Vitagraph Blue Ribbon Feature, and that he will be supported by an all-star cast of Vitagraphers. When completed it will be released through the V-L-S-E.

PAVLOWA AT THE GLOBE.

The Globe Theater was well filled on the evening of April 3 for the first New York presentation of Anna Pavlowa in "The Dumb Girl of Portici," made by Lois Weber and Phillips Smalley for the Universal Company from Auber's opera "Masaniello." The production was cordially received by a critical audience, in which were many prominent motion picture men connected with the Universal and other organizations. The musical accompaniment arranged by Adoph Schmidt added considerably to the impressiveness of elaborate scenes.

Preceding the showing of the Pavlowa picture, "Scaling the Jungfrau," a remarkably good film of mountain climbing in Switzerland, was presented.

EDISON TO RESUME GENERAL FILM SERVICE.

The General Film Company announces that beginning April 25, Edison will again start releasing through the regular service of the General Film Service. Edison confirming this says: "The elapsed time since we discontinued releasing through the General Film Company has given us a long-hoped-for opportunity to 'get our breath,' so to speak; to make certain necessary changes in our producing organization; to secure a new and better line of stories; to improve our mechanical facilities—in short, to 'clean house' and prepare for a fresh start. Of the results of our period of apparent idleness, we are justifiably proud."

OBSERVATIONS
BY OUR MAN ABOUT TOWN

EXTRA!!! Latest rumors state that the rumors of reports that the moving picture industries of the country were to be underwritten into a trust on a basis of $40,000,000 capital are to the effect that the rumors which led to the rumor had no room in fact. In other words the vice-president of the American Tobacco Company has discovered that he was smoking the wrong dope, or he was not careful in lighting the pipe. It went out before he could get it smoking right. The aforesaid vice-president, Benjamin B. Hampton, of former magazine consolidation fame, says the failure of his dream was due to hasty conclusions and premature publication. According to all the published statements by the heads of the several concerns which were reported as being in the deal the whole scheme remained and died in Mr. Hampton's pipe.

* * *

"I wish," said a prominent producer of moving pictures, "that some of these aeroplane accountants would take some of their own dope and expire before becoming interested in our business. They are feeders for the grafters and that means renewed vigor on the part of the politicians who are always on the alert to make a nest egg of good paying ventures." "If one comedian can get almost $700,000 a year for his work in moving pictures, why should not the State get $700,000 a year for inspecting them?" Again, "If the business has grown to such proportions that a single concern with a capitalization of $40,000,000 can be put on a paying basis, why should not the government get a good, tangible revenue from it?" So we find that all this talk in millions, instead of becoming a valuable advertising medium, simply serves as bait for the avaricious politician—gives him an excuse to "strike" and create comfortable political berths under cover of a claim that he is creating revenue for the public treasuries from sources that can afford it.

* * *

We are inclined to think that the recent exploits in hundreds of thousands and pipe dreams of promotions on a basis of millions upon millions have gone far to cloud the normal mind of legislators on the constitutional rights of many thousands of their constituents. It seems that the astute up-State cider drinker gets a Hampton jag from the dazzling array of figures that impels him to declare in the Assembly and Senate: "If Charley Chaplin can get three-quarters of a million on laughs, let us become serious and see how much we can get." So, they are now trying to put the moving picture business through the same course of squeezing that they have put upon everything else that they think can and will stand the pressure. Verily, the censorship advocate has been a convenient propagandist for the grafter. As the parent of the political golden egg he has become supremely beneficent, because nothing other than the constitution stands between the plum and the grafter's hand. But there must and will be a turning point. When it comes the hypocritical and grafting assailants of the indefeasible rights of thousands of people in a legitimate industry like that of the making and exhibiting of motion pictures will be revealed in their true light of apostates.

* * *

Another up-State legislator has appeared in the lime-light with a bill of the censorship species. The bill provides that no picture, or representation of any contention, or fight without weapons between two or more persons, or any public or private sparring exhibition, or boxing bout, with or without gloves, either within or without the State, shall be, or caused to be, exhibited or displayed, in any building, structure or public place, by any person, either as owner, manager, director, or employee of a corporation, agent, or in any other capacity. It is the opinion of many that such a law would affect pictures of races, football and like contentions. This law says specifically: "No picture, or representation." Motion pictures are technically reproductions, but the proposed law is intended to cover them because "pictures" and "representations" are essential to the reproductions. We think we see in this bill a chance to determine the status of newspaper and similar pictures and representations of the contests enumerated. The newspaper and magazine photographer produces pictures of such events and the illustrations in such publications based on drawings by artists are representations of them. Perhaps this proposed law may bring about some definite conclusion as to the relation the press bears to the screen.

* * *

The Pennsylvania Board of Censors has had so many of its decisions reversed by the Courts that, by way of diversion, it has reversed itself. The board has revoked its censorship of film that cartooned censor boards, including a sub-title demanding a free screen. It still maintains, however, its prohibition of a title reading "Approved by the Motion Picture Board of Trade of America, Inc." It is gratifying to note that the moving picture people repel the concession and will continue their fight against the original ruling. They want a ruling by the courts on the arbitrary action of the board, its exercise of undue authority and apparent "political" censorship. The censors did not reverse themselves on discovery of error in judgment, but simply because they feared to face the courts on a question which vitally affected their own existence and that of every other official censorship board in the country. It is a source of keen disappointment that the scrapple mongers had not the backbone and courage to stand by their original decision and let the courts pass upon it. It is feared by many of the moving picture people that the reversal may curtail the scope which the original stand afforded for an exposure of the operations of the board and a discussion of its jurisdiction under the laws. Eminent legal talent representing the Motion Picture Board of Trade, however, holds out assurance that there are ample grounds for putting the censors on the carpet before the courts and getting them before the United States Supreme Court, if necessary.

* * *

It is stated that the Bureau of Licenses in Greater New York is becoming more and more exact in its rulings regarding motion picture entertainments of a temporary character and that foundation seems to exist for the assumption that the bureau is disposed to discourage such exhibitions as much as possible. Nothing official has been learned to verify the report, or bring out justification for such a course if it is in the mind of the bureau, but there exists on the part of people regularly engaged in the moving picture business a sincere hope that the report is true. For a long time these people have protested against an unfair competition which has been waged against them through fly-by-night exhibitors and organizations which, while openly opposed to the moving picture business, are so peculiarly constituted that they can temporarily cast aside their resentment for temporary financial gain at little or no cost. A moving picture exhibitor puts the situation more specifically this way: The regular exhibitor invests thousands of dollars in a place and is under heavy expense to maintain it. Frequently he meets with losses, and at all times he is a victim of prosecution on the part of the reformers and moralists who invoke every ingenuity to put him out of business. Some barnstorming exhibitor who has no regular house to maintain, no heavy license to pay, and so salary list to meet, comes along with a lot of worn out junk and arranges to give a show on a percentage basis. The reformers furnish the place and patrons. Their investment is about fifty cents worth of electricity. On that particular night the reformers do not take all the patronage from the regular exhibitor, but they do take some. The loss is not a real financial one to the exhibitor. It is the after effect—the effect that is made upon the minds of people who will not patronize a regular show and which aggravates the false impressions such people lend to arguments they make in their stand against motion pictures as a whole. It is such impressions that sustain many who are perhaps honest in their convictions that moving pictures are crude, savor of immorality, injure the eyes of the spectators, and otherwise tend to impair rather than improve. "I'm not selfish in this matter," said the exhibitor. "I speak in fairness to the picture business in general. If the reformers are sincere in their efforts to eradicate unwholesomeness from moving pictures they should begin in their own places and not momentarily close their eyes for the sake of revenue and then assail the business as a whole for results their pennywise and pound foolish methods bring about. I should like to see all cheap moving picture exhibitions of the kind I speak of wiped out of existence. I cannot complain if my patrons are taken away by an exhibition that compares favorably with or is better than mine. It helps me to learn what the people want and when I get to that realization I get them coming to me again."

Spokes From the Hub

By Marion Howard.

WE ALL recall "A Night Out," the clever comedy put on for May Robson, who is a member of the Professional Women's Club of the Hub and widely beloved. The subject served to fill the Fenway three days last week. The film version is all Miss Robson's own, and for that reason there was double interest. With such players as Flora Finch, Kate Price (whom we were pleased to see in "glad rags") and huge Hughey Mack it could not be other than a winner. Miss Robson is a real comedian and dominated every scene. The audience indulged in almost continuous laughter and went home the better for it. All through the play illustrates the fine art of growing older gracefully, and the little verse terminating it was most convincing. I noted very many middle-aged and elderly patrons in the house, and it was a joy to see their faces light up at the words. On the program was Wally Van in "Putting the Pep in Slowtown," a clever little Vitagraph farce. Then we had the ever-enthralling "The Strange Case of Mary Page," and another reel worth while in "The Repentant," for it had a good intent and moral without being a sermon.

* * *

"Hearts of Men"—there's a play which all should see, especially our German citizens, for it is done well with Arthur Donaldson and all those dear children (German and American). The story starts in at Cologne and ends in America. We note the care in stage setting, with the portrait of the Kaiser seen in the home of the man who was robbed, and when the scene shifts to America, to which the man came to seek the villain, we see a portrait of Lincoln and the same one of the Emperor. The school scenes have never been surpassed here. How on earth were those children trained to such perfect work, for they have most of the acting to do? The World Film has given us a gem in this pictured play, but it should not be picked out by policemen for a Sunday reel as it is the stuff needed every day in the week. To think that we in this state must have what that fool law requires, and in such a way, is maddening to those of us who want just such reels for children to see and who are not usually at the theaters Sunday evenings.

* * *

Lucky Triangle, to secure Henry B. Warner, that capable star whose personal popularity counts for much with the box office. Mr. Warner spends his summer here on our North Shore, and we have seen all his stage successes. "The Raiders" will surely appeal to his followers, for we have confidence in his ability. Another screen favorite who has ever made good is Douglas Fairbanks, whom I first saw here in "As Ye Sow," a clever play written by a clergyman. Fairbanks played the comedian's part to the limit and as a volunteer militiaman he was a scream. We congratulate him on his little scheme by which he will appear with Bessie Love in a film written by him, "The Good Bad Man," to be released for us here shortly. So Mae Marsh is to have a play showing up the condition of kiddies who have no bringing up or opportunity for mental or moral training! With her pathetic face and figure she will surely register. The Hub will never forget the work of the Griffith players in "The Birth of a Nation," and we are loyal to them all.

* * *

Loew's Orpheum theater is running some stunning five-reelers, usually a Metro for one-half the week, then some other more or less pretentious picture like "Passers By," which I have just seen. Recalling the great success over in New York of C. Haddon Chambers' play, I was prepared for a pictureplay worth while in the hands of the Equitable with such a finished actor as Charles Cherry. It surpassed all expectations and it gave Mary Charleson a better opportunity than heretofore. We all enthused over the interiors and the wonderful lighting effects. What went over with the house were the human touches in the scene where the society man gazes upon the passers by from his window and invites two of them inside, the derelict and the woman lost in the fog, and who proves to be the one he had loved early in life, and thereby hangs the tale upon which the play is built. Comedy is cleverly introduced by the "down-and-out" one. The close-ups were better than I've seen in a long while.

* * *

Well I had a big surprise on Sunday night at the Exeter theater when the Film Club "silencer slide" was put on by Mrs. Ayer for the first time. There was loud and prolonged applause, showing that others had suffered from the "talking fiends" and were grateful for this public protest, even if a mild one. It was most effective and it preceded the long subject, as was the desire of the club.

Emmy Wehlen, another Metro star, certainly scored in "Her Reckoning," and was ably supported all through. It was good to see H. Cooper Cliffe back again in good company, too; also Edgar Davenport, who was excellent in "The Blindness of Love." These two men stood out for dignity, good looks and finished work. The play has a lot of punch as well as good situations and was shown at the big Boston theater, happily back on the Keith map. They are running very high class vaudeville, good travel films, and one specially selected five-reeler to packed houses, which means much when we know its seating capacity. Katherine Ward is back on the job as head usher, and it is a joy to enter the lobby and find her cheery presence. To say, as one man did in public the other day, that Boston hasn't a clean picture house is a libel, as thousands of patrons of the Park, Fenway, Boston, Exeter, and I dare say other houses will also declare.

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So much has been written about "The Christian," with Earle Williams, Edith Storey, Charles Kent, Donald Hall and a mammoth company, that words from me are superfluous. The Park was crowded to the doors and strict silence (for a change) prevailed all through the big scenes. This masterpiece should be revived often. The least said about "The Lost Bridegroom" the better, though it gives Jack Barrymore good opportunity for his comedy work. There were many human touches and the play aroused laughter, which is good for anyone.

* * *

Boston's newest theater, the Fenway, is modeled on the plan of the Strand in New York and designed by the same architect, Thomas W. Lamb. Its stage was arranged under the direction of S. L. Rothapfel. It seats 1,500 and the S. R. O. sign is out nightly. There is a concert orchestra of fifteen musicians, led by James M. Fulton. There is also an up-to-date pipe organ. Opera and concert singers appear

The Fenway Theater, Boston, Showing Detail of Ceiling and Auditorium.

daily in choice selections. This theater is building up a strong following in the exclusive Back Bay because of the nature of the films shown. These are carefully selected by the manager, Stanley Sumner. The theater is finely situated. A feature is the air of hospitality pervading the lobbies. Dainty young women ushers are in charge of a matron, Mme. Claire La Favre.

In "Ben Blair" we found a child—Gordon Griffith—doing the best work in the cast, for it was way ahead of anything seen here at the hands of an eight-year-old lad. He is in the first reel only, but dominates it completely and was a redeeming feature in an otherwise poorly arranged version. The boy grown up gives Dustin Farnum an opportunity to show skill in horsemanship, as usual in these Western dramas in which he appears, but there was little new in any of it. Miss Kingston does not register a little bit and hasn't quite the face for big parts. There were some quite inconsistent scenes, which had no bearing upon play or plot. Page Peters was the society villain, but nowhere have I seen his name listed in the cast or referred to by the reviewers; yet he played well a thankless part—a society libertine.

* * *

Of course we all went to see "What Doris Did," as she is one of our very own. It was a pleasing three-reeler, done by the Thanhousers, who have made Doris Grey do some stunts in her initial picture. Rather amusing were scenes in the ballroom where she won the prize, for it bore little resemblance to the bare Arena where the event really took place. We missed the faces of the big stars of other companies who were here. However, we were glad to note how well our little friend's face filmed. The play had some melodramatic features, and it took with the house. On the bill that day were the Drews in "The Count of Ten," their first Metro film, and a good one, absolutely original in plot. Then we had a new Vitagraph, "Betty, the Boy and the Bird," well done by Zena Keefe, Gerald Gordon and others, staged by Tefft Johnson.

Run Your Own

Keep Away from Contest Promoters If You Want to Keep Faith with Patrons.

By Epes Winthrop Sargent.

CONTEST schemes are good for business when they make business, but the wise exhibitor who would build business by this means will handle his own schemes. For some years now the "contest man" has been a part of every street carnival outfit. Sometimes these men work on the level, but generally the contest man classes with the other circus "grafters" and a good contest man can clean up a lot of money for himself and his employers running a contest for the queen of the carnival. Recently some of these men seem to have turned their attention to the motion picture business, particularly when the caravans are in winter quarters.

Most exhibitors who get bitten try to hide that fact. Now and then one will be fearless enough to try and warn brother exhibitors, and one such is B. E. Elberson, of the Marlow theater, Bucyrus, Ohio, who has been busy lately with such a contest. He writes:

> I just closed a popularity contest which was a dismal failure and then I received such a stinging that I feel it my duty to warn other exhibitors of my experience and I know of no better way of giving this information than through the columns of The Moving Picture World.
>
> The contest was run for six weeks, and so far as I know was conducted properly until the day before the closing. The plan was as follows:
>
> The Popularity Contest Advertising Co. agreed to furnish the prizes as listed and place the same display in a local jewelry and furniture store three days before the contest started. This they did. As I said before, I believe that the contest was run squarely until the day before the finish when they approached two of the contestants with the proposition as stated in the enclosed newspaper clipping.

The prize list itemizes twelve articles, the first prize being a ticket to Jacksonville, Florida, and return with one hundred dollars in gold for expense money, and the second a similar trip with fifty dollars for expenses. From there the prizes dropped to a china set, a celluloid toilet set and similar stuff inelegantly known to the craft as "slum." The minor prizes were not of a value to cause the givers great concern, but their action in the matter of the two large prizes is best shown from this statement issued by the leaders and printed in the local papers:

> "We, the undersigned, wish to state that on Saturday afternoon, March 25, we were approached by V. E. Mendenhall and Virgie Bowen, managers of the popularity contest which closed Sunday at the Marlowe Theatre, who made representations to us as follows:
>
> "That we were in danger of losing our positions, first and second in the contest, respectively, because supporters of other candidates had offered to buy $100 and $50 worth of tickets respectively, for the purpose of defeating us. That we were certain to be reduced to fifth position or lower if this were done. That if we would accept $60 and $40 instead of $141 and $91 respectively, they would guarantee our winning first and second places in the contest. We were notified that we must decide immediately, and we were not permitted to consult Mr. B. E. Elberson, manager of the Marlowe Theatre, which we should have done. Being informed that we were entitled to first and second places and not wishing to be deprived of our positions in the contest, we consented to sign the agreement proffered by Mr. Mendenhall, accepting less than we otherwise be entitled to as prize winners. We know positively that Mr. Elberson had no knowledge of this proposition being made, or of our acceptance of it, and was in no way a party to the proposition.
>
> "BESSIE L. KLINE,
> "MARIE L. VOLK.
>
> "Bucyrus, March 28, 1916."

Mr. Elberson has said that the contest was not a marked success and it is probable that in order to show a profit this rather drastic method of reducing the prize values was resorted to. By prompt and frank action, Mr. Elberson has extricated himself from an unpleasant situation, but if exhibitors would only stop and think a moment they will realize that they are virtually giving their business honor and standing in their community into the hands of persons who cannot be expected to be interested. The contest men are out to make money. A financial return is of greater interest to them than the business honor of their client. If something breaks it is not their bank roll. They must show a profit and they do, but the exhibitor is the one who suffers.

There is nothing mysterious in a popularity contest. You get prizes of a certain value, generally proportioned to the length of time the contest will run. You print tickets or coupon books good for a certain number of future admissions and a stated number of immediate votes. You issue coupons with each cash sale of tickets. These are given to the contestants or deposited in ballot boxes in the theater lobby. At the end of the determined period the votes are counted. The first prize goes to the person having the largest number of votes, the second to the next largest number and so on down the line. Some show printers make a specialty of getting up these ticket books, or your own printer can do it for you. It is customary to use lathe work as a protection or a signature cut, to counterfeit which is a forgery. Either will protect the house from duplication.

The capital prize is generally obtained at the lowest trade price from a local dealer, who may take part of the payment in advertising. For the rest the exhibitor may turn to the novelty dealers who sell gold watches as low as nine dollars a dozen and watches with movements of standard makes for very little. A showy lavaliere can be had for a dollar or more and silverware of a well known name for surprisingly small prices. It is not good stuff; not the sort of stuff that will do the house any good, but it is precisely the same stuff that you will get if you join a contest scheme with an outside man. He shades the price a little by buying in dozen lots, but that is all.

All of this being true, why pay a man to come to your home town and swindle your patrons even when he runs a contest on the level? And what assurance have you that some trickery will not be tried? You get paid for all the admissions you sell, as a rule, but perhaps you find he has added some votes, "to make the contest seem bigger," and you do not find out until later that these represent votes he sold.

There undoubtedly are contest companies that deal fairly with the manager, and few will resort to raw work unless they get in a tight place, but at best the prizes will be trumpery and will be billed to the exhibitor at the cost of real jewelry and silverware.

Run your own contests with town-bought prizes, and keep away from this growing class. One concern started a pony contest (the word is spelled correctly) and contestants did not discover until later that the contest covered a dozen houses in as many towns. Eleven exhibitors had to face their disappointed patrons.

If you want contests run your own. It is cheaper and better and if you get stung it will be by a home bee.

VITAGRAPH SHOW IN BAY SHORE CHURCH.

Bit by bit, motion pictures have been gaining with the church because of the fact that in many ways, pictures have been made to contribute to the very teachings of truth and morals that make people better churchgoers.

It is interesting, though not altogether surprising, therefore, to note that a clergyman, Rev. D. D. Irvine, of the Methodist Church, Bay Shore, L. I., is to present a "motion picture service" at his church on the evening of Sunday, April 16.

He is a personal friend of Ralph W. Ince, managing director of the Vitagraph studio, located at Bay Shore, L. I. For the occasion, the Vitagraph Company has loaned two scene pictures entitled "Niagara in Winter Dress" and "Beautiful California," and a pictorial Bible story entitled "The Life of Daniel" together with a picturization of "The Battle Hymn of the Republic," in which Ince portrays the immortal Lincoln.

AUSTRALIAN NOTES

AN IMPORTANT announcement has been made with regard to the local exhibition of the Triangle productions by Australasian Films, Ltd., the biggest Australian motion picture concern. Harry Musgrove, general manager, made preliminary arrangements with regard to the Triangles during his recent visit to America, and his announcement caused no little satisfaction among Australian film fans who have already read extensively of the Griffith-Ince-Sennett combination.

As far as exhibition in this city is concerned, he is working in conjunction with W. Barrington Miller, who, as general manager of Union Theaters, Ltd., controls seven of the principal Sydney theaters and an extensive circuit through the capitals of the six states.

They have chosen the Sydney "Lyceum" as the Triangle house, thus giving a crowning glory to the theater where in the past have been shown the biggest spectacular features, including "Cabiria," "The Spoilers" and "Quo Vadis?" A big scheme of structural alterations has been prepared, including the rearrangement of the front of the house, the installation of stage sets and a decorative color scheme to be carried throughout the theater. The prices will range from sixpence (ten cents) to half a crown (sixty cents), the two-dollar charge being as yet rather tall to Australians for pictures, or the regular "legit" theater either. It is interesting to note that the highest price charged for a film entertainment was three shillings (75 cents) for "Hypocrites" at the Palace theater.

A big advertising campaign has been mapped out by C. L. Yearsley, the firm's publicity manager, with full, half and quarter pages in the local dailies, the publication of a magazine, and well-situated hoardings. The opening advertising must necessarily strike a different note to that used by Triangle in America; for many of the stars, whose names alone are drawing cards in the U. S. A., are absolutely unknown here. On the opening Triangle program at the Knickerbocker theater, New York, only Mabel Normand and Mack Sennett are at all known in Australia, while a few have seen Dustin Farnum. This difficulty being overcome through the magazine and press paragraphs.

Mr. Miller and Mr. Musgrove have fixed the Sydney opening for the latter end of March, with a special trade show a week in advance. Brisbane will commence with them practically the same time, and Melbourne, Adelaide, Perth and Hobart are to follow in rapid succession.

The "Sierra" brought the first batch of pictures to Sydney on February 29. Among them were "The Lamb," "The Coward," "Let Katy Do It," "The Golden Claw" and an assortment of Keystones.

* * *

An Order-in-Council has been gazetted in Wellington, New Zealand, prohibiting the exhibition of films dealing with war subjects.

* * *

A referendum has been taken in Hobart, Tasmania, in regard to whether Sunday picture shows should be permitted. The result of the poll was a majority of 420 out of over 5,000 votes in favor of the opening on Sunday.

* * *

Archbishop Wright, head of the Church of England ministry in Sydney, is a very strong advocate of film censorship. Writing in the "Church Monthly," he declares that the large majority of stage plays and motion pictures tend to immorality.

His article has caused much adverse criticism.

* * *

Raymond Longford, a prominent director here, is at present working on a production which, it is stated, will be the longest picture yet made in Australia, running into eight or nine reels. Mr. Longford has not made public any statement regarding his venture, but it is rumored that the subject will deal with a page in Australian history, probably the landing of Captain Cook. Monsignor Cerretti, formerly with the Ambrosio Company, of Turin, Italy, is cameraman.

* * *

Photoplays shown here this week include "The Shooting of Dan McGrew—this is the second Metro feature shown in Sydney, and has screened to crowded houses all this week. "The Country Mouse," a Bosworth feature, is the star at the Crystal Palace. Paramount's "The Arab" is the leading feature at the Strand and the Majestic and has been favorably criticised by the press—the fine scenery receiving special mention. "The Plunderer" has been shown at the Theater Royal for the past six days. This is a decided contrast to "Carmen," screened the week before, but has been equally successful.

* * *

George Willoughby, following in the wake of numerous prominent theatrical managers, is turning to the lucrative calling of picture production and is engaged on his first release, a screen adaption of the play "Emilienne Moreau, the Jean D'Arc de Loos," which is at present on a very successful run in England.

Included in the cast are many well-known artists. The subject is being directed by George Willoughby and Martin Keith, the latter being a prominent producer here, having many fine photoplays to his credit. This will be one of the biggest undertakings of its kind yet attempted in Australia, and there will be over 300 people employed. Special scenery is under construction, including a replica of the village of Loos, where a great deal of the action takes place. Franklyn Barrett, formerly with Pathe Freres, has been engaged as cinematographer for the whole of the Willoughby photoplays.

* * *

The fifth annual report and balance sheet of the Greater J. D. Williams Amusement Co., which controls four theaters in Sydney and two in Melbourne, was made available this week and shows a credit to the profit and loss account of £14,500 (72,500 dollars). The directors point out that the exhibiting business was satisfactory, but the imposition of a duty on films (twopence (4c.) per foot) by the commonwealth government had the effect of curtailing the profits.

By the A. M. S. "Sierra" which arrived from San Francisco last week Australasian Films, Ltd., received a consignment of films valued at £15,000 (75,000 dollars). This is the largest single shipment ever received in Australia. The pictures were the initial offerings of the Triangle program.

* * *

Nina Speight, who has appeared in several Australian photoplays taken at Manly (Sydney), is leaving this month for the U. S. A., with a view to trying her luck in pictures. In addition to her appearance before the camera, Miss Speight has had stage experience with Pollard's Opera Company, and with a partner in a dancing turn in vaudeville.

But it is as an artist's model that she has become known. She is the possessor of much beauty and charm, and was much sought after by prominent artists for face and neck studies.

She gives great promise of a successful career in the pictures.

* * *

A new Photoplay theater will be opened shortly by Waddington's Limited, who already control many theaters in Sydney and suburbs. The new show is situated in Darlinghurst, a suburb of this city, and will have a seating capacity of two thousand.

* * *

The Palace theater, where many good features have been shown from time to time, including "Judith of Bethulia," "Neptune's Daughter" and "Hypocrites," will again revert to the pictures after a short season of legitimate. The new attraction is "A Film Visit to the Vatican." As the picture is being widely advertised, it should meet with good success.

* * *

The Williamson submarine pictures have had a very successful run in Melbourne, and will shortly be presented in this city. It is a peculiar coincidence that when presented by the J. C. Williamson management at their Paramount theater in Melbourne, the same company were having a successful run of the play "Under Fire" at their legit theater right opposite. So that anyone coming along the street had the choice of "Under Fire" or "Under Water."

* * *

By the way, mention of "Under Fire" recalls the fact that the well-known Sydney "Bulletin" in its criticism of that play said the realism of "Under Fire" is startling, but it is nothing to the realism of the picture. Which, coming from the "Bulletin," is enough proof in itself of the upward trend of the standard of motion pictures.

TOM S. IMRIE.

Sydney, N. S. W., Australia, March 1, 1916.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS.

HOW A CLERGYMAN WINS OUT WITH THE MOVING PICTURES.

The Rev. T. S. Ross, pastor of the Methodist Episcopal Church, of Ellsworth, Maine, has for some months past been a steady user of pictures in connection with his Sunday services. So much benefit has been derived from this source, and such a demand has sprung up for just the sort of pictures he has been using, that Mr. Ross has decided to embark in the film rental business in so far as educational films are concerned. He has already secured a number of reels, and is making his programs up in units of five reels. Those consist of juvenile comedy and drama, and a generous sprinkling of educational subjects.

This is rather a radical departure for a clergyman, but the program which he terms the "Warwick Children's Program" is meeting with success which proves that a demand exists. This program will be let to churches, schools or theaters and a fresh program will be supplied each week.

Further to the above notice the educator is glad to be able to publish a letter written to the editor of this page which on account of the valuable experiences is worth reproducing in full, the reverend gentleman is to be congratulated, not only upon his keen perception of the value of the moving pictures in church and educational work, but also upon his display of the courage of his convictions; he may also be further congratulated upon the victory obtained and upon his determination to place himself at the service of others whose conditions may be very similar to his own.

To The Moving Picture Educator:

Dear Sir—I am a clergyman. Am pastor of the Methodist Episcopal Church of this city. I have for a long time been interested in moving pictures, and some time ago, in fact about a year ago, I decided to incorporate them as a regular part of my Sunday evening service. This is a dead city. There are no industries and nothing to incite enthusiasm in any way. Among the several churches of the city it is doubtful if our entire congregations exceeded one hundred and fifty people in the aggregate on Sunday nights.

Your department in the "World" had been carefully read for some period of time when I decided to make the radical departure which I did. Guided by my own judgment of what was fitted for my use, and a young man of my acquaintance who is actively engaged in the film business, I ran my first "show." I had a fairly large gathering, but several of the "pillars" of the church withdrew their support from that instant. I had desecrated my church.

Nevertheless, handicapped as I was by this loss of support and a none too generous salary, I kept it up. I used every method possible to get pictures which would reflect credit on the new work. And I have won. Last week at the conference I was unanimously asked to return and this in spite of the fact that for a few weeks after I started, I had hardly a friend in town.

On Sunday evenings now my church is crowded. The pews and extra chairs are filled, standing room is scarce, and why? I run pictures which are far superior to any spoken sermon. Recently I ran a picture adapted from a Saturday Evening Post story by Miss Eleanor Gates. It was entitled "Doc." It was a temperance story, and in the midst of the present temperance agitation, and the fact that Maine is presumed to be prohibition, it proved a wonderfully effective picture. The lesson for temperance was driven home, and the memory will always remain with whoever saw it. I had a crowded church that night, yet not a person moved or spoke for minutes after the pictures were over. The picture, coupled with a few well chosen remarks, had entranced them. It was a wonderful sight to see this great great mass of humanity carried off their feet by a motion picture, and among that crowd were those who a year ago could not see their way clear to attend the church if pictures were to be used.

In getting such crowds into my church, I am keeping hundreds of young boys and girls off the streets at night. Every one is welcome whether they have money or not. I have never stipulated the amount of the collection to be made. We have a free will offering only.

I feel that other clergymen would take this up if they were assured of getting good pictures. A minister does not have time to hunt and book his pictures as he would like to. Therefore, having gained considerable experience in what has made a success of my church and myself, I am establishing a bureau for the purpose of supplying churches, schools or theaters with an educational and religious program.

While the work of accumulating a small stock and a steady source of supply of such films as I require is interesting, it is, to say the least, expensive. But my greatest trouble is to find the source of supply. It is possible that you could help me in this respect. If so, any advice or information will be appreciated.

EDUCATOR NEWS FROM THE WIDER FIELD.

In Salt Lake City Utah arrangements have been made between the school authorities and a local picture house to show such pictures as may be beneficial to the children. Permission is given to announce these subjects in the school and class-rooms and committees composed of the Women's Civic League help in the selection of suitable programs. The subjects given preference are Fairy Stories, Nature Studies, Travelogues and any others of educational value.

* * *

Superior, Wisconsin.—In the Matt Carpenter school a complete moving picture has been installed for the purpose of giving picture aid in the manual training classes also in the domestic science classes. The children are helping to pay for the apparatus by the exhibition given. Special attention is being given to "Our Scenic West," local pride in the wonders of the west will also, they hope, prove to the advantage of those places in attracting tourists whose money is now diverted from European countries. A local special pride is added to these pictures in that they are colored and are of unusually attractive appearance. "Treasure Island," by Stephenson, and Pathe pictures are much used.

* * *

In Rochester, New York, a movement calling for "Better Pictures for Children" is being inaugurated. There is something presumptuous about such a title in that it seems to convey the idea that they have some superior knowledge or power in that well and favorably-known city. Certain claims are being made that the idea of special exhibitions for children were somewhat of a patent which they had discovered. It cannot be too widely known that the interests of the children have always been the best interests of the moving picture people, there is no special need for local societies to organize for such a purpose; if they will organize with the object of co-operating with the present makers and powers that be in seeing to it that the hundreds of films now lying idle were brought to the attention of the children, they would, without doubt, be doing a good work.

* * *

Schenectady reports the advantageous use of moving pictures at a local exposition. The pictures covered a wide range of pure food subjects and were interesting and instructive. The majority of the films were taken in the pure food factories and were valuable in showing people how the foods they eat are prepared, to which is of course added the fact the best-known hygenic plans are always adopted. Among the many industries represented were the Hawaiian pineapple industry, the preparation of certified milk, the tea and honey industries, a model pure food factory, the preparation of grape juice and many other similar industries properly finding place in such an exposition which has been made possible only by the advent of the moving picture. It was announced that about the most complete film of the series was that showing the honey bee industry of the A. I. Root Apiaries at Medina, Ohio. In addition to the interest in the work of the bees themselves, great interest is centered in the doings of an expert, who, stripped to waist, pours an entire swarm of bees from a basket over his bare body and concludes his demonstration by filling his straw hat full of bees and putting it on his head, thereby illustrating the knowledge of the habits of bees so that they may be handled without difficulty. Bees hatching from the comb and many other similar incidents are fully illustrated, making the whole one of more than ordinary interest.

* * *

A writer to the American Magazine calls attention to the way in which the Japanese teach by the aid of colored pictures the special subjects of moral behavior. "How shall a child know how to act unless he is taught," said a Japanese teacher. The writer deplores the absence of such a course in this country and suggests this as a most suitable subject for an educational film.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Wilby's In Again.

THE Stramco Post is on the map again, in changed form. The Post is run by R. H. Wilby for the Strand Amusement Company, Montgomery, Ala., and the issues to hand are more like the old Academian than anything Mr. Wilby has done since. The first Stramco Post was blazing a trail and was too serious and argumentative, but now that the road is clear we get flashes of the old Wilby style. Once more we copy his program style, for he has something new again.

1 THE STRAMCO POST

The House of Quality

Strand Theatre

SUNDAY Feb. 6th. **MARIE DORO in "THE WOOD NYMPH"**	The charming little Frohman star has a particularly winsome role in this Griffith-supervised story of a girl brought up to believe in mythology and to distrust men. The love story which follows her first meeting with a youth will fascinate you with its beauty, its subtle humor and its sweetness.
MONDAY Feb. 7th. **FRANCIS X. BUSHMAN with Beverly Bayne in "MAN and HIS SOUL"**	Even more than in "Pennington's Choice" is the most popular pair of players in pictures given an opportunity to please in this original drama which combines a sublime allegory and a vital, modern story. Especially beautiful are the scenes of "The Garden of Eden" with Valentine Grant as Eve.
TUESDAY Feb. 8th. **HOLBROOK BLINN in "LIFE'S WHIRLPOOL"**	Frank Norris, author of "The Pit," wrote this powerful story which, at the time of publication, was greatly discussed because of its daring treatment of the raw facts of life. Its power offers Holbrook Blinn even a greater opportunity for intense acting than did "The Boss." Fania Marinoff is the leading woman.
WEDNESDAY Feb. 9th. **HELEN WARE in "SECRET LOVE"**	This adaption of Frances Hodgson Burnett's "That Lass O' Lowries" is reported to us as being one of the three strongest dramas of the past year. It offers its star the first suitable role she has had in pictures, and of it she makes a success even greater than were hers upon the stage.
THURSDAY Feb. 10th. **WILLIARD MACK in Triangle's "THE CONQUEROR"**	Willard Mack and Enid Markey, stars of "Alaho Oe," appear in a drama the conflict in which is the old fight between rising youth and a "socially arrived" family; a drama of love, and struggle and intrigue, that results in a victory for youth.
FRIDAY Feb. 11th. **PEARL WHITE in "HAZEL KIRKE"**	The famous old play which has charmed a generation upon the stage has never had such an interpretation as is given by Pearl White, Bruce McRae, Creighton Hale and William Riley Hatch, nor such a production as has been given by the Whartons, producers of "Elaine" and "Pauline."
SATURDAY Feb. 12th. **CARLYLE BLACKWELL in "THE CLARION"**	Here is a story of the conflict between a youth's ideals and his love for a girl and his father, of a fight against odds for what he knew to be right, and of his victory. It is an adaption of a novel of newspaper life by Samuel Hopkins Adams.

Here we get a combination of the formal program and the always effective running story. Try it in your own program some time. The Strand gets the inside front cover and the Plaza the inside back cover. The rest of the sixteen-page space is given to chat of the features, the players, the house and outside advertising. All of the house announcements are on the third page, but he does not give a time table, which is now the proper caper. His editorial on the child and the pictures is worth the space it takes; there is no reason why the pictures today should be viewed, even by the reformers, as an entertainment solely for the child:

CHILDREN AND MOTION PICTURES.

No longer is the motion picture a child's amusement, yet there seems to exist a tendency for some people to criticize their subject matter ever with the idea of its effect upon the child before them. Some one has truly said: "The motion picture is a process of recording thought without the use of printer's ink, and is as great an advance on printing as Gutenberg's invention was over the quill pen." As a form of thought record it could not well be expected to be restrained within the limits of a child's understanding.

At the beginning of the exploitation of motion pictures as a form of amusement, they were confined to views of trains in motion, of runs of fire apparatus, views of boats sailing, anything that would show that pictures could be made of moving objects. Naturally these things appealed most strongly to children. Then followed those composed of fifty feet of excuse and nine hundred and fifty feet of chase, with humor injected through collisions. Equally as naturally these too had their biggest following among the children. Then came the day of cowboy-and-Indian melodrama, similarly designed to please without causing thought of any kind.

But the motion picture has outgrown those things. It has passed through the stages of adaptions of classics, of adaptions of successful play and novels—and some unsuccessful ones—until it is now entering a new development. Authors of real ability are writing stories for the screen alone, and writing seriously. It would be essentially wrong to attempt to confine their thoughts to those things which would be adapted to exhibition to children, just as it would be to expect all the magazines to confine their stories to subjects which might be discussed with them. Just as Mr. McClure and Mr. Hearst do not publish their magazines with the idea of having them read by youngsters, just so Mr. Griffith, Mr. Ince and Mr. Pathe do not make motion pictures with the children as the prospective audiences.

But Messrs. Hearst and McClure do publish magazines for children. And many of the picture producers have made films which are well adapted to exhibition for them. It is a selection of these that the Strand Amusement Company will begin to exhibit at the Plaza theater on Saturday mornings from nine thirty until twelve under the auspices and with the cooperation of the Montgomery Federation of Women's Clubs. The first exhibition of these programs will be given on Saturday, Feb. 19.

Each program will be composed of some fairy tale, a reel of scenes from this or foreign lands, and a comedy. The admission will be five cents. The first program will include an adaptation of "Cinderilla" with Mabel Taliaferro in the leading role.

Mr. Wilby is making good use of his magazine to fight the censorship and he fights in the proper way, not with denunciation, but with proof and argument. We are mighty glad to see him with a house sheet again for he can, and does, deliver the goods.

About P. T. A.

An exhibitor wants to know if there are any matinee schemes in Picture Theater Advertising. There are. There is an entire chapter of proved stuff. The book was written in Maine last spring and one night we went down to the picture theater where the manager was kicking about his business. We sent him the carbon sheets of that chapter. In January we were there again and he was not only playing to big business, but sometimes has a matinee turnaway. That seems to be the answer. One afternoon last spring we dropped in on the matinee and he was playing to eighteen people.

Changing Around.

That Lehigh Orpheum, South Bethlehem, Pa., keeps us busy recording its program changes. Its latest is an eight by eleven four-pager. cream surfaced paper with a cut of Ruth Roland on the front page, advertising the Red Circle, the daily program inside and brief underlines on the back page. It is probably too costly for regular use and may have been brought out merely to give the Red Circle a start, but it will do that and more. And the issue carries as a supplement a folder portrait of Miss Pickford.

And, as might have been expected, from them, merely because they had all the extra space, they did not overload the program with an excess of announcement. They did not give the recipient too much to read.

But they *will* be careless with their cuts and are using an old Famous Players cut of Marie Doro for her appearance in a Triangle subject, though it is only a matter of a moment to chisel off the misleading line. It is the only kick we have with the Lehigh, which does all other things so well.

Walk Soft.

It's a fine scheme to number your programs and make some of them good for admission, but what are you going to say to the Post Office Inspector when he comes around? Even if you do not sell the programs, you are liable under the lottery law, as is the paper that prints the winning numbers.

A Husky Infant.

C. H. Arrington, of the Grand and Alamo, Rocky Mount, N. C., sends in the second issue of the dual house organ. It is large for its age,

four by nine, twelve pages and cover, the latter being heavy dove colored paper and the rest news stock. The Grand gets the double middle page, nicely set out and the Alamo is given the inside back cover. There is plenty of outside advertising, but run primarily for the house. One good front page feature is entitled "To be with us this week," and lists the stars without reference to their plays. There is plenty of house talk, gossip of the players, and the house stuff gets the right hand pages where it will show best. It is workmanlike from cover to cover and we feel puffed up when Mr. Arrington says that this department has been of help to him. If we helped him get that out, we can both go out and take a drink. He might have gold plated the edges, but he could not do much else to improve, for he got it all worked out before he started. One feature night he had opposition in the shape of a glee-club charity performance, so, to get his money, he ran an extra performance at half-past ten, and to make certain that the concert would be over by then he invited the glee club to be his guests. A man like that is ready for a larger town. He made one break in the first issue, calling it the Movie News, but in the second issue he changes over to Photoplay News. We like the word better without the hyphen between "photo" and "play."

We want to get on Mr. Arrington's list and stay there, if he will be so good.

Right There.

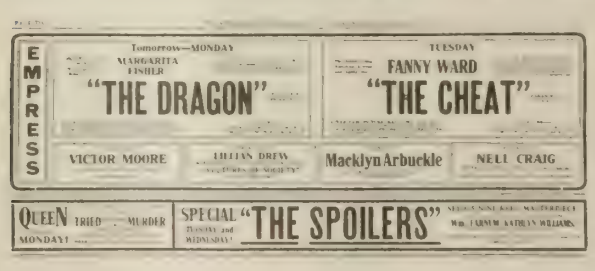
The Orpheum, Aberdeen, is right in line with the extra for the "Battle Cry of Peace" and got out the edition before we printed the reproduction of a similar advertisement. And as before they used up the cuts to save composition costs.

An Auto Contest.

The Swanson houses in Salt Lake City, the Liberty and Rex, are running an automobile contest for the kiddies, the prize being a real gas operated car, but a child's size. The usual coupon stunt is used, the child with the greatest number of votes getting the prize. The novelty of the idea lies in the use of a real gas car as a prize.

The Bleich Organ.

George A. Bleich, of the Empress and Queen, Owensboro, Ky., sends in the first issues of his house organ. The first is "reel one, act one," but the second is more properly "scene two" instead of "act two." It is good, but a man who can write the sort of stuff that Mr. Bleich can is overlooking a bet when he has no editorial column. He has a nice four-pager, but no characteristic Bleich talk. Of course he puts the Bleich stamp on anything he does, but we miss what we almost have a right to expect. The nearest he comes to it is a cut of the house and "The poorest picture of the week—this one of the Empress theater." He prints on a very good stock, changing color for each week, and runs mostly to a display, though breaking up the page to avoid sameness. We would like to see him come to a form listing the formal program and commenting on it in reading notices. It will take more time to prepare, but it will be worth the effort. From most people the current issues would be better than usual, but we know Mr. Bleich and what he can do when he takes his coat off. He also sends in a very pretty three-day advertisement. It runs six inches



cross page and covers the two houses. A moderate use of rule border holds the two apart, but he does not spoil the effect with the over use of heavy rule inside the border. There are times when heavy rule must frame all sections, but he avoids the necessity for resort to this by not trying to tell too much. Mr. Bleich gets his display through the handling of the types and not through stuffing the space as full of black type as he can.

Hearts for the Fourteenth.

If you collect ideas make a note that for St. Valentine's week this year the Third Street theater, Easton, Pa., surcharged a big red heart over the cut used on its program. For this purpose you must use the so-called transparent inks that do not obscure what is underneath. These are used in printing the three-color process and are not expensive. Of course you do not have to wait until next year to overprint some cut, but it works especially well for valentine week.

Room for Improvement.

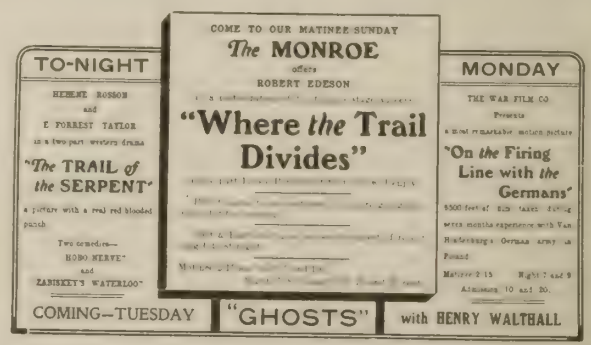
The Palace, Wichita, Kans., gets out what looks to be a neat magazine until you turn the cover page. Inside lack of arrangement and want of definite layout spoils the effect. The issue is sixteen pages and cover. The first inside page is set in the form of a cross with the four corners used for trade advertisements. The story jumps to pages back of the three program pages and each installment of the running comment is headed by the fact that Frederickson sells automobile tires and at the bottom runs a remark about Sam's Kitchen. At that Sam is a better line writer than the house management, for he cuts chops and steaks "to order," just like a custom tailor. Sam and Fred should be set over into the advertising part and the reading space kept for reader. The program proper should run on three right hand pages, with some good reading matter in the left hand, and this should be in the form of headed items, set two columns to the page. And the very next time the printer sets short measure and boxes in the white space at the side, he should be hit on the head with the roller of his proof press. Perhaps they hope to get some advertising in these white spaces, but it would be better to take the stuff for the house and write convincing house and film stuff to fit. Greediness for advertising seems to have spoiled the program on every page and the double middle page, the best position for a two page program is given over to the same short order restaurant, a milling company, a "conscientious" plumber and an electric company with a cut of the house in the centre done from the architect's drawing. The program would work just as hard for the house as it does for outsiders if they would give it a chance.

Speed Up.

Donmeyer and Keefer, of the Palace, Salina, Kansas, seem to send copy for the printer over to the shop and then forget about it, at least the job is turned out without the slightest attention to proper type and display and then, with grim humor, it is announced as a "de luxe souvenir program." Just for fun we wish the printer would look up that word de luxe. If he finds it matches the program we will be pleased to find so new a definition. There is not a line of house talk, no underline, all of the program is set in machine caps with a foolish looking fan shaped ornament in the centre that tells you to "Note the features for the week." That sort of line cannot pull a penny into the house. Used to boom the star feature, it would work.

Like a Blanket.

J. P. Greenwell, of the Monroe, Monroe, Wis., writes that he turns to the daily paper, which covers the field "like a blanket," but that he contemplates the issue of a small house organ in the near future. The house seats 275 and draws on a town of five thousand, so it does not have to be a very large blanket. Three samples are sent in, one a spread for a run of three features on successive days (some stunt in a house that size), but ordinarily they take three fives for a feature and the same space single for the daily advertising. In a town that size the local advertising rates are apt to be reasonable and the publication of the booklet should not be made at the cost of space in the paper. The paper gives a good display, for the type



is put together by a man who is something more than a compositor, though he does not try to draw pictures, and some do. He simply does a good job in artist fashion as the reproduction will show. If the trade advertising will take up the cost of a house booklet, it can be used to advantage in addition to the newspaper stuff, but the booklet works best where the newspaper rates are too high to give a good display at a reasonable price. Even a small town, though, can support a house four-pager if the merchants are properly approached. The best form is to take the inside for the house program and give the back to the advertiser or to take the back for underline, the third page for the house and give the second page to advertising.

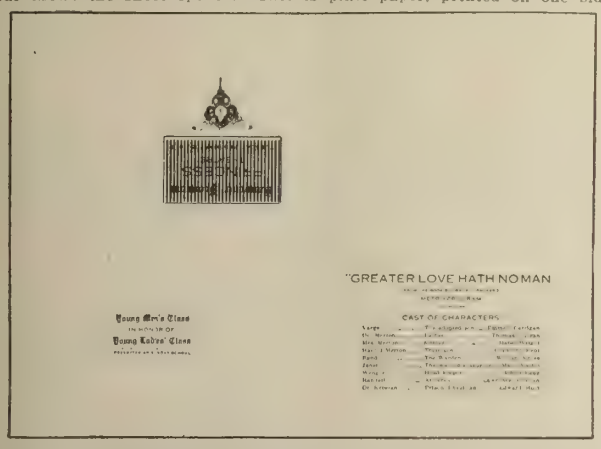
Double Duty.

The Majestic-Colonial Theater Company, of Jackson, Mich., uses one house organ to cover the two houses. It is rather small, about 5 by 6½, but it runs twelve pages and cover, most of the space going to the Majestic. The printer might do better by the job, but he seems to lack good type faces and sets the house title in Old English over each section of the Majestic program. This used to be regarded as good form, but most of those who held to that theory have since died of old age. He suffers, too, from a lack of sense of balance and will shoot a thirty-six point title where a type half that size would be plenty on a page with no other bold face. And to make things worse, he does not even get a good impression. If there is another printer in town a change would be advisable. A man with average good judgment could make a prettier job without half trying. The house uses straight program form for the Majestic and display for the Colonial; the trailer house. Properly done, this would be striking and effective, but the type is not there, and the result is not good though the copy is all right. The Colonial seems to be a weak sister and is not given the proper attention. The house name should appear over the program (doubly important where there are two houses) and the days should be dated. When space permits there is talk about the underline, but the space varies as the Majestic takes in the road shows

and this program copy is variable. The agent who turned in copy for the Pygmalion program is a wonder. He gives a glossary of the cockney dialect used in the Shaw play which tells that a "tanner" is a coin worth six pence and adds that six pence is twenty cents. This has nothing to do with the house, of course, but it shows the sort of agents that go ahead of some road shows. Getting back to the program: If the Colonial program could be uniformly shown on a right hand page, it would help to convince the patrons that the house was regarded with proper respect. As it is, there is in the treatment of the lesser house a suggestion of contempt that is not wholly wise. The patrons should be made to think that the house amounted to something and this could be done with a little more care and a better printer. A page a day for the big house and six to the page for the Colonial is scarcely politic. A little too much attention is paid to the trade advertising. It is permitted to crowd the house announcements. The chief office of the program should be to give the fullest publicity to the house. Taking the back or the inside back page for house talk would probably mean more than the check from the advertiser does, though it would not be so tangible an asset. The company has a good idea, apart from this, but it is handicapped by the printer.

Make a Note.

Earl Calvin Johnson, of the Princess, Memphis, Texas, sends in some samples, a couple of which are worth noting. One is a small card lettered to advertise Warren Kerrigan. In one corner, where a space is left, a button pin is fastened and Mr. Johnson writes that adults will accept and wear these button advertisements where they would not take them if they were offered loose. As each button worn is a perambulating advertisement, its idea is worth remembering. Another "wrinkle" is a souvenir program given all box parties. The cut shows the sheet opened. This is plate paper, printed on one side



and then folded so that the program and memorandum of the party face each other, the other side showing the house name, in two colors. This odd form gives a swagger effect and also saves one printing. These special programs are prepared for each box party, an idea recommended in Picture Theater Advertising. It is better to have each program distinctive, since many in a small town will receive several in the course of the season, and by using this form of fold the entire program is printed at one impression, save where a two color job is wanted. The special program sounds fussy, but it helps more than most managers would imagine, and Mr. Johnson looks after small niceties as is shown in his personal letter heads, a little touch that counts.

Mr. Johnson also sends in his program and asks that brother exhibitors exchange with him. The front page is used for house talk and inside he starts each column with a dated day, runs down as far as the text will and fills with comment. We think he could get a neater effect by setting across page, three days to a page, and using the front and back for notes and house talk. If he does not like to run the small type across the page, he can use the matter about as it stands, but set the announcement at the left and the running comment to the right of this, breaking with a hairline rule between and with one point to separate the days. The day to a column is an easier make-up, but not quite as striking. The program is well set and as well printed, the stock and ink working well and getting a strong black on a good white. Shoot some samples to Mr. Johnson and help along.

Too Modest.

The Lyric, Lancaster, N. H., is just starting in, running three days a week. It is a little too modest in its opening announcement, for it says they will have "one big feature a month." This wording suggests that the other twelve or fourteen days will be given to plays that are not big features, where a change in phrase would isolate one exceptional feature and still permit the other offerings to be regarded as out of the ordinary. "Features always but at least one unusual attraction each month" would have been better, or if they run regular programs most of the time, it would still be possible to avoid the suggestion that there would be but one strong story a month. The opening advertisement tells the facts as to the prices, times of showing and similar details, but does not say anything about the opening bill. If the opening attraction had not been arranged for, a "teaser" line to suggest mystery would have helped, but both house and attraction should be recognized in some manner. As a starter, the machine was taken to the opera house to illustrate a lecture on Serbia as part of the movement to collect relief funds. The house was named and a vote of thanks was given, which means more than any amount of straight newspaper advertising. That is effective because for the moment the attention of an entire audience was centered upon the Lyric theater. We look to see Carroll and Mills swing into line as regulars.

What's the Use?

R. L. McLean, of the Capitol, Frankfort, Ky., sends in his program "to be roasted." The "roast" he gets is on the use of the word. Constructive criticism is not roasting and because we do not always smear soft soap over everything that comes in, it does not follow that we "roast." We are not trying to flatter, but to help, and in the long run this is better appreciated, because more beneficial, than effusive praise. At the same time we do not think that Mr. McLean expected much in the way of comment. He has a layout that he knows we like; a layout designed we believe by the Hennegan Company for its colored program covers. In this the advertisements frame the program which appears in the center of the inside of a four-pager. Here the top is held for reading matter, but it is mostly clipped stuff where a running comment on the films of the week would have been better. It is all right to tell that some photoplayer is the "proud possessor" of an automobile, but it will do the house a lot more good to tell that a current program is particularly strong and why. The use of chat of the plays and players is all right where there is plenty of space at command, but where space is limited, use it for the house and the current program. The program should be framed in heavier rule than that used to keep the trade advertisements separated. In this case the frame for the house program should be three point flush rule. This and the Kellette form printed some time ago and reproduced in Picture Theater Advertising, form the best program forms for a four page program because both give a maximum of display with a maximum of trade advertising without confusing the two. That Triangle border on the front page would come up better on better stock, as would the cut, but this is merely a matter of cost and the main thing is the program message, and this is done in good usage.

Another Good One.

The Family Theater, Adrian, Mich., has another good idea. They are going to add a story teller to their children's matinees. Each program will show scenes in some one country and presumably the stories will be stories of that land. The exhibitors have it in their power to make those children's matinees the best argument against censoring down to the juvenile standard that can be offered, and we are glad to see so many coming into line. It's worth a little trouble to make these morning performances as attractive as possible, and brief stories will help a lot to give variety to the program. If you cannot do that you can at least in a couple of phonograph records of characteristic music to be found in the educational catalogues of the various companies, and perhaps donate these to the public schools after use.

Changed Name.

The Star theater, Lumberton, N. C., is now known as the Arcade and is under the management of Worth and Worth. They send in a small folder for the reopening that is a trifle confusing. For instance they announce a five-reel feature for the opening and then announce the hours at which the reels will be run, but at the last show "two reels and the comedy" are to be run, though nothing has been said of other than the five reel. In the same way they advertise that the house will be open every afternoon and night, the matinee to start at 3 o'clock, though nothing is said as to the night hours unless the opening schedule is adhered to. It is best to be at some pains to be definite.

Neatly Done.

The Cumberland theater, Brooklyn, gets out a very neat program in brown on cream. It might run titles in a type a trifle larger and still be inside the limit, but it is better to err on the side of modesty. They might, too, play up the Children's special performance on Saturdays. It is given merely as a note tagged to the regular program announcement. And speaking of the matinee, here is a sidelight on announcements. The special performance was announced in a locality paper known as Chat. Our better half saw it and decided that if she had time through the week she would phone over for the hour of performance and take the real head of the house. If she had no time, the three-year-old would have lost the treat. Had the hour of performance been stated in the press work the quarter would have been cinched then and there. It is impossible to be too definite as to hours and locations in press work and all other advertising matter.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tell all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Good for Mr. Miller.

Did you see a recent letter from Ashley Miller in the news columns? He is one of the few directors who does not know it all. He is willing to concede that an author may know more about his own story than a director does, and he urges fairer pay for proper stories and co-operation between author and director. Mr. Miller is not merely breaking into print either. He is not swinging out with a letter in this with a crowing belief. He thought and acted the same way three or four years ago when he was largely responsible for the first payments of one hundred dollars a reel for one reel stories. He and Barrister Merwin worked together on one of the best Edisons that studio ever turned out because both the direction and the story were there.

It does not follow that a director can write because he can direct. He may be able to do both, but if he does he will be the exception and not the rule. Take any copy of this paper and read the synopses. When you come to a story written and directed by ——— you will find a real or a colorful idea nine times out of a hundred. It is the same with some of the staff writers. One of them recently presented a splash of Technicolor at his own clattering. I up with some too-rich complications that detracted from the story. It may be argued that he merely got the idea and having heard of the original source, but if this be true he is at best an exceedingly badly prepared author, for some stories are too well known to be unknown to any writing person.

If there were more directors like Mr. Miller there would be vastly better stories. Now and then a director can write new business into a script and make it better, but more generally they upset the balance of the story and throw it out of drama and the author gets blamed.

Some day there will be producers who, on a permanent plane we must have a home situation. We must do away with directors who write all their own scripts. We must dispense with those who "fix up" everything that comes into their hands and we must be rid of the staff writers who "write" all the scripts that are given their names. We must have a corps of well-salaried writers, some free writers who can occasionally work their way on the staff, and the directors as they have worked it.

Melies Not Buying.

Word has been received from Georges Melies, the famous French producer, that he is not buying scripts at present. He has a number on hand which he will use when he gets ready to resume production. Melies is one of the few producers who still prefer to make their own stories.

Naughty.

When [illegible] wants to make a picture, when some [illegible] wants to make a photoplay, he does not have to [illegible] he will send some [illegible] to another playwright. Why should? [illegible] expects other people to do his work? Why should [illegible] other play alone. You cannot make a silk purse out of a sow's ear, but you can [illegible] by studying models and rules.

Read the News.

[illegible] of such items as this [illegible] you will find [illegible] to work on. [illegible] a [illegible] [illegible] [illegible]

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Question No. 133.

Best answers will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is the easiest and simplest method of measuring distance from lens to screen? The rule is: "Intensity of light diminishes with the square of the distance from its source." Does this hold good in projection light?

Roll of Honor on Question No. 126.

The Roll of Honor on Question 126 consists of Joseph H. M. Smith, Fort Worth, Texas; W. C. Crawford, Brooklyn, New York (will Crawford kindly send his street address?); T. C. Shipley, Lincoln, Neb.; Walter Collins, Tiffin, Ohio; Wilson Hays, Barton, Md.; Walter E. Bryner, Springfield, Ill.; Bert Meester, Hobart, Ind.; Manuel Nosti, Tampa, Fla.; F. F. Bell, Palestine, Texas; Arthur H. Cuff, Gravenhurst, Canada; Carl Schmidt, New Ulm, Minn.; F. H. Marx, Ashland, Wis., and Jamie McAdoo, Hamilton, Mo.

I have selected the reply of Brother Shipley for publication.

Reply to Question No. 126.

By T. C. Shipley, Lincoln, Neb.

The Question:

Suppose your mercury arc rectifier tube became sluggish and hard to start, and that small bubbles appeared in the mercury. What would you conclude, and what would you do? Can the reactance of a mercury arc rectifier be used as an economizer, and is it as efficient as the regular economizer when used that way?

The Answer:

If my mercury arc rectifier tube became sluggish and hard to start I would presume that it was losing its vacuum. This supposition would be strengthened if there were bubbles in the mercury, but this must be qualified by the fact that if the rectifier was in a very cold place the tube will start hard due to the low temperature. If I thought the tube was losing its vacuum, I would examine it carefully and see if I could locate the leak. It is sometimes possible to locate a leak and stop it. but the best plan would be to forward the tube immediately to the nearest office of the manufacturer for their inspection, because if the vacuum becomes too low (too much air admitted to the tube), the tube will go hopelessly dead. The first thing to do, should this condition show up, is to get a new tube and get it quickly, if there is not one already on hand. The main reactance of a mercury arc rectifier may be used as an economizer, and is as efficient as the regular economizer when it is used in that way, since the main reactance is nothing more or less than a step-down auto transformer. The newer types of transformers have switches arranged so that you can instantly change from the tube to the reactance in case the tube goes dead, and if you have a rectifier which is not thus equipped it is quite possible to add the switch and the connections, and it should by all means be done.

Sure You Can.

Chicago, Illinois, says:

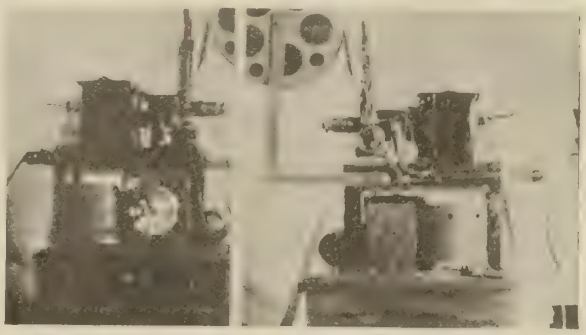
I am going to try answering the questions. A reader of the World has convinced me that it is the best reading there is for operators and film men, and I am very thoroughly convinced of that fact too. I am an experienced operator, and member of local No. 110, Chicago.

You're as welcome as the flowers in May, brother, and I am sure you will find that the reading of the Moving Picture World to be beneficial, particularly if you will do what I want you to do, viz.: study as well as read.

Another Idea.

R. W. Martin, Los Angeles, California, writes:

I notice in a recent issue that Griffiths and Solar have agreed to agree, which is indeed fine. But here is another idea with more or less meat on it. Somebody directly concerned with the "two ray theory" ought to construct an actual



working model by using black and white thread, with pieces of cardboard for lenses, and send the finished product to the Archaeological Museum of Moving Monstrosities, which I have heard is located somewhere in New York City, or thereabouts. (Why, confound you, are you taking a side swipe at my office? Man, man! I'll amputate your dome if you don't watch out.—Ed.) Your humble servant would also be willing to make a similar contribution in the shape of the projector, picture of which is attached. If replicas could also be secured of the Pithecanthroups Erectus, The Calaveras Skull, The Hottentot Venus, The Diplodocus, the first copy of "Why Girls Leave Home" (Good night.—Ed.), the first educational film showing how they tunnel for ostriches in Africa, etc. Surely a very interesting collection could be gathered together.

All of which shows that Friend Martin has a sense of humor. As to Brother Griffiths' "two ray theory" being a curiosity, why I cannot at all agree with Martin, because no matter whether we accept the "two ray theory" at its face value or not, the fact remains that *it was the first even half way intelligent attempt to explain the action of the projector light ray*, and, moreover, whereas it is open to considerable criticism, yet when you dig down into the matter and finally come to understand Griffiths' *meaning*, his "two ray theory" is not far from right after all, so—there you are. As to the Museum, it's a fact we have accumulated a rather weird collection of curiosities, but it is very seldom they find their way into print—that is those I regard merely as curiosities. I ofttimes publish a thing which I do not think is right, because I believe that, whereas the thing is not in proper shape, the idea itself is susceptible to being worked into practical form.

As to the projector, the illustration shows both sides of the machine, which was made purely for experimental purposes. The lamphouse was constructed from a piece of stove pipe. Inside is a small arc lamp taken from a discarded post card projector, using 5/16 inch carbons. Directly under the lamphouse is the main rheostat; underneath, out of sight, is another similar rheostat; one has high resistance, and the other low. Both are connected in multiple with the arc circuit, the lower resistance being controlled by a separate switch. When both are in use there are about 8 amperes at the arc,

FIG 1

and about 5 when only one is in use. Directly in front of the arc rheostat is a variable resistance for controlling the motor, the same being home made from German silver wire, having seven separate coils. It is, of course, connected in series with the motor, and both are in shunt with the arc and its rheostat. The mechanism is very simple, being merely a standard star and cam and sprocket connected by simple gearing to the belt drive from the motor. There is only one sprocket, and the operator must turn the reel of film with

his left hand to feed it to the gate. The lower reel is on the floor. The objective of this perfectly wonderful mechanism is a small lens taken from a toy magic-lantern and mounted in the end of a shaving soap can. The condensing system consists of a bi-convex, with a plano-convex on either side. The aperture lens is an achromatic objective taken from a pair of opera glasses. It will readily be seen that the aperture lens can just as well be placed behind the aperture; also the latter position will not require a high grade lens. With this machine the picture was 6 feet wide at a 15 foot throw, and the definition was good, in spite of the cheap objective, due in large part to the fact that the beam at the objective was only about ½ inch in diameter, and thus only the central part of the lens came into use. The narrowest part of the beam is located about one inch in front of the objective, and is about ¼ inch in diameter. Many shutter experiments were performed with this beam, and some important results arrived at. Many miles of film were run on this little machine, with fairly good results on the screen, but the mechanism was constructed wholly and solely for first-hand experiments, and in this capacity was a howling success.

I have given space to this because, as Friend Martin says, it is a bit of curosity, and as such will no doubt prove interesting to operators.

Light Trouble.

R. L. Tice, Pacific Grove, California, says:

> What is the big "bugbear" with regard to alternating current? Everyone who is working with D. C. seems to be worried when they have to tackle A. C. I have never worked with D. C., and would like to know the wherefore. We are using a Butler Formastat on one machine, and a Preddy economizer on the other; get a fine light on the screen. Why is the Simplex requires more current than a Motiograph to get the same amount of light? When we first opened we ran both machines off the Butler. The arc in the Motiograph would start right off, while the Simplex would sputter until the carbons got warmed up and then would give only about half the light the Motiograph did with the same current, requiring ten to fifteen amperes more to bring it up to normal. The manager had several electrical experts on this problem, but can get no satisfactory solution. A representative of the Western Electric Company was among the number, also the city electrician, who ascribed it to "pure cussedness," though he is a graduate E. E. Both machines are motor driven and have a special dissolving device, designed by our manager, which works so well that no one can tell when the change-over is made.

There is no earthly reason, Brother Tice, why the arc in a Motiograph should give more light than the arc in a Simplex. As to the sputtering, why, I could not tell you where that difference lies, perhaps to poor electrical contact somewhere, or it might be due to a difference in the angle of the lamp as a whole. I would suggest the following possible causes: (1) Lamb of one machine properly angled and the lamp of the other not properly angled. (2) A better grade of condensers in one machine than in the other, or condensers spaced farther apart in one machine than in the other. (3) Optical system not lined up right and a large waste of light at the objective lens in the Simplex, and not in the Motiograph, and last a possible difference in the shutters of the two machines. It may be that the Simplex shutter is not suited to the local conditions, whereas the Motiograph shutter is. *I would advise you to study the light ray articles published recently in the department,* and by all means to get the new Handbook, and study these various points carefully. As to A. C. and D. C., why it is very much harder to get satisfactory screen illumination with A. C. than with D. C., unless you boost the A. C. amperage up to 70 or 80; this by reason of the fact that with equal or anything like equal amperage the D. C. crater is very much larger and better formed than the A. C. crater.

Managers Read This.

A few weeks ago the editor received a very well written letter from a convict in a Federal penitentiary. He replied to that letter, and now comes the following, which I commend to the careful consideration of managers. Any one who is willing to give this man the chance he asks for can either send the letter to me, or to No. 9688, P. O. Box 7, Leavenworth, Kan. The following is the letter:

> Yours of recent date, enclosing carbon copy of article for the projection department, together with words of encouragement, reached me last evening. To say that I was pleased and delight would but faintly express my feelings. To us who are behind the bars, where even sunlight reaches us but in fragments, words of good cheer and encouragement are about as rare as angels in Hades, therefore this line of thanks and appreciation. And now I am to be released seventy-one days from today. (About April 1st.—Ed.) As you rightly say, I will have but a five dollar bill when I go through the gates, and no prospects for the future. My "friends" were all of the fair weather variety. Even my wife divorced me, and unless I find something to do very soon, I will be destitute. My sentence was fifteen months, and, while the admission may startle you, I was guilty. But I have learned my lesson through experience—that greatest of teachers, and want now to live honorably for the future and to win back a legitimate place in the outside world. I am not a whiner, nor am I looking for sympathy in this, my predicament, because I well know I only got what was coming to me. I do, however, want a job—not a "position" or an "appointment," but just a plain every-day old-fashioned "job," carrying with it a living wage, to the end that I may once more fight my way back to self respect, and rehabilitate myself in the eyes of my fellow men. I am thirty-eight years of age; Irish, red hair (where there is any); sober (got drunk once and that was enough); use tobacco temperately; am a college graduate; can handle a typewriter, or fill in at the piano, and have studied projection and apparati for about ten years, six of which I have spent in actually operating various makes of projection machines. I am one of the few operators in this country who can handle a single motor driven machine, and *keep the picture on the screen continuously, as long as the carbons last, without stopping to thread*—a trick which I picked up in France some years ago while I was in the Foreign Legion and which I am willing to demonstrate at any time. I am a fair electrician, having wired several houses, and have worked with a multiplicity of different currents and voltages. If you can discover any opening whatsoever where I can make expenses, you will find that I will be honest, upright and reliable, and will in no way disgrace your friendship. In the files of the "Advertising for Exhibitors" Department for 1912 and 1913, you will find several examples of my advertising ability.

Now, gentlemen, I believe the man who writes a straightforward statement of this kind is worthy of consideration, and I hope that some of you will find a place for the brother—for he is a brother, though just now an erring one. However, remember this: be sure there is no glass in the walls of your own house before you heave stones at the other fellow. Any of you who are disposed to help a fellow man may send your letters through the Department, or to the address before given. I would suggest, however, that the position ought to be within a radius of say, two hundred miles of Leavenworth, unless you wish to forward railroad fare. I think up to two or even three hundred miles the brother can probably manage.

Conditions in Atlantic City.

From Atlantic City comes an interesting letter describing conditions in that city, accompanied by a copy of the "Labor Union Advocate," which contains two very excellent editorials demanding that the city officials take action and enforce the law concerning the operation of moving picture machines in that city. Quoting from one of the editorials: "The many fires which have occurred in operating rooms of certain theaters on Atlantic avenue recently, resulting in the destroying of hundreds of feet of film, proves, beyond any question of doubt, there must be something radically wrong. Either the city ordinance is being violated by the said theaters, or machines are being operated by inexperienced operators, or by boys. But whatever is the cause it is time the fault is remedied at once before the city is to be crowned with a fire that will cause many happy homes to become homes of sadness."

Well, we never, as yet, heard of a city being "crowned" exactly in that way. However, while perhaps the writer got a little bit mixed in his dates, still if it is true that there have been several fires it is proof positive that something is decidedly wrong, because with modern up-to-date projection apparatus, an experienced man never ought to do more than, at the very worst, burn a hole an inch or so square through the film.

The letter reads as follows:

> Here are two copies of the "Advocate" to articles in which I would call your attention. The "Advocate" has started the ball rolling for the operators, and it is going to keep rolling until conditions are better. With reference to fires, here is the dope I received from one operator: "I was compelled by the manager to run two machines, thread up, rewind, make necessary repairs in films, fade one picture into the next and set carbons, besides keeping a picture on the screen, and *all for the huge salary of fifteen perfectly good dollars per week.*"
>
> I do not know what other work he had to do, but one night when I was on my way home I saw him taking in poster frames. This house has some kind of a home-made motor drive, and such things make it bad for operators who have been supplied with real motor drives, and who attend strictly to their projection and put the real goods on the screen. One fire happened just before the show started. It was reported that a cigarette was dropped into the film box by the rewind boy. The boy, however, denied that, and we also heard it was caused by (get this) "spontaneous combustion."
>
> Next I suppose we will learn that a German spy put a time-set fire bomb in the box; you never can tell! Note: They were not union operators. From all information I can gather the operater in charge of the house where the six reels were burned is still working, and that does not look as if the Department of Public Safety had interested itself in finding out the real cause. There have been cases where operators, both men and boys, have been caught running machines without a license, and in one case, it is alleged, a boy worked almost a month without a license, and then the city officials were notified by an operator before he was removed. The reason some of us kick about this practice is that we are soaked five dollars a year for a license, and we hold that when an unlicensed man is allowed to enter into competition with us it amounts to a swindle on the part of the city.
>
> I am glad that the new Handbook is ready, for my copy of the second edition is nearly worn out and I still have a lot to learn. I sincerely hope you sellum like hot cakes.

The letter referred to is one sent out by Frank Shinner, chief of the

Electrical Bureau of Atlantic City, warning operators to come forward and be examined for a 1916 license.

Conditions in Atlantic City have never been of the best. They seldom are the best in cities largely given over to amusement. I don't know why, but it is a fact, nevertheless. Take the big summer or winter resorts, and you will almost invariably find conditions to be in sad need of improvement. Perhaps it is largely by reason of the fact that there is always a crowd of mechanics of all kinds eager to earn their bread amid the White Lights.

I thoroughly agree with the brother that if unlicensed men and boys are allowed to run machines in competition with men who must pay five dollars for a license, it is a swindle, and, assuming that to be the case, Atlantic City would stand convicted of petty larceny, or, perhaps, I might better say petty thievery, because that one who commits petty larceny at least takes a chance of going to jail, which the city does not take, therefore, the city, in a case of this kind, would occupy a position distinctly below that of the sneak thief—plain words, gentlemen, true, but it's *facts* nevertheless.

The same thing in somewhat lesser degree holds true if incompetent men are licensed, and thus allowed to enter into competition with competent operators who have proved their ability.

The daily papers, some time ago, gave the city government of Atlantic City a terrific ripping up the back. Well, if the charges made in this letter are well founded, then there ought to be a few more seams loosened up.

Local labor papers do a certain amount of good, but the thing which hampers their usefulness is, they don't, as a rule, reach the very people it is most essential to reach—the employer and the general public. The city officials don't pay so much attention to them, because they know they don't reach the public, and therefore cannot, in any large degree, mould public sentiment. I would suggest that the Atlantic City operators could long ago have gained considerable by and through the columns of the Projection Department of the Moving Picture World, which does at least reach all managers and most of the operators, both union and non-union. The Projection Department won't side with you regardless of whether you are right or wrong, but concerning things in which you are *right* we are with you, gentlemen, to a hard boiled finish, remembering always, however, that sometimes an argument will do a whole lot more good than pure, unadulterated abuse. Of course, you may say, well what you say in this article is somewhat in the nature of abuse, but in which case I disagree with you. It is not abuse at all. Just a plain, straightforward *statement of fact*, which no official, however biased, can claim as being anything other than just that.

Structural Aberration of the Condenser Beam.

Ralph W. Martin, Los Angeles, California, presents the following:

> In the drawing point A is on the optical center of the lens, and is focused at position A^1. Spherical aberration prevents point A^1 from being definitely located, but by experiment it is found that the truest focal plane is located about at the position shown. At this position the definition of point A is sharpest, and is very nearly free from color. In the section of the beam at this point there is a sort of flare, or halo of light formed by rays 1, 2, and 3, which have no function in forming the image of point A at the focal plane shown. At the other two sections of the beam, the definition of point A is very blurred, and contains much color.
>
> Point B is located off the optical center, and is focused near position B^1. The focal plane and the other two sections are shown in similar relationship, as we described in connection with beam AA^1. The aberrations at B^1 are due to anastigmatism, and the cross-sections reveal some very odd shapes.
>
> Spherical aberration and anastigmatism are caused by practically the same action of the rays, except in the latter case it is impossible to get any kind of a sharp image of the point B, and therefore anastigmatism is really the worst defect. The practical effect of both the aberrations described, is to prevent true focal conditions at the aperture, with consequent loss of definition on the screen, and some way should be devised for getting rid of these defects.
>
> All rays of light come to a true focus at Infinity. Infinity is the sorrce of true light, and consequently all true light must be in the form of true focus. The idea of parallel rays of light is merely an abstraction, and does not exist in the concrete. Single and pencilled rays of light, which is the condition that aberrated rays tend to approach, all depart from the idea of true focus, and consequently lose their power of illumination.

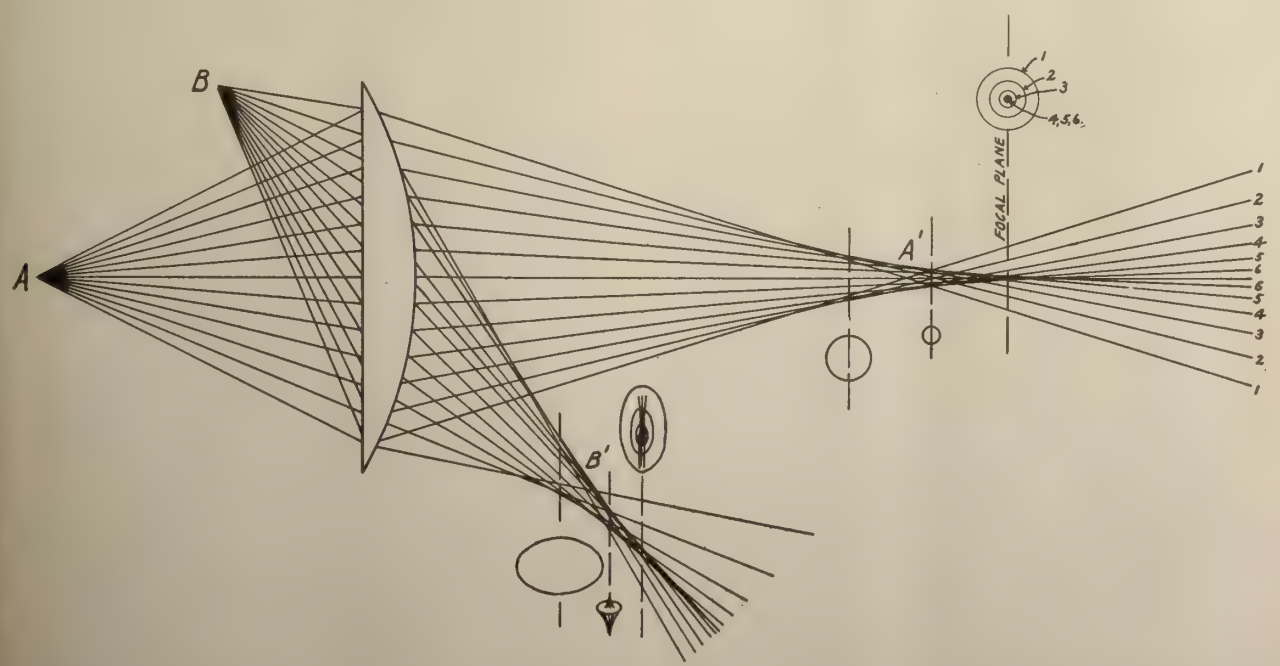
In considering this article it will, of course, be understood that BB^1 is a highly abnormal condition, but nevertheless the condition represented is present in some degree the instant any part of the light source extends beyond the optical axis of the lens system, therefore, the larger the crater the greater the fault will of necessity be. We would recommend the drawings and articles of Brother Martin to the very serious consideration and study of all operators, and would suggest that any of you who think he is in error on any point are entirely at liberty to set forth your own views and criticisms. Personally, I have not the time at present to give this matter the extended study necessary to intelligently criticise.

Visiting the South.

Manuel Nosti, Tampa, Fla., sends in replies to questions 119 and 120, and says:

> I do hope you will some day be able to visit the South, particularly Tampa. But if you ever do come be sure and let us know in advance, because we will give you the time of your young and unsophisticated life.

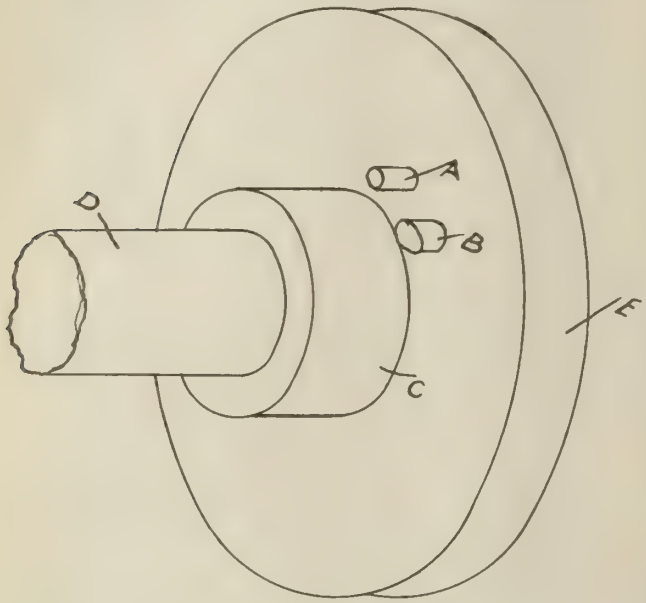
Well, Brother Nosti, I don't know about a southern trip. I expect to go-devil down to Washington some time in the spring, and expect to go up to Canada, visiting Montreal and Quebec, and then on up the St. Lawrence, about four hundred miles, coming back by Maine, and that, taken in conjunction with my trip west will be about all, I think, for this year. However, it would afford me much pleasure to visit the south. I have been all through your beautiful State, up the Oklawaha (I guess that is spelled right) river, have gazed into the depths of Silver Springs, been pretty much all over Tampa, visited Tallehassee, Miami and its orchards of huge grape fruit, have sailed up the Lagoon in Palm Beach, delved into the mysteries of the old fort in St. Augustine, rode out to the Ostrich Farm in Jacksonville. However, I would like to do it all over again, and perhaps will some day, too. And if I do you can gamble your last summer's necktie that I will let you boys know when I am coming, and will arrange to spend at least one or two days with you.



"A Kink."

Bert Carlson, Minneapolis, Minnesota, says:

Some time ago I promised to send in some ideas which I have tried and found to be practical. Well here is the first one. When threading the take-up of a loop setter-equipped Power's six, it is necessary, after inserting the reel, to turn it backwards until it catches, and then thread the right size loop and wind the film on the reel, and then turn the reel



back again until it catches, and then hold on the sprocket, and again take up the slack. When working on a single machine this is too much monkey business; and as a result most operators dismantle the loop-setter and pin the gear. The following kink obviates all this trouble.

Drill and tap a hole for pin B about ⅜ inch back from pin A; make pin B a trifle shorter than pin A and with its end filed so that it slants away from pin A. When the pin that travels with the gear strikes B it slips back and falls between the two pins, so that it is prevented from going in either direction. It is easy to make and works mighty slick. I hope Mr. Power adopts some such thing as this, and he is entirely at liberty to use my idea.

All of which is most respectfully referred to the Nicholas Power Company for attention. If the trouble such as Friend Carlson describes exists, and it can be remedied in as simple a way as this, I guess it is up to the Power Company, and if it is you can bet they will get busy. I have always found that company, and for that matter most of the other machine manufacturers, ready to adopt anything which seemed to be really desirable and practical.

Unnecessarily Alarmed.

C. F. Hancock, Stuart, Fla., writes:

We are using a 5 K.W. 125 volt, 40 ampere D. C. Bissell generator, which is supplying our Power's SixA machine, and about thirty-five, 40 c.p. mazda lights. For power we use a 10 h.p. Hagan gasoline engine with a 40-inch pulley on engine, and an 8-inch pulley on the generator. The engine running about 300 R.P.M., turns the generator about 1,500. I do not believe we are getting as good light as the above outfit should produce, yet we are helpless, apparently, to improve the condition. Frequently the amperage will climb up dangerously near 45, whereas we ought not to be using over 40, which is the rated amperage of the generator. If we were getting what we really require we could get along splendidly with 110 volts and 40 amperes. We don't seem to be able to locate the trouble in the carbons, which are ⅝-inch cored above and solid (or hard) below. Can you suggest a remedy? We also have, though not in use, a 75 ampere D.C., 120 volt "Bullock" generator made by the Electric Manufacturing Company, Cincinnati, Ohio, which is supposed to run 1,550 R.P.M. Would the Hagan engine, as above described, refuse to handle this generator, and would it give as a better service than we are now getting?

Gentlemen, you evidently do not understand matters of this kind very well. In the first place so far as the 45 ampere proposition be concerned you are unnecessarily alarmed. There should be no danger to the generator even though the output were 50, and no danger to it for a short time, say as long as a minute, even at 75 or 80 amperes, because a generator, if properly constructed, should be able to carry 100 per cent overload for a brief period, but *for a brief period only.* A 40-ampere generator should, however, carry 5 amperes overload without any trouble whatever, and carry it indefinitely. The first indication of danger you would have from overload would either be an undue rise in the temperature of the machine, or a heavy sparking at the brushes, or both—probably both. The generator you have, however, is not suited to your work. I cannot take up space in the department explaining that which has been explained many times. However, the higher the voltage, above 70, the greater the unnecessary waste in resistance. If you were running several hours a day it would probably pay you in the long run to try and get rid of your 125-volt generator, and install in its place a 70-volt one, getting 70-volt lamps, fan motors, etc., of course, instead of your present 125-volt ones. Your engine would pull the 75-ampere Bullock generator all right up to an output of almost 70 amperes, because 70×110=7700 watts, which is approximately 10 h.p. It would be about a standoff using the Bullock or your present generator, because the Bullock would not be quite as sufficient as the other one, since a generator operates at highest point of efficiency at full load, and its voltage is but little less, assuming that both machines are in equally good condition and equally efficient, aside from the item of voltage. As to the light, why you ought to get a very good light with 40 amperes, though I would suggest the use of ¾-inch scored above instead of ⅝, and ⅝-inch cored or solid below. You say you are using solid (or hard) below. What do you mean by that? If you are using hard carbons, such as are used in street arc lighting, then it is no wonder you don't get good results. If you use solid carbons you must have *projection,* not ordinary street lamp carbons.

I would suggest that you procure a copy of the new Handbook just as soon as it is out, and study up on the matter of voltage and resistance, because you are pretty weak on those points.

Be very sure that all your electrical connections are tight; that the inside of your carbon clamps are clean; that your lamp, as a whole, has the proper angle, and that your carbons are set just as they ought to be. A little difference in the set of carbons will make a lot of difference in your light.

Your remark about the voltage climbing up sometimes seems to indicate unsteadiness of speed in your engine, and that is something that ought not to be. Better examine into the performance of the engine governor, be sure that the ignition is in good order, and that the combustion chamber is not heavily carbonized. Possibly your lens system is wasting light. See Table No. 2, October 6, 1915, or New Handbook.

Some Class.

F. E Orcutt, Conneaut, Ohio, send in a letter on just about the classiest operator's stationery I have ever looked at. Really his stationery and cards would do credit to the president of a railway system. He says:

Commenting on Friend Middlecamp's, Allentown, Pa., query as to why producers don't start sending out films on 2,000-foot reels, why, if he means 1,000 feet on 2,000-foot reels (14-inch), that's the proper trick, providing the hubs are made a little larger than now used, although it would be a large expense to the exchanges in reels and shipping cases. Many times I have opened a case and found a 10-inch reel more than full, with the band off and the film in a mess. But, if he means 2,000 feet on 14-inch reels, well, that's something else again. Personally, I have my doubts about the film lasting longer with the present-day take-ups put out on projectors. It is my opinion that the take-up friction on most of the present projectors is not flexible enough to carry 2,000 feet without a good bit of strain on the first two or three hundred feet. I find the most satisfactory take-up belt, for my Powers, when using 14-inch reels, to be a ½ inch round spring belt, and do not be timid about getting a little oil on it, as the oil prolongs its life and reduces friction. The belt will last long after the price is forgotten. I inspected a very neat arrangement for equalizing the tension on the film about three years ago in Erie, Pa. The machine was a Power's Six. The lower magazine rested on coil springs and was free from the base board; spring and magazine were held in place by a frame work of band iron. The springs were adjusted so that on the starting of the film the belt was just tight enough to wind the film up snug, but without any strain. As the weight of the film became more, the magazine settled and tightened the belt. If I remember rightly the magazine and reels were 15 inches, and home made. Brother Bill Sawdey was responsible for it. After considerable experimenting I stopped my troubles with premo asphaltum, which can be secured at any hardware store for about twenty cents per pint. Roll a small paper tube; stop up one end with a cork; fill tube with asphaltum, set aside until hardened, then use as a dressing on the friction pulley driving disc. It also works fine on the friction drive on the Metz car. The Table in October 16th issue is sure one fine thing, but we have one lens that does not go far enough, same being 1⅝ inches in diameter with a 4-inch back focus. We are using two 7½ condensers. I'll say "there is something wrong that is not right." Am enclosing one of my business cards for you to laugh at. "It pays to advertise" is the only excuse I have to offer for it.

No, Brother Orcutt, in a just-received post card Friend Middlecamp says: "What I mean is that producers who put out two-reel subjects ought to put them on a 2,000-foot reel. This would not work at all on single reel stuff, but on multiple reel features it would." So you see, whereas Middlecamp does not mean what you mean, still his query has brought out your views, which are of distinct value in several ways. And now let us hear from some more of you. This, gentlemen, is an important point, and should be fully discussed. As to take-ups, there unquestionably is very decided room for improvement, even in some of the present model projectors, but I am told the large-diameter Power's Six B and the Edison Superfriction work very well. The Baird take-up operates on the principle you have described.

We Have Readers.

The Precision Machine Company, New York City, by its sales manager, L. W. Atwater, writes as follows:

> It may interest you to know that, due to the short article you published in the projection department, October 16th issue, with reference to the distribution by us of souvenir pocket-books to operators, we have already received 386 requests which specifically mentioned having seen the article in the department, and these requests came from practically every State in the United States as well as from foreign countries. There were hundreds of other requests which did not mention having seen the notice in the department. We merely give you the above information to show the great interest operators manifest in the projection department.

Comment on our part would seem unnecessary. We thank the Precision Machine Company, however, for its kindness in sending this unsolicited but the none the less welcome testimony. Of course, we individually and personally knew it all the time but—business of swelling up like a toy balloon.

High Class Operator.

From F. J. Wallace, Lodi, Cal., comes a letter which gives Mr. Allie Baron, a moving picture operator of that city, very high praise.

We are, of course, always glad to hear of high class operators, particularly where the information comes from a second party, and may therefore be considered as unbiased. Our compliments to Friend Baron. We sincerely trust that his efforts will meet with adequate reward.

Age Limit.

St. John, New Brunswick, has the following to say on the age limit of operators:

> Concerning the recent article regarding the age of the operator in which you invited comment. I am with you in this. There are many sides to the question and I would submit that it is only right that a few must necessarily suffer for the benefit of the many. I am of the opinion that the age limit of the operator should be set at twenty-one, man's estate, as those below that age are as a rule very readily susceptible of having attention drawn from their work, as well as failing to fully realize their responsibility. In time of trouble a greater percentage of very young men will become excited and thus be found wanting. It is an old proverb: never send a boy on a man's errand, and in this case I believe the saying is applicable. Of course, there are exceptions. It must be admitted that a young man of nineteen or twenty sometimes has an "old head on his shoulders" and will probably act, in time of trouble, equally as well as an older person, but we cannot base the generality on the exception. It is, as you say, rather hard on those who have been at the work for several years, but when you dig down into the underlying motive, I think it will be found that such young men have been employed largely through the manager's desire to have the work performed cheaply, and without considering what is due the public. It is generally the rule that responsible societies set the entrance age at twenty-one, it being conceded that it is not well to confer membership at a lower age, by reason of the liability to unguarded speech; also I know it to be a fact that some years ago the railway commissioners compelled railways to suspend from service all locomotive engineers and firemen who had not attained the age of twenty-one, and this necessarily set back a considerable number of men who had studied and passed various examinations, consisting of "Rules of the Road," "The Engine, Its Mechanical Side, Repairs and Upkeep," "Air Brake; Its Rules, Repairs and Upkeep," "Steam Heating," "Ventilating," "Lighting," "Water Raising Systems," "Air Train Signal," "Safety Appliances," "Transportation of Exposives," as well as having to pass the "Eyesight," "Hearing," and "Color Sense" tests. This was felt at the time to be a very heavy hardship, but a number of the men so set back have told me since that they are in accord with the principle, (They are probably past twenty-one now.—Ed.) and I have heard officers of their organizations state that the ruling was undoubtedly to the benefit of all concerned. Further, it is now compulsory that men taking the position of locomotive engineer or fireman undergo a physical test by a physician as to their physical fitness and general health. Now, if railways cannot employ firemen and engineers under twenty-one, I do not see that managers of moving picture theaters should be allowed to either, as most certainly the work of an operator of moving picture apparatus is equally as hazardous to the public as is that of the locomotive fireman, and under certain conditions and circumstances the safety, if not the lives of a huge audience may be entirely in their hands; also, I believe that all unions ought to make it a cast-iron rule to admit no one but men of mature age, that age being at least twenty-one. (Not a practical thing for a union to do—Ed.) The moving picture organization could, like the Locomotive Engineers and Firemen's Brotherhoods, agree that their men under twenty-one, should be set back until the desired age is reached, and then resume their old standing, and while, as before said, this would mean a hardship to a few, it would show that they realized the responsibility, and the desire to do everything possible to put their class of work in none but competent hands.

The brother puts up a corking good argument. I would like to hear from others, as this is a matter of very large importance affecting thousands of young men. Let us have your opinion, gentlemen. I might say that the brother's remarks as to the safety of an audience being entirely in the hands of the operator under certain conditions is absolutely correct, and it reaches further than appears at first glance. The careful, competent operator who realizes his responsibility will not only be prepared to act promptly, coolly and without error in time of danger (when an error may mean the difference between life and death to some of those out in front), but he will insist that his operating room be so equipped that he can safe-guard the audience from panic, and this means that he must not only have the stamina to demand, if necessary, the proper equipment, but it also means that he must have accurate knowledge of exactly what equipment is necessary to safety.

Speer Carbons.

F. F. Bell, Palestine, Texas, forwards answers to questions 119 and 120, and says:

> This is my first offense on the questions, by reason of the fact that I was ashamed to show my ignorance. I note you want reports on Speer carbons. We bought two hundred of them which they said were shipped out from the new factory erected solely for the manufacture of projection carbons. Well the minute I struck an arc (using A. C.) I felt there was something different. The light seemed brighter and of a greenish hue. It certainly makes the picture stand out. At first I had some trouble in getting them to burn just right, but after putting a half dozen on top of the lamphouse they burned better. Now all this may be purely imagination, but my opinion is that the Speer is good.

As to "showing your ignorance," Brother Bell, why good Lord man I expose mine several times each week, and don't mind it a bit. Reports on the Speer carbon have, up to date, been almost invariably good. Probably the reason they burned better after being placed on the lamphouse is because they were damp, and dampness in carbons does not make for good results on the screen.

Loop Setter Trouble.

Lloyd Musselman, Franklin, Indiana, writes:

> Am operating a Power's Six A and the automatic loop setter does not act as I think it should. When the machine loses its lower loop, the loop setter does not take it up until I lift it up with my finger. How may I adjust it to remedy the fault?

I don't understand how this may be, my brother, if you are threading the machine properly. The film should pass *under* the roller of the loop setter, and if it does so I don't see any reason in the world why you should have to raise it with your finger, because when the loop is lost it would either raise that roller up or pull the film apart. However this is possible: sometimes the loop setter may reset the loop, but reset it too short, in which case the loop setter will jump up or down and quiver, but not far enough to set the loop. It is then necessary to raise the roller, which disengages the lower sprocket and allow it to rest during one revolution of the lower sprocket which will reform the lower loop. It is possible that if the clutch has a little dirt on it the engaging and disengaging of the lower sprocket might not be properly accomplished, in which case it will be necessary for the operator to trip the loop setter with his finger. The remedy, of course, would be to clean out the dirt. I think this is all I can say on this particular subject.

Age of Eighteen.

Connecticut asks:

> Can you tell me whether there are any other states besides Massachusetts where I can secure an operator's license at the age of eighteen, and do any of these states require an apprenticeship before one can secure a license? I don't wish to serve an apprenticeship because I have already served one and a half years here in Connecticut. During that time I have assembled a Power's head, gained a fair knowledge of electricity, learned the setting of carbons, and, as a whole, understand fairly well the operation of a moving picture machine.

I don't know, brother. It would be something of a job to hunt up that particular piece of information (age limit) by going through a multitude of license laws. However I think all of them provide that where you can produce evidence that you have already served an apprenticeship equal to the local requirement, that point will be waived.

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Toning Motion Picture Films.

Based on the Methods Worked Out by the Eastman Kodak Research Laboratories.

Many practical methods have been worked out from time to time for the toning of lantern slides and photographic papers, but when these are applied to the toning of motion picture film, in most cases the toned film obtained, although apparently satisfactory when viewed in the hand, appears substantially black on projection. Generally speaking, the color of the image as seen in the hand is no criterion whatever of its appearance on the screen, so that in judging any particular tone it is necessary to view the projected image.

The importance of producing toned images of the maximum degree of transparency is therefore at once apparent, and the excellence of any formula may be estimated by its capacity for producing a transparent image which shall still retain the necessary vigor and snap on projection.

While other methods have been suggested for producing a colored image, the method almost universally employed is to replace the silver by a colored metallic compound—usually a ferro-cyanide of a metal, of which,

Iron (ferric)	ferrocyanide	is	blue
Copper	"	"	red
Uranium	"	"	reddish brown
Vanadium	"	"	greenish yellow
Silver Sulphide		"	warm brown.

It is the object in toning to replace the metallic silver composing the image by one of the above compounds or by a mixture of the same, whereby intermediate tones are obtained. This toning may be effected either by a two-solution process or by a single-solution process.

The two-solution process consists of first converting the silver image into silver ferro-cyanide by means of a suitable bleaching bath, thoroughly washing and acting upon the ferrocyanide image with a metallic salt, usually in presence of an acid, whereby the metallic ferrocyanide is produced by double decomposition. The reaction, however, is never complete, so that the image is mixed with undecomposed silver ferrocyanide which tends to make the image opaque, but at the same time it tends to add "body" to the latter. Providing allowance is made in the original positive for this intensification, good tones are obtained.

Single-solution process: Instead of the two separate baths used above, a single solution may be employed consisting usually of the metallic ferricyanide dissolved in a suitable solvent (say an alkali salt of citric, tartaric, or oxalic acids) in presence of an acid and certain other salts.

On immersion of the positive film in this solution the silver image is converted to silver ferrocyanide, whilst the colored ferrocyanide is formed simultaneously and in situ.

In either of the above cases in view of the fact that the metallic ferrocyanide is deposited in a colloidal condition in presence of the gelatine of the film, its state of division and therefore the nature of the tone is usually affected by the presence of certain salts, changes of temperature, concentration of the baths and other factors which must be maintained constant in order that uniform results may be obtained. With such single baths it is possible to secure tones which are unobtainable by a two-solution process, though as such single solutions are sensitive to light and rapidly attack foreign metals, which may be present in shape of faucets, etc., such solutions are comparatively unstable and require care in their use.

Two-solution methods are reliable, economical, and are not so prone to influence by disturbing factors. The total time required for toning, however, is invariably double that taken up by a single-solution process, so that from an economic standpoint two-solution methods are especially recommended for the occasinal worker who tones at infrequent intervals.

In the above case if the toned image be treated with acid hypo to remove the opaque silver ferrocyanide, an almost pure colored image remains. The intensity of the toned image is, however, considerably diminished, and therefore due allowance must be made in choosing the positive previous to toning in order that the final image shall be of the correct density for projection.

Since most toning processes either intensify or reduce the original image, it is most important to commence toning with positive film of the correct density, so as to obtain uniform results.

Any good metol-hydrochinon formula will produce good tones, although a straight Hydrochinon developer will produce excellent tones in all cases except with certain Vanadium and Iron formulas for green tones. A Metol-hydrochinon developer is essential in these cases in order that the rich olive-green color may be obtained, and the proportion of Metol in the developer should be about twice the usual quantity.

In toning work it is necessary that developed film should be entirely free from fog, since a thin veil becomes intensified in most of the toning processes. Fog may be caused by:

(a) Oxidisation of the developer, noticeable by the brown coloration produced after continued use. The remedy is obvious. Do not use developer to exhaustion or when badly oxidized.

(b) Carelessness in compounding the developer. The usual mistake consists in adding the carbonate to the Metol and Hydrochinon without previously adding some sulphite in order to prevent oxidation. It is not advisable, however, to add the whole of the sulphite to the Metol and Hydrochinon in the first place, otherwise the Metol may precipitate.

(c) The presence of metals such as copper, brass and tin, the fumes from sodium sulphide, etc., in the developing baths are to be strictly avoided. A salt of copper if present only to the extent of one part in 10,000 will produce fog immediately on cine positive film.

It is advisable that all metallic parts such as pins on developing racks, etc., should be enamelled, replaced with hard rubber or silver plated, in order to eliminate any source of danger.

Exposure and development are of great importance. In such a case as sulphide or copper toning, the best results can only be obtained by so adjusting the exposure that the correct density is obtained on full development.

Fixing should be complete and, if possible, carried out in two consecutive baths followed by thorough washing, otherwise uneven coloring will result.

The toned deposits obtained by the processes recommended are as transparent as is consistent with pluckiness, and only those formulae have been recommended which by virtue of their rapidity of action, long life, and cheapness are capable of being employed commercially.

Permanency of the tone produced in every case depends largely on the thoroughness and care exercised during the various chemical operations.

The silver sulphide image may be considered permanent, and likewise the blue tones in those cases where the film is finally fixed after toning. In the other cases, however, where more or less silver ferrocyanide still remains in the toned image, the film is not absolutely permanent (blue and green tones being affected by excessive heat), though in no case, where instructions are carefully followed, will the toned image deteriorate during the active life of the film. Moreover, so far as can be ascertained, the wear and tear of film which has been toned by the methods recommended is in no way impaired, though by virtue of the hardening action of most of the toning baths on the gelatine it is advisable, especially during the winter months, to immerse the film for three or four minutes in the usual 3 per cent. glycerine bath after toning.

In case film has to be stored for long periods of time it is inadvisable to tone the same, nor is it advisable to tone valuable film unless duplicates of the same are available.

The life of the toning bath has been carefully investigated in each case, the term "life" being considered as the total length of film capable of being toned by a given volume of fresh solution when toning is conducted continuously and without interruption.

In all cases it is false economy to exhaust a toning bath to the limit and thereby obtain inferior tones, since the cost of the chemicals employed is insignificant compared with the value of the film being treated, being about one cent per twenty-five feet of film toned. (This calculation was made when chemicals were not so high as at present.)

Since the figures given represent the capacity of the bath for toning under the best conditions, they only apply providing the baths are kept covered as far as possible when not in use, so far as to exclude light, and providing no foreign metallic surface, however small, is allowed to come into contact with the solution.

As mentioned above, single solution baths are not intended for use at very infrequent intervals. In such cases two-solution methods should as far as possible be employed, although it has only been possible to recommend the latter for the production of green and blue-green tones.

(To be continued)

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the one paper you need.

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Settings for "The Traffic Cop."

Released April 8 by the Mutual Film Corporation.

Suggestions Prepared by S. M. Berg.

By Special Arrangements With G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Mutual Films the following suggestions for an accompaniment to "The Traffic Cop" were prepared by Mr. Berg, who is associated with the Photoplay Department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance, 29¾ T, "Weeks pass," is a sub-title and is printed reading matter on the screen. But 24¾ D, "Bell," is a description of action.

Casey, the cop, by daring horsemanship, rescues the financier's niece and finds that he knows her from childhood days. She invites him to call and their acquaintance ripens. The niece overhears her uncle plan to have her cop's brother falsely accused of embezzlement, and after many adventures the picture closes with the future realization of the cop and his sweetheart's dreams.

The whole character of this picture is bright, with many scenes of hurries, agitatos, etc. Note particularly: Bell, 24¾; police whistle at 28 and 56¼.

The Theme selected is "A Little Song" (Erdody).

Time schedule: Five reels (4,400 feet), 66 minutes.

Time.		*Sub-titles or Descriptive Cues.*	*Music.*
0	D	Opening.	A Little Song—Erdody. (Andante.) (Theme.)
2	T	At the corner of Lafayette—	Matinee Idol—Eysler. (Non allegro.)
6	T	"Take No. 10 detail in the park."	
7	D	In the park.	Hurry No. 1.
8	D	When cop stops horse.	Repeat: A Little Song. (Theme.)
10¼	T	"Come and see me."	A Garden Dance—Vargas. (Allegro moderato.)
12	T	"How dare you laugh—"	
14	D	When Casey calls on the girl.	Repeat: A Little Song. (Theme.)
15¼	T	"I am proud to be on the service." (Scene of police marching.)	Clavelitos—Valverde. (Marica allegro 6/8.)
19	T	"No reckless driving allowed."	
20	T	"We give a regular course—"	Pulcinello—Aletter. (Allegretto.)
22	T	The following afternoon.	
24	T	"Get into that poolroom."	Galop No. 1.
24¾	D	Bell.	
25	T	"We are going to raid."	Hurry No. 2.
26¾	D	When the police load men in wagon.	Hurry No. 3.
28	D	Police whistle.	
29	T	"I'll let your brother bring you—"	
29¾	T	Weeks pass.	Auf Wiedersehn—Remberg. (Moderato.)
33	T	"I think you could prove—"	
34¾	T	"Arrest Casey, my paying teller."	In Poppyland—Albers. (Moderato.)
35¾	T	"I know I am innocent—"	
37	D	When girl sees policemen below.	Allegro No. 1.
39½	D	When cops enter room.	Allegro No. 2.
40½	D	When police arrest book agent.	
41¾	T	"There's a conspiracy—"	Little Serenade—Grunfeld. (Allegretto.)
44	D	When banker and chief enter room.	
46½	T	"Your rascally brother is hidden."	Berceuse—Karganoff. (Lento.)
48	T	"Go to that policeman's apartment."	
49	D	When chauffeur enters room.	Agitato No. 2.
51	D	When policeman drives off with car.	Agitato No. 1.
52	T	"I charge them with resisting—"	
5'¾	T	"That paying teller escaped"	Repeat: A Little Song. (Theme.)
54	T	"Your fortune? Why that was wiped out long ago."	
55	T	That evening.	Marche Joyeuse—Chabrier. (March giocoso.)
56¼	D	Police whistle.	
58	T	Next day, the cop on leave of absence—	Furioso No. 2.
60½	D	When the cop and his prisoner land on island.	Intermezzo—Arensky. (Presto.)
64¾	T	"I will pay you $5,000—"	
65½	T	"There's a prize goes with the diary—"	Repeat: A Little Song. (Theme.)
66	T	The end.	

NOTE—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 714.

The Intermezzo and Its Use.

By S. M. Berg.

For those musicians who give some thought not only to the interpretation of music, but who desire to learn something of the foundation upon which our modern theories are based, it is interesting to seek where and how words were derived and with the changing of custom and times how new interpretations were gradually created until the original thought has almost been lost.

At the service of the musician is what is known as the intermezzo (Italian). Intermezzi were originally short musical entr'acts in the Italian tragedies of a very simple description and quite independent of each other. We learned that towards the end of the sixteenth century they assumed larger proportions and finally were treated as separate parts of a whole musical drama, of a less serious cast than the principal work which they were intended to embellish. Having reached this stage they merely had to be detached from the larger work to form a self existent operetta and instrumental music today sometimes takes the place of the old intermezzi in modern dramas. It is also technically applied to many short movements connecting the main division of a symphony or rather extended work; sometimes to entire long movements or even to independent compositions. Intermezzos in the Suite are several dances (movements) that do not form one of its regular parts, but are occasionally introduced for variety's sake.

With the progress of time intermezzos became so varied in character that they encroached on to the character of Serenade (German, Standchen; French, serenade; Italian, serenta) which is defined as an "evening song," specifically, such a song sung by a lover before his lady's window, or an instrumental solo imitating it in style. From these was evolved the Serenata (French and Italian ditto; German, serenade) which is a species of dramatic cantata greatly in vogue during the eighteenth century or an instrumental composition, midway between the Suite and Symphony, but freer in form than either, consisting of five, six or more movements for very various combinations of instruments, and in chamber-music style. The earlier serenatas were invariably concerted pieces: they were also called *Cassations* and *Divertimenti*.

Such is the original musical interpretation and now to what service it is used for the film. In synchronizing music for the motion picture one of the greatest difficulties experienced is to find what is known as pleasing music for neutral scenes. In the preparation of a score I have always advocated that it is the dramatic situations which should be enhanced by appropriate music, but in the neutral scenes care should be taken in selecting music which will be pleasing to the listening audience. Those who attempt to fit every slight action with a musical setting simply bore their audience with sounds that are disjointed and ear-racking. It can be stated without fear of contradiction that every composer has always named one of his compositions "intermezzo" in its newer meaning and it is from this inexhaustible supply of material that musical interpretation of motion pictures depends.

Music for the motion picture is possibly the most difficult task which the orchestra director has ever experienced. In a Denver paper there appeared a very interesting article by Mr. Jack Rich who tells us that perhaps after all motion pictures are more closely related to the opera than to the speaking stage. At any rate, such conclusions follow from the experiences of exhibitors and leaders of orchestras in the photoplay houses. In the first place it has been found that the canned drama without music is tiresome and inadequate as an entertainment and in the second place it has been demonstrated that the musical program must be arranged to fit the picture.

There are every type of musical adaptions. First there is the popular type that appeals to the audience's sense of humor. For example,

the orchestra plays "The Ocean Roll" during the storm scene or "Please Don't Take Me Home" when the officer of the law takes the drunk in charge during the wee sma' hours. But the really difficult kind is that which essays to convey through music the emotions as well as the action that is taking place on the screen. Altogether the task of the man who arranges musical programs is almost as difficult as that of the operatic composer. The average follower of the photoplay does not appreciate this tremendous labor. The chances are they do not realize that the music has been specially adapted to the picture and perhaps they do not even enthuse over the music, though this is the greatest tribute that can be paid to the musicians for it is only when the music is in harmony with the film that it is truly unnoticed in the total emotional effect of play and accompaniment. To adapt competently requires a tremendous range of musical knowledge not only of modern day compositions, but historical as well. The music must be arranged with reference to its various peculiarities. It is a labor of the blood-sweating variety and one that is least appreciated than any branch of the motion picture industry.

Course of Film Empire Sways to South

So Declares Treasurer Joseph W. Engel of Metro Following Visit to Florida—Pictures Gaining in Havana.

MOTION PICTURE production is headed east, and the big feature producers will incline more and more to the Atlantic seaboard as against California, is the declaration of Joseph W. Engel, treasurer of the Metro Pictures Corporation, who has just returned from a tour of the Southern states and a flying trip to Cuba.

"The business enterprise of the South, particularly in Florida, has brought about an especially desirable condition of affairs from a motion picture production standpoint, and I am willing to hazard a good guess that the big features which cannot be made in the North during the winter months will, in a majority of cases, before very long be produced in Florida, especially in Jacksonville," said Mr. Engel, at the Metro offices. "During a three weeks' trip, which combined business and pleasure, I had an opportunity to see Jacksonville at close range and to note its advantages over California as a production center.

"To begin with, the people of Jacksonville, led by such men as Telfair Stockton, W. R. Carter and J. J. Logan, were enterprising enough to send a committee, appointed by the Mayor, to New York, to tell of Jacksonville's possibilities to the motion picture concerns here. And they did not stop there. They secured from local merchants and other business people, including the hotels and transportation companies, full co-operation, so that our companies which have gone down there have received the best of everything, and have found, in addition to an ideal climate, wonderful scenery, plenty of metropolitan locations and a really sympathetic and helpful co-operation from every element of the social and business life of Jacksonville.

"When we consider that this is only a night and a day from New York by train, and an easy journey by boat, we know that we have near the great marketing center for pictures the most satisfactory picture-making proposition that I have ever seen. It stands to reason, therefore, that with these added attractions, and the co-operation that the Coast has never given the picture men, that California being farther away is far less desirable from every point of view.

"Mr. Logan, who is connected with the United States Trust Company, the Florida National Bank, and other important local industries, and George Mason, one of the big hotel men of the South, have gone out of their way on numerous occasions to see to it that the motion picture men had a square deal—and more than a square deal, because, instead of being treated as outsiders, our people have been given more consideration than the local residents. We have found no instances of raised prices, and, in fact, the contrary was the case.

"As far as I am concerned I believe that all the picture-makers in the East will take so kindly to Jacksonville, St. Augustine and Atlantic Beach that next winter will see most of the big companies making pictures there rather than in California."

Mr. Engel, in speaking of motion picture theater conditions in the South, said, "I found everywhere a motion picture awakening, with splendid new theaters going up and popular enthusiasm over pictures of the better class. The theaters in the South today compare favorably with the very best in the country, and the business is far in advance of what it was six months ago."

Mr. Engel found conditions in Cuba radically changed, in that stag pictures have been put out of business by the Havana newspapers. "Within thirty days," said Mr. Engel, "several representatives of capital are coming to New York to get the latest ideas in modern picture houses, as Havana is to have several new big picture theaters. Heretofore the better-to-do have stayed away from picture houses, but they recently have shown such an interest that one theater with a capacity of three thousand, and corresponding in character to the Strand here in New York, is to be erected. Only high-class pictures will be shown, and there is every indication that the venture will be attended with great success."

Anna Lehr New Figure in Triangle

THE April releases of the Triangle introduce a new leading woman to film theatergoers, one whose debut has already convinced her discovered, Thomas H. Ince, that a long term contract would just fit her case. Anna Lehr came from Austria, which perhaps accounts for her successful portrayal of Berna, the Russian girl, in "Civilization's Child," with William H. Thompson, the veteran character actor and Scotch uncle of "Peggy."

Anna Lehr.

Miss Lehr has played on both sides of the water in stage productions but when she entered the picture field her progress was slow until Ince recognized her ability. He looked upon her as a first class "register," with her melting gray eyes, loops of blonde hair and tremulous mouth. When the right part came along he gave it to her and she fairly holds her own with Thompson, Jack Standing, Dorothy Dayton, J. Barney Sherry and the other members of the cast of "Civilization's Child." Her next appearance on the Triangle screen will be with young "Buster" Collier in "The Bugle Call."

"I was born in Austria, came to America when a child and in my stage career have supported many leading actors," said Miss Lehr to a recent embryo biographer. "But of what consequence is all that? The thing that counts is my work now. Reputation's only value, as I see it, is in obtaining engagements from producers. I got my engagement without the reputation, which I now hope to make."

WARDE NOW WITH THANHOUSER.

Since the release of "Silas Marner" on the Mutual program the star of the production has been the subject of an avalanche of correspondence between New Rochelle and fandom. So successful is the eminent tragedian's film debut that Edwin Thanhouser has succeeded in getting Frederick Warde's signature to a long term contract. This happened last week, right after the actor had returned from a lecture tour. The contract means that Mr. Warde will be seen in eight great classic productions every year, and it is expected that his plays will be selected for screen adaptation from the repertoire of material in which he has been seen. This brings to the screen permanently the last of the old school of Booth and Barrett and McCullough.

DOUGLAS FAIRBANKS THE IRREPRESSIBLE.

Douglas Fairbanks, who after fourteen years of legitimate stage work took to the screen as a duck takes to water, has begun work on his sixth Triangle picture at the Fine Arts studios. This record stamps Fairbanks as one of the fastest workers in the films. Beginning with "The Lamb," released November 7, he has completed in rapid succession "Double Trouble," "His Picture in the Papers," "The Habit of Happiness" and "The Good Bad Man." At the same time he has crossed the continent twice. This is believed to be a record for production

Roasting Censorship

Big Public Gathering in Pittsburgh, Pa., Hears Picturemen's Opinion of Censor Laws.

THAT censorship of motion pictures, particularly as it exists in Pennsylvania, is a nuisance, unnecessary, un-American and a menace to the fifth industry of the United States, were facts masterfully set forth before the big public gathering in the Pitt theater, Pittsburgh, Sunday, April 2. The first gun in the campaign for the repeal of the censorship law in the state proved to be of the 42-centimeter type. A number of the most able champions of the industry were on hand the local film interests turned out as one, and the great audience of men, women and children demonstrated by its deep interest and enthusiastic response that the protest was directed against the common enemy of all. It was especially urged that, as the public is the only rightful and competent judge of what it shall see on the screen, all should go out as missionaries to convince others of the injustice of censorship, to use vote and influence to have the existing law set aside.

The affair was handled in an efficient manner by the campaign committee of the Pittsburgh Screen Club, of which John McAleer is chairman. In his introductory remarks, Mr. McAleer explained the purpose of the meeting and stated that it was the first of a well-planned state-wide campaign. The first speaker was Jacob W. Binder, of New York, executive secretary of the Motion Picture Board of Trade of America. After paying tribute to Pittsburgh, at one time his home, Mr. Binder touched upon the extent of the motion picture industry and its force in the political, economic and social world. He said in part: "The motion picture industry today is not alone an amusement, but an educator, a newspaper and a great public forum. When the President of the United States honored the industry by his presence at its annual dinner and placed upon the industry his stamp of approval, he thereby lifted it from its early standard to that which it occupies today. What it will eventually become, the future only may determine, considering withal the immense development and rapidly rising standards of the producers. These things being true it is essential that the screen be as free from political and religious prejudices as the press. In order to attain this freedom we are appealing to public opinion. Pennsylvania, Kansas and Ohio are the only states in the Union where censorship is tolerated and it must and will be done away with."

Fred J. Herrington, of Pittsburgh, National President of the Motion Picture Exhibitors' League, delivered one of the strongest indictments of censorship, swaying his hearers by his characteristic earnestness and force. Mr. Herrington reviewed the failure of the old "muzzler" bill in Pennsylvania directed against the freedom of press and speech and predicted the early death of censorship. He said: "All books are not good. All lectures are not good. All plays are not good. What do you do to people who produce the bad in those industries? Why not do the same to a man that produces or shows a bad motion picture? The organization which I represent is unalterably opposed to any brand of censorship, whether federal, state, city, county or township. We do not want and will not have censorship in any form, except that which controls and safeguards other similar productions." Much applause followed his characterization of censorship as "conceived in iniquity, born in sin and dying in disgrace."

Representative A. C. Stein, of Pittsburgh, an honorary member of the Screen Club, next touched upon several interesting aspects of censorship from the standpoint of the law-maker. "One of the chief reasons why censorship must fail," he said, "is because it is a menace to this big industry. It seems to me that, in its immense proportions it may be spoken of as an inter-state commerce. If censored at all it should be by a central body under the authority of the inter-state commerce commission." Indorsing the action of the Screen Club in seeking to eliminate the censor by urging the repeal of the present law, Mr. Stein continued: "If Pennsylvania can have a board of censors, every state in the Union could do the same. By the time a film had passed forty-eight different boards there would be nothing left but the titles, and maybe not even that."

W. Stephen Bush, of the Moving Picture World, pointed out the futility of all kinds of censorship in the history of all English-speaking peoples. Mr. Bush dwelt particularly upon the proper regulation of motion picture entertainment for children. He said: "Censorship is no new thing; on the contrary, it is centuries old as an institution, but it has been tried and has failed conspicuously. The American people are surcharged with humor and they would never for a moment entertain censorship for adults. But the appeal for the protection of the children has its natural effect upon society and the legislatures. It is absurd to claim that the problem of the child can be solved through censorship. Libraries have their special rooms for children. The same force which protects the child in these cases ought to be found ample to protect it in the case of the motion picture theater. The conscientious parent will control the child and advise him to see the proper pictures. More constructive work for specializing in children entertainments, rather than the destructive work of the censor, is needed to guide them properly. With these things in view, the enlightened film men are working in conjunction with public-spirited men and women in various cities in an effort to solve this complex children problem."

During his address, Mr. Bush referred to various eliminations that have been made recently by the censors in Pennsylvania and Ohio, showing how senseless and, at times, utterly ludicrous they are. Sections of film that had been eliminated were distributed among the audience.

Chairman McAleer read a telegram from P. A. Powers, of the Universal Film Manufacturing Co., expressing his regret that he could not be present. Between the various addresses three good comedies were thrown upon the screen, concluding with an anti-censorship cartoon.

REEL FELLOWS' ELECTION.

At a recent meeting of the Reel Fellows' Club of Chicago, the annual election of officers was held, and the following were voted into office for the ensuing year: President, R. R. Nehls (re-elected); first vice-president, Frank J. Flaherty; second vice-president, Richard C. Travers; treasurer, Wm. J. Sweeney; secretary, M. G. Watkins, and assistant secretary, Freeman H. Owens. The five members of the Board of Governors elected were: Watterson R. Rothacker, H. C. Miller, George Berg, Fred W. Wild, Jr., and L. A. Boening. The members of the club decided to give a special theater party on Monday, March 27, at the Palace theater, where Richard C. Travers will make his appearance in a special vaudeville number.

SELIG-TRIBUNE AUTO SERVICE.

The automobile plays an important part in the releasing of an animated newspaper. For example the Selig-Tribune, the twice-a-week news reel issued by the Selig Polyscope Company, has an automobile always ready and waiting. By special wire one of the great news agencies informs Editor Jack Wheeler, of the Selig-Tribune, the minute a big news

Editor Jack Wheeler and the Selig-Tribune Auto Service.

story "breaks." Editor Wheeler presses a button and automobile with chauffeur and staff cameraman is at the office door. Soon the automobile is speeding to the scene of a large fire, a spectacular parade, or some other event interesting to the people who later view the Selig-Tribune in the motion picture theaters. The automobile is utilized at the Chicago headquarters of the Selig-Tribune. The picture shows Editor Wheeler seated in front with the chauffeur with the staff cameraman in the rear ready for action.

Mitchell Mark on Censorship

President of the Mark-Strand Theater Company Presents Other Side of Question.

MITCHELL H. MARK and the Mark-Strand Theater Company, of which he is the guiding spirit, come out unreservedly in favor of a Federal Board of Control for Motion Pictures, the plan which has so long been advocated by President W. W. Hodkinson of Paramount Picture Corporation that it has become known as the Paramount Plan.

Mr. Mark and his company occupy a very important position in the eyes of exhibitors because of their very successful operation of an unusually high grade of motion picture theaters, such as is typified by their Strand theater, New York. The letter from the Mark-Strand Company to Paramount, and an open letter addressed to all exhibitors follows:

Paramount Pictures Corporation, 485 Fifth Avenue, New York.
Gentlemen:—I herewith enclose a few remarks on Censorship inspired by our recent conversations on this subject. If you think they will be of any benefit to the trade in general, you are at liberty to use them as you see fit.

Yours very truly,
MARK-STRAND THEATER CO.
(Signed) M. H. Mark.

A Few Timely Words on Censorship Addressed to the Exhibitors of the United States.

During a recent hearing at Washington on Federal control of motion pictures, the industry was represented on the firing line solely by producers and their allies.

Why were not the exhibitors present to give voice to the demands of their patrons? They, of all classes financially interested in this comparatively new and wonderful form of entertainment, are directly and constantly in touch with the pulse of those who have made this business possible—the public. For this neglect we, of course, have only ourselves to blame, but a public expression of opinion on this very important question from the owners and operators of the Strand Theater, New York, may and should be quite timely and interest every exhibitor who has the good of the business at heart as well as the manufacturers of the films we project on our screens.

Right off the reel, so to speak, we believe in interesting pictures that leave a good taste in the mouth, pictures with plenty of action that stir the red blood in our viens, pictures that appeal to the finer and artistic senses, pictures that educate and uplift, but always, always clean, moral pictures. That is the rock on which the future prosperity of our business is built. Follow any other course, and in a comparatively short time, the rock will be split and the crevices filled with many dead exhibitors. Is it not a fact in the amusement line, that the largest rewards invariably come to those who spread a clean palatable bill of fare before their patrons? Can anyone recall a single instance of a popular form of entertainment that owes its prosperity to catering to the lower and debasing element of human nature? No one can controvert the above facts.

The wave of vampire and sex pictures which has swept over the country in the past year is bound to react and result in great harm to the entire industry unless checked very quickly. The prosperity of theaters specializing in this form of entertainment is temporary and evanescent. Censorship, intelligently applied, is the remedy for this evil and the safeguard for our continued existence. This censorship should emanate from the Federal Government and should not by any means consist of politicians whose livelihood depends upon the votes of their constituents, but of those who have had worldly experience, people of large and liberal ideas, men of business, of letters, artists, dramatists, etc. Care should be exercised in eliminating the narrow-minded and the bigoted.

Are we not all protected under censorship of that description? Should we not consider it a blessing that our business is safeguarded by trained and discriminate minds? Under such conditions and with such authorities confronting them, the petty annoyance of state and local censorship should vanish—in fact, in course of time these lesser boards should pass out of existence for want of sustenance.

That the industry has brought censorship upon itself admits of no argument. Given free rein, a certain class of manufacturers would cast prudence and caution to the four winds of heaven, salaciousness would run rampant, and discredit would be cast upon the entire industry, the good suffering for the sins of the bad. If the exhibitor insists upon clean moral pictures, the manufacturers will be compelled to furnish that class of material. The business must be purged of its unhealthy odor. Censorship properly applied will accomplish this.

I hope that this expression of opinion will be the means of bringing forth the sentiments of the better class of exhibitors. It is the duty of each and every one of them to put themselves on record for Federal censorship as outlined above.

MARK-STRAND THEATER CO.,
Mitchell H. Mark, President.

Beauty May Become Screen Star

Prominent English Player Reported as About to Take Up Motion Picture Work.

ACCORDING to reports received from England, stars of the British stage are following the example of their American cousins and listening more attentively to the invitations of motion picture producers than has been the custom in the past. The latest statement made is that Miss Ivy Close, who has gained fame throughout the world for her beauty, may soon be found in screen productions.

Ivy Close.

A year or so ago, when it was the fashion of English stars to decide that they would not affect their stage reputations by a few appearances in pictures, Miss Close played with great success in some English-made features. The present rumors are, however, the first to indicate that she might be induced to undertake a long engagement on the screen.

Of the ideal English type of beauty, which photographs remarkably well, Miss Close has all the natural requisites for brilliant screen success. In addition her ability as an actress has made her a London favorite, particularly in comedy roles. She also is unusually clever at the type of comedy character parts so well liked by English audiences, and when lured to the variety stage is a never-failing magnet in the music halls.

Miss Close gained the title of "the most beautiful woman in the world," when she triumphed over many thousands of contestants in the Chicago Tribune-London Daily Mirror contest. At the time the contest created world-wide notice and the judges were recruited from the most distinguished artistic circles. The board that declared Miss Close "the international beauty" included such names as Sir James Linton, R. I.; Mr. John Lavery, R. S. A.; Mr. John Hassall, R. I.; Mr. A. Carruthers-Gould, R. B. A., and Mr. A. R. Hackett, A. R. A. Since the awarding of the prize, Miss Close has sat for numerous paintings which have hung in the Royal Academy.

PATHE NEWS USED BY CHICAGO POLICE.

The Chicago Police Department has been using a Pathe News film to acquaint its detectives with the face of Jean Crones, the notorious anarchist who attempted wholesale poisoning. The Pathe News last Thanksgiving filmed an anarchistic gathering in which Crones appeared prominently. Manager Holah of Pathe's Chicago office, remembered the occasion and offered to show the picture to the detectives of the department. The police found it of great help.

LOUIS A. J. GELENG FILES SUIT.

Louis A. J. Geleng, well known cameraman, who left New York, January 23, to take up work for the Overland Park Film Manufacturing Company, of Overland, Kan., has filed suit against the company and also against W. B. Strang, president. The complaint alleges there is due back salary for $375 and $300 balance on contract. Mr. Geleng expects to be back in New York shortly. Mr. Geleng is a member of the Screen Club and Cinema Camera.

No Censorship in Rochester

New York State City, However, Authorizes Commissioner to Inspect Any Subject As to Which He May Be in Doubt.

MAYOR HIRAM H. EDGERTON of Rochester gave a hearing Friday morning, April 7, on the ordinance which had been passed by the Common Council on the previous Saturday. This is not a censorship ordinance. It does not create a local board of censorship such as many of the clubwomen and the ministers of Rochester wish to have created. The ordinance does give to the Commissioner of Public Safety, Andrew Hamilton, the right to inspect any film the exhibition of which Mr. Hamilton might feel was questionable public policy. It is not the intention of Mr. Hamilton to review films in advance of their exhibition except where information has reached him in advance from other localities that the picture under discussion has met with disfavor. Mr. Hamilton has requested that the weekly bulletin of the National Board's official advices be furnished to his office in order that he may keep informed as to the pictures which are coming to Rochester.

At the hearing Corporation Counsel Cunningham explained the provisions of the ordinance. The Regent and Gordon theaters were represented at the hearing by their attorney, John McInerney. Mr. McInerney had opposed the passage of any censorship ordinance before the Common Council. When the ordinance was explained Mr. McInerney stated for the exhibitors that while they were opposed to any censorship they would not oppose the Mayor's signing this ordinance, for the reason that it kept the power within the Mayor's office and that the exhibitors had never had any cause to complain against action taken by the Mayor. Mr. Smith, president of the local operators' union, appeared for the operators and explained that they did not care to oppose the ordinance as it did not create a board of censorship. Lester F. Scott, chairman of the Legislative Committee of the National Board of Review, in speaking at the hearing, explained further that the National Board would have opposed any ordinance calling for pre-publicity censorship of motion picture films, but that the ordinance which the Mayor had before him crystallized his power to properly regulate the commercial amusements of the city; that it had never been the policy of the National Board to oppose enactments which maintained the power to regulate motion picture films in the Mayor's hands or in the hands of one of the Mayor's departments.

Two or three ministers spoke, asking the Mayor to appoint some clubwomen and two or three ministers to act for him on any pictures which he might desire to have inspected. This the Mayor explained he could not do, as the city held his office responsible for the proper conduct of its affairs and therefore he could not delegate his authority.

The Mayor said that he felt that Commissioner Hamilton was amply fitted to pass upon any questions which might come before him.

W. D. McGuire, secretary of the National Board of Review, spoke on the character of pictures which are being exhibited in Rochester, and explained that the public could hardly expect Commissioner Hamilton to take action against certain pictures because children might be likely to see them. It was pointed out that the motion picture audiences consist of less than 20 per cent. of children, that many films are not designed for children, and that the solution of this problem in Rochester was already being reached through a special children's performance being given at the Regent theater each Saturday morning; that accordingly parents should assume the responsibility for keeping their children out of some theaters where films designed for adult audiences were being exhibited and allowing them to go to the Regent theater to the children's performance. This course should be followed rather than make complaints to Commissioner Hamilton against pictures being exhibited which were not designed for children, when already a proper program specially selected for children was being presented in Rochester weekly.

"Twilight Sleep" Film Announced

The Modern Motherhood League announces it will soon show "Twilight Sleep," a subject made under the personal direction of Dr. Schlossinck, associate of Drs. Kronig and Gauss, Frauenklinik, Freiburg, Germany, where "twilight sleep" was discovered. The picture is designed for women audiences and for clinical purposes. The accompanying lecture and film is designed to afford an interesting and illuminating hour and a half. States rights are now selling on the subject.

Sallie Fisher With Essanay

SALLIE FISHER, famous Dillingham star, has been obtained by Essanay to play the big part in "The Little Shepherd of Bargain Row," a five-act visualization of Howard McKent Barnes' novel and drama. Those who have read the book and know Sallie Fisher will readily see how exceptionally well cast she is for the part of the resourceful young business woman who has fought her way to the top from the humblest beginnings.

Sallie Fisher.

With Miss Fisher in the piece are Richard C. Travers and John Junior, two stars known to picture followers the world over.

"The Little Shepherd of Bargain Row" would have been highly inconsistent a quarter of a century ago, but now it is literally a page out of life today. There is not a situation in it that is not true to life in the business section of a great city and the subject lends itself admirably to filming.

Women will enjoy Sallie Fisher's interpretation of the girl who fought her way from the tenements to the management of a great store and will follow her through the various trials that confront her and which she disposes of in the big breezy way that is part of her. They will realize her interest in the things she likes and agree with her in her maternal care of the girls in the store. "The Little Shepherd of Bargain Row," is a story of a woman who made good.

There are many opportunities for Miss Fisher to exercise her talent for light comedy. Her brusque manner and commercial slang—as conveyed by the sub-titles—are irresistible.

A. K. Dawson, With the Bulgarian Army in Servia.

Crimmins and Gore

Famous Old-Time Vaudeville Team One of the Features of Kleine's "Musty Suffer" Series.

NOT the least of a dozen well-known faces recognized in George Kleine's "The Mishaps of Musty Suffer," with Harry Watson, Jr., are those of that old-time vaudeville team of Crimmins and Gore. They appeared in the first episode, "Cruel and Unusual," and have since been seen in each one of the ten comprised in the series.

Dan Crimmins.

Their reappearance in film after some years of retirement, carries the elder generation of play-goers back to the days of Tony Pastor's Fourteenth Street playhouse, scene of the beginning of many of the American theater's greatest stage celebrities. At Pastor's they were engaged to star jointly with Helen Mora, of Hyde's Star Specialty Company. The bill included Prof. Don Latto, Lillian Western, Smith & Lord, Crimmins & Gore, McIntyre & Heath, Leslie & Hardman, Filson & Errol, Le Petit Freddie, and concluding with a five-mile race in land boats between Capt. Paul Boynton, champion of the United States; Wallace Ross, champion of England, and John Largan, champion of Ireland.

The next season they appeared with Frank Buch and others in H. W. William's company at the Pittsburgh Academy of Music. With Grenier's Lyceum Theater Company they were headlined with Charles V. Seamon, Lizzie and Vinie Daly, under the management of John Morrisey, who later became more in the limelight as manager of the Orpheum theater in San Francisco.

Rosa Gore.

The team crossed the continent from New York to San Francisco fifteen times, including seven tours over the Orpheum Circuit. They played 104 weeks over the Considine & Sullivan Circuit; headlined with Keith & Proctor from the opening of their theaters until 1910, when they turned their attention to foreign engagements, touring with the late Harry Richards' Australian circuit for one year.

Under the management of Charles Morton (father of the music halls) they had a run at the Palace theater, London, afterward making a tour of England, Scotland, Ireland and Wales, twice playing the music halls.

They started in their own musical comedy and played the Wizard and Lady Lunatic respectively in Hamlin & Mitchell's "Wizard of Oz."

Crimmins and Gore have added much to the gayety of the "Musty Suffer" series, and because of their extraordinary versatility and long familiarity with the possibilities of make-up, have played a score of characters of the comedy.

Edna May at Fulton Theatre

Musical Comedy Star, in Vitagraph Picture, Is Cordially Welcomed by Broadway Audience.

WITH Edna May on the screen and in person as the chief attraction, the Vitagraph Company took possession of the Fulton theater, New York, the evening of April 9. The duration of the lease of the popular playhouse has not been announced, but it probably will extend over a nnmber of weeks with the frequent changes of bill.

The first public showing of "Salvation Joan," the seven-part romantic drama in which Edna May (Mrs. Oscar Lewisohn) plays the role of a society woman, who indulges her charitable instincts by working among the poor as a Salvation Army lass, was cordially greeted by a distinguished audience, including many friends of the actress. The Salvation Army costume worn by Joan during parts of the picture was pleasingly reminiscent of "The Belle of New York," the musical comedy in which Miss May acquired fame many years ago, and contributing to the same memories was the frequent introduction of the song "Follow on" in the accompaniment of the production.

Following the first part of the program, comprising a Frank Daniels' comedy, a comedy cartoon, a humorous romance featuring Lillian Walker and an interesting study of animal life, J. Stuart Blackton presented Miss May, who expressed great pleasure at seeing so many of her old friends and hoped that they would not be disappointed in the picture. Miss May looked extremely well in a cream-colored satin gown and a chinchilla scarf. The audience welcomed the actress with generous applause and followed her work on the screen with obvious approval.

Among those present were William T. Rock, Albert E. Smith, Marie Tempest, Anita Stewart, Martha Hedman, Herbert Swope, Harry Northrop, Judge and Mrs. Gary, Mrs. William R. Hearst, Reginald Vanderbilt and party, Mr. and Mrs. Walter W. Irwin, Victor Smith, Harry R. Guggenheimer, Mr. and Mrs. Oscar Lewisohn and party, Baron and Baroness DeMeyer, Lionel Pape, Dorothy Kelly, Harry T. Morey, C. A. Willat, Mr. and Mrs. A. M. Whittenberg, Raymond Havemeyer, Charles Knedler, John Barrymore and Avery Hopwood.

"Ramona" Opens New York Run

Premier Showing in East of Big Clune Production Is Warmly Received by Large House.

THE first production of the Clune Film Producing Company, "Ramona," opened its New York run at the Forty-fourth Street theater on the evening of Wednesday, April 5. Practically everyone of the 1,540 seats in the big playhouse was filled. The audience, and in speaking of this photodrama "audience" is good beyond cavil—was markedly appreciative. It applauded the elaborate stage settings, transformation scenes they might be called—shown before the prologue and the first and second acts, indicating the three periods into which the story naturally, logically divides. Then, too, the music came in for praise, both instrumental and vocal. The orchestra of forty-two pieces—thirty in the pit and twelve under the stage—was directed by Carli Di Elinor, the head of the orchestra of the Clune Auditorium in Los Angeles, who had been brought on to New York for the purpose of supervising the music in the Clune way.

Among those seen in the audience by a World man were Daniel Frohman, David Belasco, William Wright, J. Stuart Blackton, George M. Cohan, J. J. Kennedy, Arthur Kane, Percy Waters, Marc Klaw, E. F. Albee, Martin Beck, John Cort, J. J. Murdock, Walter W. Irwin, Joe Brandt, William A. Brady, B. S. Moss and Max Spiegel. Present, too, were many players.

In the lobby at the close of the show receiving congratulations were W. H. Clune, the California exhibitor and manufacturer; Lloyd Brown, general manager of the Clune enterprises, and Donald Crisp, the producer of the twelve-reel subject.

"Ramona" is now being shown at Los Angeles, in its tenth week, and San Francisco, in its fourth. Besides the New York presentation it is intended soon to open in Chicago, Boston and Philadelphia. Other cities are under consideration.

Among those departing from the first matinee on Thursday were purchasers of seventy-eight seats for future performances. This is considered a straw of significance as indicating that "Ramona" is liked in New York.

San Francisco, Picture Center?

Los Angeles Producers May Be Tempted to Seek New Locations—Frank Woods Explains Situation.

FOR several months talk has been rife that producers now located in the southern part of the state were considering the advisability of removing to other locations, with San Francisco mentioned most prominently. Recently four members of the industry from Los Angeles were visitors here to appear before the police committee of the Board of Supervisors in opposition to the proposed censorship ordinance, and also to investigate conditions for producing pictures. The party was composed of Frank E. Woods, manager of the Fine Arts Studio of the Triangle Film Corporation, J. Barney Sherry, personal representative of Thomas Ince; Harry Kerr, representing the Keystone interests, and Neil McCarthy, attorney for the Paramount and Lasky companies.

While before the police committee Mr. Woods was asked many questions regarding the scope of the industry at Los Angeles and whether or not he was here seeking a site for a studio. In reply he said that this was not the reason for his visit and he did not wish this impression to be conveyed as it might seem that an effort was being made to influence the committee on the censorship matter. In referring to studio locations he said: "Just why Los Angeles was selected as a producing center in the first place is not apparent, unless it is that it was widely advertised as the home of sunshine. Producers have found that this is not exactly the case and there are many places near San Francisco where there are more sunny days in the year than at Los Angeles, according to Government and private records. The supposed sunshine alleged to exist in Southern California is not entirely the kind needed for the production of pictures."

Leaving the police committee he took more time to explain his views on this question and said: "San Francisco has around it any number of locations that offer better climatic conditions than can be found in the south, and as far as picturesqueness goes, the vicinity of this city offers a wealth of varieties of scenic backgrounds that cannot be approached in the south. One of the largest items of expense that figure on the books of a producing concern is transportation. Operating near San Francisco the cost of moving our performers to the suitable scenic environment would be materially reduced because mountains, woods, brooks, bay and ocean are practically within a stone's throw. When the studios were first established at Los Angeles it was simply a case of follow the leader. Studios were built and men employed regardless of the fact that there were few inducements from the people of Los Angeles and but few advantages.

"The motion picture industry now spends annually in Los Angeles $20,000,000, which sum is double the capitalization of the Los Angeles banks. What we spend stays in Los Angeles. Nevertheless, the people down there commenced to think they owned the picture people and what with censorship and other petty efforts to regulate the business the seed of discontent was planted."

The party was shown some of the beauty spots of Marin, San Mateo and Santa Clara Counties by Guy Wayman, of San Francisco, who has devoted considerable of his time during the past few months to interesting moving picture producers in this city as a center for their operations. Other producers are coming shortly on tours of inspection and it is considered likely that within a comparatively short time the local moving picture colony will be greatly augmented.

JOE BRANDT PUTS IN CLAIM.

The Nation Board of Censorship has decided to change its name. It now wishes to be known as "The National Board of Review of Motion Pictures." Three years ago when the board of review met to decide upon a name in the Cafe Lafayette, Joe Brandt, now general manager of the Universal Film Mfg. Co., pointed out to W. D. McGuire, Executive Secretary of the Board, that the title "National Board of Censorship" was misleading, that it conveyed the impression of greater scope and power of government sanction which the body did not possess. Mr. Brandt was overruled. And now, three years later, Mr. Brandt's original suggestion, that the body of moving picture censors be called "The National Board of Review," has been adopted. Joe is usually three years ahead of the procession anyway.

New American Serial

It Is Entitled "The Secret of the Submarine," and Will Be Done in Fifteen Chapters of Two Reels Each.

"THE SECRET OF THE SUBMARINE," a chaptered photoplay produced by American Film Co., will be released as a Mutual special feature May 8. The story is woven around the life of a young girl whose father is the inventor of an apparatus enabling sub-sea craft to reach a great depth without peril to the crews. The formula of this invention, sought by foreign governments as well as the American government, permits the direct introduction of the question of national defense in a manner at once logical and thrilling.

The fact that the United States is involved in the search for the formula lends a patriotic novelty to the intense drama of the story. The dramatic suspense is well sustained from the beginning, being carried through adventure after adventure, to a big "punch" climax at the close of each chapter. The authors have struck an excellent balance of characterization and the members of the cast have been selected to fit the types as well as for their dramatic ability.

Hylda Hollis.

Thomas Chatterton, as Lieut. Hope, U. S. N., and Juanita Hansen, as Cleo Burke, modern young Americans, awaken immediate interest as their love affairs lend a real charm to the chain of heart stirring situations. Mr. Chatterton is a fine, upstanding, virile type of hero, and Miss Hansen, the possessor of a captivating winsomeness, just suited to the role of Cleo. The "heavy" roles have been given into exceptionally capable hands, Lamar Johnstone and Hylda Hollis, both distinguished for their finished acting. William Tedmarsh, whose characterization of Quabba in "The Diamond from the Sky," was considered one of the great screen character roles, essays the part of a Japanese spy.

George Clancy as "Hook" Barnacle, an old salt, who has gained his odd sobriquet because of a hook in place of his right hand, is afforded a splendid opportunity for character work, the which he realizes to the fullest extent, as does George Webb, in his role of Mahlin, an international emissary.

The smaller roles have all been given into equally capable hands. The manner in which the characters have been defined by the authors is so definite that an unusual amount of strength will be given to the story through this fact alone.

Motion picture patrons do not enjoy watching a picture and be made to wonder "who's who" in each chapter. President Samuel S. Hutchinson, of the American Film Co., has precluded any possibility in "The Secret of the Submarine" by his selection of the storied characters and the persons chosen to play them.

"The Secret of the Submarine" will be released in fifteen chapters of two reels each. George Sargent is the director in charge of production.

BRONSON HOWARD AN ACTOR.

For one brief moment George Bronson Howard was an actor last week. The prominent dramatist, who is the author of Kalem's big series, "The Social Pirates," visited the Glendale studios last week while the company was at work on the staging of an elaborate restaurant scene for a coming episode. Since his arrival in California, the author has been a frequent visitor at the studio, lending his aid in the way of suggestions as to details in the productions.

Starfilms, Ltd., in Canada

Marks Advance in Motion Picture Development in the Dominion—A. H. Sawyer in Charge.

CANADA has generally been considered by residents of the States to be a practically undeveloped field for motion pictures, and until a few months ago very little serious consideration was given to that territory. During the past few months, however, most of the large companies have opened offices in different parts of the Dominion, to different grades of success.

Early in October, 1915, Metro pictures had their first showing in Canada, opening at the Imperial theater in Montreal, one of Canada's leading theaters. In conjunction with the showing of the Metro pictures, Valli Valli, one of the Metro stars, appeared in person. This proved such a decided novelty to Canadian moving picture patrons that arrangements were made whereby a Metro star appears about once a month in theaters showing Metro pictures. The result has been that Metro now is the leading program in Canada, numbering among its patrons the leading theaters in every section of the Dominion.

This success was brought about by the Starfilms, Ltd., a million-dollar company, organized and financed by prominent Montreal business men. Although the company has been in existence less than six months, it has opened offices in Montreal, Toronto, St. Johns, N. B., Winnipeg, Calgary and Vancouver. The policy of the company has been, "Pictures Plus Publicity," and the wonderful results achieved have proved the wisdom of the policy.

Since Valli's appearance in theaters showing Metro, Mme. Petrova and Mary Miles Minter have appeared to great success, and this week Francis X. Bushman, Beverly Bayne, Helen Dunbar and Robert Cummings appeared to packed houses in four cities.

The great success of Starfilms, Ltd., has been due in a large measure to the efforts of A. H. Sawyer, who has been general manager since November last. He has installed many new and original ideas and has put in force several advertising schemes that have brought big results. Mr. Sawyer has always been known in the film trade as an aggressive advertiser and he has carried out this plan in Canada to great success.

The main office of the Starfilms, Ltd., is in Montreal, Canada, in the Starfilms Building on Phillips Square, a prominent location facing Montreal's main street. Two large stores have been remodeled into one big office floor. Over the front of the big show windows is an electric sign, 44 feet long by 6 feet in height, and across it makes a wonderful display. On this sign are flashed the names of the stars and pictures released during the current week.

The reception offices are all finished in mahogany and as they are all open, with low rail fences, the effect is one of bigness. In the back part of the west side of the building are the shipping and booking departments. On the east side, in the front, is the general manager's office, with an exhibitors' rest room connected. In this room are kept the latest numbers of the trade magazines, and a stenographer is located to be of service to exhibitors. In the rear of the east side is located the projection room, which is a model of its kind and one of the best fitted in the Dominion. The room is fifty feet long and fifteen feet wide. A beautiful stage setting has been installed at the north end, with a Gold Radium screen, in front of which is a fountain and a beautiful floral effect on lattice work. To the right of the projection room is located the publicity department.

A two-machine booth, equipped with the latest improvements, adjoined by a revising and film examining room, completes the equipment of the ground floor.

In the basement is a big poster department and workroom.

The entire equipment is complete and is a silent commentary on the methods of the Starfilms, Ltd. In addition to handling Metro, this company also books other high-class special features and is always in the market for good features. The company is now booking "The Spoilers," "The Heart of Maryland," "The Tigress," "Beulah" and "Tillie's Punctured Romance."

Arthur Brisbane Changes His Mind

Famous Editor Declares the Motion Picture in History Will Equal the Discovery of Printing Press.

TO celebrate the tenth anniversary of his entrance into the theater business Marcus Loew was on Sunday, April 9, the guest at a complimentary dinner in the Astor. The occasion was notable not only for the large number of theatrical men present to do honor to Mr. Loew, but also by reason of the speech of Arthur Brisbane, who puts himself in the category of wise men by notably changing his mind. Mr. Brisbane, it will be recalled, a few weeks ago at a public gathering, made some unexpected remarks about motion pictures in general, one of these being so mething to the effect that the motion picture thrived on account of the stupidity of the human race. Mr. Brisbane delivered what he stated was his first prepared speech. He said in part:

"The moving picture will give immortality to the genius and the grace of the great actors. The moving picture within two or three years and perhaps this year will be the greatest weapon in political fights. The moving picture is destined to be what the newspaper should be, and will possess power that the newspaper cannot match—an entertainment, a relaxation, an education, a political weapon to protect the people. It is the only possible method of reaching the human mind directly and effectively, regardless of that mind's intellectual training.

"The moving picture in history will equal the discovery of the printing press."

All of which is good to read. It demonstrates that Mr. Brisbane is really big, that he is not afraid to change his attitude when he is shown his former position was one that could not be justified by the facts. Arthur James, chairman of the publication committee of the Board of Trade, before which Mr. Brisbane made his now famous speech, will probably take pains to see that the story of the regeneration of the editor is duly filed along with the mountain of clippings that flowed from the first address.

Reception Office and Projection Room of Starfilms, Ltd., Montreal, Que.

Vitagraphs for Week of April 17

Three Comedies, a Romance and a Naval Picture Constitute an Attractive Collection of Offerings.

ERNEST TRUEX and Dorothy Kelly in "Artie, the Millionaire Kid," a five-part rollicking comedy of the Blue Ribbon feature brand, listed for release on Monday, April 17, starts off a program of exceptionally high standard for the week.

Scene from "Artie, the Millionaire Kid" (Vitagraph).

Mr. Truex as Artie, a college boy expelled from college, turns book agent and meets Anabelle; played by Dorothy Kelly, with whom he falls in love. The proceeds made on selling books enables him to buy the only paper in that section. When he learns that his father, a railroad magnate, intends running a branch of his road through Byways, Artie makes Updike, the owner of the land wanted for the "right-of-way," believe that his property is not the location desired. Artie's friend, Jack, masquerading in female attire, induces Updike to sell out to a syndicate formed by Artie. They arrange for Updike to purchase land on which they have an option, telling him it is the property wanted. Updike in turn tells the members of Artie's syndicate that they have been cheated and a mad rush for the "Bee" office follows. When they demand the return of their money, Artie pays them off with Updike's cash. Things look bad for Artie with Anabelle, since she has discovered him in the arms of the "widow," but everything ends happily when Pa learns that he has to do business with his son, whom he has not seen in months. The climax comes when Artie claims Anabelle and the identity of the "widow" is made known.

Mr. Truex and Miss Kelly are ably supported by John T. Kelly, Albert Roccardi, William R. Dunn and Girardot.

Frank Daniels in another adventure "Mr. Jack's Artistic Sense," of "The Escapades of Mr. Jack," listed on the

Scene from "His Lucky Day" (Vitagraph).

V-L-S-E program for Monday, April 17, has many funny experiences with an artist's model in an art studio while inspecting the painting of his son's portrait. How he makes his escape from his wife who comes in while he is paying one of his "secret" visits is only one of a hundred funny situations. Rose Tapley is seen as Daniels' wife, and Arthur Cozine plays the part of the son. C. Jay Williams supervised the filming of this photoplay.

Monday, April 17, is also the day on which "Life and Training in the U. S. N." will be ready for exhibition. It is a single-reel subject depicting the life of Uncle Sam's "jack tars," from the recruit at the Newport training school to the highest officials in navy matters. Scenes at Annapolis and other well-known points are shown. It was taken by special permission and in co-operation with the United States Navy.

"His Lucky Day" is the title of the one-part comedy on April 21, in which Freddy gets arrested, escapes and locks up the constable. Both compromise and earn a reward for an escaped lunatic and split "fifty-fifty." William Dangman plays the part of Freddy and is supported by William Lytell, Jr., George O'Donnell, Harry Mayo, Lucille Crane and Florence Natol. It was written by James A. Stiles and produced by Frank Currier.

"A Caliph of the New Bagdad," a three-part Broadway Star feature, by William Addison Lathrop, on the General Film program for Saturday, April 22, presents Van Dyke Brooke, Leah Baird, Templar Saxe, Edward Elkas, Emanuel A. Turner, Harry Fisher and Charles Edwards, telling of a romance in a boarding house and gives us an insight into the ways of the people of the "painted world." Besides playing an important part in the production, Van Dyke Brooke also produced the photoplay.

Ogden Crane With Pallas Pictures

OGDEN CRANE, well known for almost a quarter of a century as a characterizer of "heavy" roles, is now busily engaged in his initial work for Pallas Pictures at Los Angeles. Mr. Crane gained his early theatrical experience in stock in New York, Cincinnati, Denver and other metropolitan cities and later appeared under the management of such producers as Charles Frohman, William A. Brady, Liebler & Co. in important roles with Robert Hilliard, Emmett Corrigan, Maclyn Arbuckle, Louis Mann and others of equal fame. Among his greatest characterizations on the speaking stage were those he offered in "The House Next Door," as Sir John Cotswald and in "The Round Up," as Buck McKee.

Ogden Crane.

Supporting Mary Pickford in "Caprice" the well known Famous Players success, Mr. Crane appeared for the first time before the motion picture camera in 1910. His initial offering in this photoplay in the role of the father, received wide praise and his subsequent work in films of similar merit has been presented under the tradesmarks of the foremost producing companies in the business.

A son of Mme. Ogden Crane, late dramatic singer and instructor of New York, Ogden became associated with the stage at an early age after graduating from public and preparatory schools in Newburgh, N. Y. His first characterization for Pallas Pictures will be presented in "Davy Crockett," an elaborate film version of the famous story in which Dustin Farnum portrays the title role. In this production Mr. Crane has been given a particularly difficult part to handle which discloses all the dramatic finesse possessed by the sterling actor. "Davy Crockett" is now well under way and will be ready for release on the Paramount program in the near future.

FLORENCE LAWRENCE RESIGNS.

Immediately after finishing "Elusive Isabel" and "Spring Time and Tillie Tod" for the Universal, Florence Lawrence, the old Imp star, resigned. Florry Lorry is said to have developed a temperamental streak, but as she had no written or verbal contract with the Universal President Laemmle had no means of making her stay at the big new Fort Lee studios.

"Who's Guilty?" Coming in May

Stories of Social Significance in Pathe's Series Comprising Fourteen Two-Reel Dramas.

ON MAY 8 the Pathe exchange will release throughout the country the first of the fourteen two-reel photo-novels which comprise Pathe's newest series, "Who's Guilty?" These photo-novels are, in every case, complete in themselves. They have no plot connection one with another, yet all are based on the one major theme of "Who's Guilty?"

Necessarily, this theme is broad and intensely human. It concerns the biggest problems that beset the American people today. It portrays those questions—domestic, sociological, political and psychological—which enter into the lives of all Americans and which must be answered from day to day by every individual.

"Who's Guilty?" series is produced by the Arrow Film Corporation for Pathe with a most careful regard for the demands of the ultra-modern photoplay. Under the personal guidance of W. E. Shallenberger, president of the Arrow Company, no item of plot, acting, direction, setting or other detail of successful motion picture production has been overlooked. There has been no stinting of cost—whether of money or brain—to make this series in at least one way the most remarkable succession of two-reel photoplays ever placed on the market.

Co-starred in the "Who's Guilty?" series are Anna Q. Nilsson and Tom Moore, both of whom have long been prime favorites of American motion picture patrons. All of Miss Nilsson's gowns in the "Who's Guilty?" series were made especially for her by Hickson, the ultra-smart Fifth avenue modiste. Staging and directing these fourteen photo-novels are two of America's premier directors, Howell Hansel and Lawrence B. McGill. Mr. Hansel made a name for himself as the director of "The Million Dollar Mystery," "The Twenty Million Dollar Mystery," and a number of other Thanhouser photoplays. Mr. McGill is one of the small number of directors who made good pictures in the early days of the screen play and still is a highly successful producer.

Mrs. Wilson Woodrow, one of the foremost women writers of the day, is turning each "Who's Guilty?" photo-novel into a fiction story that will appear in a large number of newspapers throughout the country simultaneously with the release of each two-reel screen play. The actual scenarios of the series have been written in their entirety or else re-edited by E. A. Bingham, long the head of the Metro scenario department, and for many years editor of the Paris edition of the New York Herald. Collaborating with Mr. Bingham on the scenarios is Albert S. Le Vino, of the Arrow Company, who dramatized "The Woman's Law" for the screen and is the author of more than a hundred photoplays.

Principals of Pathe's "Who's Guilty?"
Left to right, Anna Nilsson, Howell Hansel, Mrs. Wilson Woodrow. Lawrence B. McGill, Tom Moore.

Distribution of the pictures is under the direct supervision of George A. Smith, serial director of Pathe Exchange, Inc. Prior to his present work, Mr. Smith was on the staff of the New York Journal, and he brought to his present work the same zeal and efficiency which stamped his previous career. He has had charge of the newspaper arrangements for the appearance of the "Who's Guilty?" series, which will be published simultaneously in the Detroit Times, Detroit, Mich.; Providence Tribune, Providence, R. I.; Buffalo Evening News, Buffalo, N. Y.; Indianapolis Star, Indianapolis, Ind.; Altoona Tribune, Altoona, Pa.; Philadelphia North American, Philadelphia, Pa.; Pittsburgh Press, Pittsburgh, Pa.; New York Evening World, New York City; Cincinnati Times-Star, Cincinnati, O.; Cleveland Plain Dealer, Cleveland, O.; Dallas News, Dallas, Tex.; Los Angeles Record, Los Angeles, Cal.; San Francisco Call, San Francisco, Cal.; Atlanta Journal, Atlanta, Ga.; Chicago Herald, Chicago, Ill.; New Orleans Item, New Orleans, La.; St. Louis Times, St. Louis, Mo.; Omaha World-Herald, Omaha, Neb.; Salt Lake Tribune, Salt Lake City, Utah; Kansas City Star, Kansas City, Mo., and many others.

The titles thus far selected for some of the photo-novels of the "Who's Guilty?" series are: "The Stroke of the Scalpel, "Sowing the Wind," "The Tight Rein," "The Tangled Web," "The Second Offense," "The Silent Shame," "The Moral Coward" and "Sold Out."

History of Indiana

Unique Productions Being Made by the Selig Company—Director Beal in Charge.

ACTIVE work on the production of "The History of Indiana," the feature picture approved by the Indiana Historical Commission, has started at the Selig Polyscope Company studios, in Chicago. Director Frank Beal was summoned from the Pacific Coast by William N. Selig to assume active charge of production and he has selected an all-star cast of players. The scenario, written by Gilson Willets, the noted novelist and photoplaywright, has been approved by the Indiana Historical Commission and by the Governor of the state. It provides for a seven-reel production, the first two reels of which will be in the nature of a prologue covering the periods between the arrival of La Salle in 1679, and the admission of Indiana into statehood in 1816.

Herbert C. Hoagland, general manager of the Selig Company, has returned from Indianapolis, Ind., where he conferred with the members of the commission. "It may be interesting to the citizens of Indiana to know that this is the first state to attempt to embody its great historical events and personages in film production," he stated. The Selig Company will take motion pictures on the very ground where the historical events actually occurred, with the costumes and the enviroment of the times accurately produced.

Director Beal, in charge of the Indiana production, has had a noteworthy career as a motion picture producer. He produced the Selig Red Seal Play "I'm Glad My Boy Grew Up to Be a Soldier," "The Gold Ship," "The Woman Who Did Not Care," etc. He is enthusiastic over the possibilities of the historical picture-play. Citizens in many sections of Indiana will soon have opportunities of seeing motion pictures in the making, for many historical localities in Indiana will be visited by the Selig Company of players.

A SCENARIO BY LAWSON.

The World Film Corporation announces that it has secured a scenario on the subject, "Friday, the 13th," written by Thomas W. Lawson, the noted financier and author of Boston, who, several years ago, turned the money world up-side down with his vivid exposures and sensational accusations in the various magazines and papers and who later turned his pen to fiction.

Mr. Lawson was prevailed upon to write "Friday, the 13th," for the World Film Corporation by William A. Brady, who recently took over the art direction of that organization and when it was written and sent to the New York offices for first reading a letter accompanied it in which Mr. Lawson requested of Mr. Brady that either Mr. Holbrook Blinn or Robert Warwick be cast for the leading role. The story, so tremendous that its very reading created a suspense, even in its technical form, was allotted to Holbrook Blinn, for Robert Warwick is busily engaged playing opposite Grace George and spending his spare moments at the Peerless studio where "Sudden Riches" is being completed.

Mr. Blinn is completing "The Way of the World" at Baltimore, where many of the scenes were laid by the author and where permission was granted by Dr. Isaac E. Emerson for the use of his wonderful villa on Eutaw Place. Immediately "The Way of the World" is completed work will begin with a strong cast on "Friday, the 13th." "Friday, the 13th" in its book form has sold into the millions and is still one of the strongest sellers. It is a Wall street story of the different sort, blending more of the romantic than the practical and the original story as submitted by Mr. Lawson has been strengthened by a series of situations suggested and written by Harvey Thew of local scenario fame.

Paramount Program

John Barrymore and Marguerite Clark in Features—Bray Cartoons and Other Specialties.

COMEDY—played as only Jack Barrymore can play it—and a delightful film adaptation of Eleanor Hallowell Abbott's charming story "Molly Make-Believe," in which dainty Marguerite Clark will star, are the two five-reel offerings on the Paramount Program for the week of April 17. Both are from the studio of the Famous Players.

Scene from "Col. Heeza Liar Wins a Pennant" (Paramount).

Barrymore will appear in a picturization of "The Red Widow," the popular comedy by Channing Pollock and Rennold Wolf, and will have the support of several members of the cast in the original production. Flora Zabelle, co-star in the stage production, appears as Anna Varvara, and John Hendricks and George E. Mack are seen in the roles of the Baron and Popova, as they were in the original version.

An excellent cast will appear in support of Miss Clark in "Molly Make-Believe," including J. W. Johnson, Edwin Mordant, Mahlon Hamilton, Gertrude Norman and others.

Henry Reuterdahl, greatest naval expert in the United States, will start the naval series of the "Preparedness" films in the thirteenth release of the Paramount Pictographs. The startling inadequacy of the United States army revealed by statesmen and army experts through the screen campaign of the Paramount Pictures Corporation has already attracted widespread attention throughout the nation. The inadequacy of the navy will be shown in a similar manner beginning with the release of the week of April 17. Also included in this week's features for the "magazine on the screen" will be "Better Babies," a political cartoon by J. R. Bray; "Things We Should Know," "How Submarines Go Down" and a new chapter in the "Hazards of Happifat."

"Through the Lowlands of Luzon with Burton Holmes," the twelfth release of the Paramount-Burton Holmes Travel-Pictures, and "Colonel Heeza Liar Wins the Pennant," Paramount-Bray Animated Cartoon, will be the two other single reel releases on the Paramount program for the same week.

Colonel Heeza Liar comes to the rescue and saves the map of the war-stricken Europe in this picture, pulling down the pennant over the ruins of the enemy's fortress in the Battle of Dead Man's Hill No. 23. Taking up his position in a private trench he plays havoc with the enemy's lines and has just settled down for a peaceful rest when his trench is destroyed by one of the enemy's shells. Heeza Liar retreats hastily by hopping on a passing cannon ball, but finds his men are either dead or have deserted. The Colonel's last cannon has been shot to pieces when an idea restores his backbone. He remembers his batting record with the Podunk Giants back in '85. From the wreckage he pulls the small end of the cannon barrel and bats the enemy's missiles back on their heads until they are in full retreat. Reinforcements arrive just as he pulls down the pennant.

In the Paramount-Burton Holmes Travel Pictures "Through the Lowlands of Luzon" Mr. Holmes shows the beauty of this island wonderland of the Philippine hemp industry. Luzon supplies hemp to the entire world. Hemp "weavers" caught by the camera are partly Spanish and partly native Filipino beauties. The primitive lives of the Negritos, lowest type of human beings in existence, are also shown in this release, which is noteworthy for its industrial interest as well as for its scenic beauty.

"Dollars and the Woman"

Film, Which Censors Barred, Wins Praise from Two Extremes of Society.

WHEN the august members of the Pennsylvania Board of Censors saw fit recently to place an embargo on the showing of "Dollars and the Woman," a Lubin release through V-L-S-E., an appeal to the courts against their decision was instantly taken. The case came up in Philadelphia March 31st, before Judges Audenreid, Carr and Findletter, in the Court of Common Pleas. It being the first time that a trial of the kind had been held in this court, the justices resolved to visit the Lubin studio and gain first-hand knowledge of the subject by viewing the picture. This was done, and it was apparent that the members of the distinguished audience were favorably impressed with the film, Judge Audenreid remarking that it was a beautiful picture. Decision was reserved and the censor brigade, evidently somewhat wary of the outlook, made advances toward peace with the producers.

"We think," said one of them soothingly, "that you people were a trifle too hasty in rushing this matter into the courts. There is every likelihood that a compromise could be reached if it were talked over in detail."

"That," rejoined the Lubin legal representative, "is just where we differ in opinion. There can be no compromise where there is nothing to compromise, which is our contention in this case."

The praise accorded the film by Judge Audenreid found an echo in another quarter very far removed in social, if not business distance, from the judicial bench. For some time past George Balsdon, manager of the V-L-S-E. Boston branch office, has injected a little gaiety into the gloom of the Rhode Island Penitentiary by exhibiting Big Four pictures to the inmates once a week. An enthusiastic reception was given to "Dollars and the Woman" by the prison patrons, one of whom wrote in part to Mr. Balsdon as follows:

"We had the good fortune to see 'Dollars and the Woman.' The boys think it is the best picture they have had. Everybody in the picture worked well. There were no impossibilities, nor was there anything suggestive. I looked around and saw many an eye wet with tears." The writer of the above is said to have developed considerable talent in scenario construction, and with the assistance of sample instructions in the art forwarded him from the V-L-S-E., has high hopes of producing dramas which will earn him recognition as a screen author.

It is a far cry from the judicial bench to the penitentiary, and in fact that "Dollars and the Woman" found appreciation in both quarters furnishes undisputable evidence of the human interest appeal the feature makes to all classes of society.

REMODELS ALHAMBRA THEATER.

Miss Anna Bell Ward, proprietor of the Alhambra theater, Richmond, Ky., is to remodel and enlarge that house. When it is completed it will be one of the most beautiful moving picture theaters in that region. Although the work of improvement is going on there is no cessation in the daily program. A balcony is to be built in, the structure will be lengthened fifty feet, new seats will be installed and a new screen and projection apparatus will be purchased. Miss Ward has sold a half interest in the Alhambra to the Colonial Amusement Company of Lexington, Ky., and the new company is now incorporated for $20,000. The renovated house will be practically fireproof.

OKMULGEE TO HAVE NEW THEATER.

George Kanavuts, owner of the Yale theater, Sapulpa, Okla., and Lust Haniotis of Okmulgee, are soon to erect a moving picture and vaudeville theater in the former city. It is estimated that the new structure will cost $40,000, and will have a seating capacity of $1,500. There will be a stage big enough to accommodate any size road show. The house will be built of fireproof material and will contain all modern conveniences.

RIALTO OPENING APRIL 21.

Owing to delay in construction the Rialto theater, S. L. Rothapfel's new picture house, will not be ready for its premier until April 21. The delay is attributed to the pernicious activities of Oscar Hammerstein, who haled the Rialto folk into court on some trivial claim and caused a suspension of business on the part of the contractors.

Farrar in "Maria Rosa"

Lasky Star Said to Be at Her Best in Third Production from Hollywood Studio.

GERALDINE FARRAR will appear on May 8 in her third Lasky production, entitled "Maria Rosa," according to announcement made recently by the producing company. This is the third of the photoplays Miss Farrar made for the Lasky Company when she was at the studios

Scene from "Maria-Rosa" (Lasky).

at Hollywood last summer. In the order of their release the productions are: "Carmen," which created international interest; "Temptation," something of an expose of grand opera conditions in America, and "Maria Rosa," founded on the play of the same name by Guido Marburg and Wallace Gillpatrick.

There is a point of exceptional interest about the release of "Maria Rosa," coming soon after Miss Farrar's marriage to Lou-Tellegen. It was while Miss Farrar, under the direction of Cecil B. De Mille, was making this production at the Lasky studios that she first met Lou-Tellegen. In the conferences between the star and producers which prefaced the making of this picture, Lou-Tellegen joined the discussions and gave to Miss Farrar and Mr. De Mille the benefit of his experience with the dramatic version, in which he made his debut on the English-speaking stage. The friendship between Miss Farrar and her future husband began with these discussions.

"Maria Rosa," said by those who have seen it to be the best of the three pictures which Miss Farrar made for the Lasky Company, is a tragedy of Spanish peasant life. The leading role in support of the star will be played by Wallace Reid, who has come rapidly to the front as one of the leading younger men on the screen. The supporting cast also includes Pedro de Cordoba, Ernest Joy, Anita King, Horace B. Carpenter and James Neill. Unlike the fiery character of the irrepressible "Carmen," "Maria Rosa" affords Miss Farrar a role far more sympathetic than the wild Spanish girl, in which she achieved such extraordinary success.

FAMOUS PLAYERS AND LASKY FILMS IN SOUTH AFRICA.

Pursuing the policy of international expansion which prompted the sending of E. M. Porter to South America for the purpose of making a survey of conditions, the Famous Players Film Company and Jesse L. Lasky Feature Play Company have just completed arrangements with the African Film Trust, Ltd., whereby the productions of these concerns will be handled in South Africa by the latter company.

By the terms of this agreement, in which the African company was represented by Max Schlesinger, attorney, of 10 Wall street, New York City, all productions of the Famous Players and Lasky companies made since the formation of these feature concerns will be marketed through the African organization.

Famous Players and Lasky are taking active steps to perfect a great international system of distribution by which every corner of the globe will be methodically reached on a basis that will provide the greatest aggregate following for the productions of these concerns.

With the completion of the arrangements for the distribution of the Famous Players and Lasky productions in Africa, a world-wide distribution system as affecting these two important producing companies has been concluded with the exception of the continent of Asia and a few of the warring European countries.

Famous Players and Lasky films are distributed in England through J. D. Walker World's Films, Ltd., in the United States through Paramount Pictures Corporation, and in South America and Africa through the new channels recently announced.

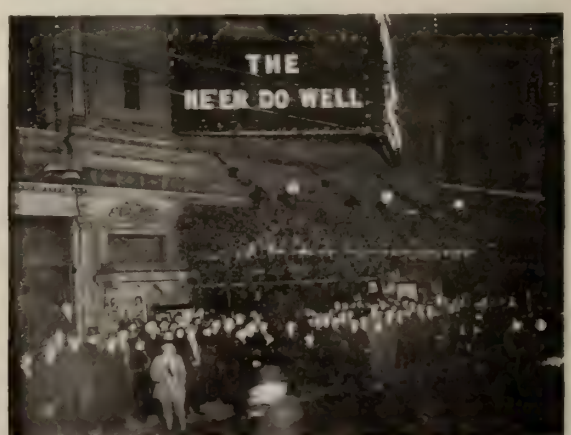
Little Alice Turner

LITTLE ALICE TURNER, daughter of J. Alan Turner, formerly technical director for Fox, is just twelve years of age, yet she may qualify as a veteran on the legitimate stage, in vaudeville and on the screen. Having had experience in all branches of the profession, Little Alice, with a fine decisiveness for one so young, has chosen acting in pictures. She likes to dance, to swim, to ride and best of all, to act in front of the camera, so a bright career is being planned with just one aim in view—she is going to become a photoplay star.

Alice Turner.

Not many girls of twelve can match the following record of activity: At the age of six appeared in a play with Andrew Mack and in two days learned a part of seventeen "sides;" acted in pictures for the Biograph, Gem, Imp, Rex and Reliance companies and later played at the Academy of Music in "The Bluebird," "The Red Mill," and "Aladin's Lamp." An engagement with "The Charity Girl" in Chicago was followed by experience in posing for fashions and three seasons with the fashion shows at Grand Central Palace and Bamberger's in Newark. Then came a long tour on the Loew Circuit in a monologue; two years of schooling preparatory to another picture engagement, this time with the Thanhouser company. "Gold," "Her Big Brother," and "Arty, the Artist," were the most important of the photoplays in which little Alice appeared in 1915.

For the past six months the youthful actress has been in Kingston, Jamaica, with the Annette Kellermann company under the direction of Herbert Brenon. She was one of the mermaids, did a solo dance in the palace scene and acted several small parts. More than that, Little Alice feels that she has had her first experience in direction, for she was entrusted with the task of arranging the turbans and sashes of more than one hundred natives used in a mob scene. Beauty, intelligence and training are among the assets of this coming star.



Crowd Waiting for Opening of Doors at Pitt Theater, Pittsburgh, a Typical "Ne'er-Do-Well" Opening.

A Big Mutual Week

The Program for Week of April 17 Has Many Interesting Features and Single Reels.

MUTUAL releases for the week of April 17 present a wide variety of themes. Comprised of two five act Mutual Masterpictures, De Luxe Edition, two three and three two-act subjects, seven single reel comedies, the Mutual Weekly and the split reel, "See America First," and Harry Palmer's cartoon comics, offer variety enough to satisfy even the most critical of picture fans to be found.

Masterpictures, De Luxe Edition, for the week are "Feathertop" and "Master Shakespeare, Strolling Player," the first from the Gaumont studios and the second a Thanhouser production. "Feathertop," founded partially on Nathaniel Hawthorne's immortal story of the same title, presents Marguerite Courtot as the featured star, in a dual role, supported by Sydney Mason, John Reinhard, Mathilda Baring, James Levering, Gerald Griffin, Charles Graham and others of equal note, several of whom were especially engaged by Director Henry Vernot, director of this production.

"Master Shakespeare, Strolling Player," the second Masterpicture, De Luxe, of the same week, is a timely subject in view of the Shakespearean tercentenary which is now absorbing the nation's dramatic and literary interests. Miss Florence La Badie is featured in this production, supported by an exceptional company of players, headed by Lawrence Swinburne, who gives an interesting portrayal of the Bard of Avon.

"Master Shakespeare, Strolling Player," is not a costume play as the title might imply. A large part of it is of today, with considerable of the story centered in and about a military post along the Mexican border. The production deals with a young married couple—the wife, a student of Shakespeare and having her own views on the Shakespeare-Bacon controversy, and her husband, a young army officer, more interested in his profession than the question of whether Shakespeare or Bacon deserved the credit for the literary masterpieces generally attributed to the former's remarkable brain. The play, or that part of it referring to the Elizabethan rule, has been worked out with Thanhouser fidelity in costuming and locations.

The three-act feature releases for the week include "A Man's Sin," a stirring Thanhouser production featuring Grace De Carlton and Daniel Leighton and a timely drama from the Mustang studios entitled "Realization," with Vivian Rich and Alfred Vosburgh.

Among the two-part offerings are "His Masterpiece," an American, with Edward Coxen and his new leading lady, Lizette Thorne, in the principal roles. "The Girl from Chicago," a detective play from the Thanhouser studios, featuring Gladys Hulette, the diminutive star, and George Marlo.

The laugh-makers for release the week of the 17th include "The Sailor's Smiling Spirit," featuring Walter (Fatty) Hiers, and "Simple Simon's Schooling," with Claude Cooper and Gladys Leslie, released under the Falstaff brand; "Counterfeit Love," featuring Rube Miller, who also directed the piece, and Madge Kirby, and "Slipping It Over on Father," with Rena Rogers, the "little blonde lady of the cinema," and Arthur Moon, a newcomer, both from the Vogue studios; "Number, Please?" starring Carol Halloway and John Sheehan, and "The Bookworm's Blessed Blunders," with Oral Humphrey, "Beauty" comedies, and the Cub comedy entitled "The Conquering Hero," with that funny man, George Ovey.

Mutual Weekly, No. 67, contains a number of interesting pictures of timely topics photographed in all sections of the country along with the several interesting events from the Mexican border, "See America First," includes views of the Continental Divide and Cripple Creek, Colorado's famous mining centre.

SELIG'S GENERAL FILM RELEASES.

Systematically observing the policy instituted by William N. Selig that no thought, care nor expense shall be sacrificed in the production of shorter length films, the Selig Company announces two unusually noteworthy productions for release through General Film service. On Monday, April 24, "The Woman Who Did Not Care," a multiple reel feature drama, will be presented. This drama features Eugenie Besserer, Edith Johnson and Harry Mestayer. The story is an unusual one, having to do with the remorse that comes to a woman who, under a nom de plume conducts a spicy column of society gossip in a newspaper. "The Woman Who Did Not Care" is replete with exciting and unusual situations, beautiful scenic effects and strong action. On Saturday, April 29, "Badgered" will be released through General Film service. Harry Mestayer takes the leading role and is ably supported by Edith Johnson, Al W. Filson and James Bradbury. A year ago William N. Selig stated in an authorized interview: "There will always be a market for picture plays in one, two and three reels." Since that time the policy of the Selig Company has been to make every production better than the previous one. This policy has succeeded, for Selig business in shorter length films has tripled during the past few months. The demand for worthy picture-plays of shorter length cannot be supplied at this time.

H. J. Aldous

H. J. ALDOUS, who for three years has been secretary and treasurer of the Industrial Moving Picture Company, was recently elected secretary and treasurer of the Rothacker Film Manufacturing Company, of Chicago.

Mr. Aldous will continue to perform his executive duties in the Industrial Moving Picture Company, which is now operated in direct combination with the Rothacker Film Manufacturing Company, and the commercial and auditing departments of the latter company will be under his personal supervision.

H. J. Aldous.

Mr. Aldous has won an enviable reputation in financial circles and he is an acknowledged authority on credit and factory systems. His early business training with the Merchants Bank of Canada, supplemented by years of active participation in the conduct of big American enterprises, has been strengthened by a close and analytical study of moving picture conditions. He is already an important factor in the industry and is going strong.

Mr. Aldous is a member of the Motion Picture Board of Trade of America, and is prominent in circles connected with national business organizations.

EMMA K. OSWALD, PICTURE MAKER.

One would think that Miss Oswald would be the last person in the world to produce a picture on tuberculosis; there is nothing about her to suggest any interest in such a topic. If ever there was a picture of perfect plump and rosy health it is this same young successful business woman and artist all in one. She is one of those Los Angeles artists and has a studio on the Pacific Coast, but is at present in New York with her latest picture, "The Invisible Enemy," a five reel offering presenting in story form a lesson to the people on tuberculosis and the cure of it. She has opened an office, E-K-O Film Co., at 729 Seventh avenue, New York City.

The picture has been reviewed for this paper. It was made with the help and suggestions of Miss Tate, secretary of the Association for the Study and Prevention of Tuberculosis. In a letter to Miss Oswald, assistant national secretary, Philip P. Jacobs, Ph.D., says:

"I enjoyed the exhibit of your picture, 'The Invisible Enemy,' and wish to congratulate you upon its present general appearance. With the few minor changes that I have suggested and which you are putting into effect, this picture will be of great service in the educational campaign against tuberculosis."

Miss Oswald furnishes another example of what a young woman can accomplish by pluck and perseverance. She has worked up a business of her own and has just turned out a creditable five-reel picture dealing faithfully with a subject that in itself was no small undertaking.

Bluebirds for May

General Manager Hoffman Selects Four Subjects—A Florence Lawrence Production Among Them.

FOUR Bluebirds have been chosen, by General Manager M. H. Hoffman, from a numerous assortment of five-reel offerings, to constitute the May section of the still comparatively new, but firmly established, program. Widely varied are the subjects that introduce new stars to

Scene from "The Crippled Hand" (Bluebird).

the Bluebird family. On May 1, Ella Hall will be advanced to prominence by being featured with Robert Leonard in "The Crippled Hand."

The ensuing release will be Louise Lovely in "The Full Cup," a play of numerous sensations, provided by Ida May Park's scenario, with Joseph De Grasse the director. This will be Miss Lovely's fourth contribution to Bluebirds and she is called upon to play a "double" of a more difficult and different type than she has been seen in since she began with Bluebirds to appear upon the screen in America.

On May 15, Florence Lawrence returns to the public that made her such a favorite in the earlier years of motion picture progress in "Illusive Isabel," by far the most sensational work turned out thus far on the Bluebird program. It is related that in original form this feature ran to eight reels, because it was difficult to extract the more sensational and gripping incidents until the work was screened. Then the editing reduced it to five reels, encompassing the pick and choice of the excitement that had been involved in the three extra reels.

"A Son of the Immortals" is the release for May 22 with J. Warren Kerrigan making his second appearance as a Bluebird star. His leading woman will be Lois Wilson and again Maude George appears as an adventuress, the type she so excellently fills. Sensationalism is the strong point of "A Son of the Immortals" in which the conquest of a mythical throne is the moving factor. The selection for release the fifth Monday in May has not, as yet, been announced, but there are numerous candidates from which to select.

Famous Players Engage H. R. Durant

Well-Known Fiction Writer and Editor Now Accumulating Material for Future Productions.

FOLLOWING out his determination to maintain without interruption the standard in the selection of screen material which has always distinguished his company's course, Adolph Zukor, president of the Famous Players Film Company, has determined to concentrate one branch of his activities upon the thorough sifting of the highest grade of modern fiction available for motion picture purposes. To that end he has engaged H. R. Durant and has placed him in charge of the editorial department.

For several years before joining the Munsey staff, Mr. Durant was a well-known free lance writer for the best magazines and has close to two hundred short stories to his credit. His story in McClure's, "The Unknown," still remains the American prize ring classic.

During his five years with Munsey, Mr. Durant was editor of the All-Story Magazine and saw it grow from a circulation of forty thousand to over a million a month. While editor there. Mr. Durant wrote many photoplays for the Reliance-Majestic studios, and his contributions to the legitimate stage were: "A Man and His Mate," produced by H. B. Sire; "The Road to Power," by H. H. Frazee; "Something for Nothing," by Al. H. Woods, and "O'Shea, the Rogue," by Chauncey Olcott.

Mr. Durant has also the unique distinction of being the only American author who ever had a Napoleonic play accepted for a Parisian production. His play, "L'Homme Meme" ("The Man Within") won for him a coveted membership to the Society of Authors and Composers of France.

Thanhouser Benefit Ball

Receipts from New Rochelle Festivities Will Form Nucleus of Fund for Incapacitated Players.

THE nucleus of a very commendable movement for film folk is the forthcoming Thanhouser minstrel show and ball at Germania Hall, New Rochelle, on Thursday, April 27. The proceeds of the affair will make the foundation for the Thanhouser Relief Fund. This fund will be in the custody of a committee of players and will be used for the relief of any players who in the course of their work at the New Rochelle studio are either incapacitated or other wise in need of aid. The admirable feature of the plan is that the helping hand is not confined to regular workers only. Should an "extra" be injured, or should the plight of anyone who only occasionally engages in the work call for succor, they will be given the same consideration as players who are on the regular payroll of the company. This is entirely separate and apart from any benefits that may accrue to a performer by virtue of accident or liability insurance.

Florence La Badie, escorted by Mayor Griffing of New Rochelle, will head the grand promenade, which will be made up of the film stars who will attend. She will also take part in an old time minstrel torch light parade through the streets of New Rochelle the night before the ball. Gladys Hulette will be there in her usual radiance and other players who will make the ball a memorable occasion are Grace De Carlton, Kathryn Adams, Ethyle Cooke, Carey Hastings, Gladys Leslie, Doris Grey, Isolde Illian and Frances Keyes.

The outlook for a good lump sum to found the fund is cheery. There is a large advance sale of tickets. Perry Horton, chairman of arrangements, promises a big time for the visitors. The show will be a surprise, too. Lindsay Morrison is stage and musical director, and a feature of the evening will be the playing of compositions by Frederick Sullivan, a Thanhouser director. Frank Grimmer and William Swan, respectively, treasurer and secretary of the fund, are hard at work getting things in shape. Captained by Lydia Meade, the prettiest girls available will cater to the guests.

BOARD OF REVIEW SEES "RAMONA."

On Tuesday evening preceding the day of formal public showing of "Ramona" at the Forty-fourth Street theater the National Board of Review and its friends were the guests of the W. H. Clune Film Company. Cranston Brenton, chairman of the board, made an address to the audience of 500 just before the opening of the performance.

"It is a pleasure to welcome tonight the members and guests of the National Board who have gathered to see a picture which marks the very highest development in the motion picture art," said Mr. Brenton in part. "We have had very few pictures that are anywhere near in the same class. We are to see a production that stands for all those things that the National Board is trying to develop. This great voluntary board seeks to act not as censors but merely to review, to advise, giving constructive opinion, trying to voice public opinion.

"There is a menace to the whole motion picture industry of the nation, meaning to all the people, in the feeling that is growing in favor of legalized censorship of motion pictures. If this feeling grows and spreads the finest efforts of the producer will come to nothing because the men who are responsible for the financial success of such pictures as we are to see tonight will not risk encountering ignorance and prejudice, and consequently some of the greatest works of literature will be kept from the screen and the public.

"'Ramona' is the type of picture for which the constructive work of this board stands. It is for the encouragement of this type of picture that the National Board exists—and also to protect the trade against the sort of picture that brings discredit upon the whole industry."

Reviews of Current Productions

Exclusively by Our Own Staff

"Salvation Joan"

Vitagraph V-L-S-E's Seven-Part Story Featuring Edna May Is a Strong Subject and Played by an Unusual Cast.

Reviewed by George Blaisdell.

THERE is nothing in the work of Edna May in "Salvation Joan," the Vitagraph V-L-S-E seven-part subject, to indicate that it marks the screen debut of the star. She holds her own with a star cast, for "Salvation Joan" might have been written around Harry Morey, L. Rogers Lytton or Dorothy Kelley—not forgetting Donald Hall or little Bobby Connelly. The one-time famous musical comedy artist can act; she plays naturally, without affectation. A decade in the lap

Scene from "Salvation Joan" (Vitagraph).

of luxury has sharpened her faculty for portrayal; rubbing elbows with culture and wealth has not diminished her sympathy with those less fortunate. It has enhanced it if we may judge her by her performance. Marguerite Bertsch has written a story that gives Miss May splendid opportunity to portray life in surroundings that are not strange to her, that are an every-day matter, and also in an environment of the Lady Bountiful, the one who does good works for the pleasure of doing it. Wilfred North has finely directed the production.

Harry Morey has a big part, one that he fits to a t. The revelation of his identity at the closing constitutes one of the surprises of the drama. He is accepted through four-fifths of the story for what he purports to be—a denizen of the un-

Scene from "Salvation Joan" (Vitagraph).

derworld, a companion of crooks, a potential crook himself, one of those men balancing on the thin edge that divides the straightforward from the vicious, one who through slight association with a good woman seems to have been drawn toward the former.

L. Rogers Lytton as Ralston, the secret agent of a mythical government, adds to his list of successes in similar roles. His Ralston is dominating, masterful, never seemingly more at home than when deep in intrigue whether this be an affair of politics or of the heart—the personification of suavity or of brutality as the exigencies of the moment may require. Dorothy Kelly, the young wife of the diplomat, plays with a strength disproportionate to her youth. It is an emotional part, that of Mrs. Ellison, and she skilfully portrays it. Too much lip rouge, however, kills illusion in close-ups. Donald Hall is the convincing husband who is compelled to go away on government business, leaving his wife to the untender attentions of Ralsfon, his pride preventing him from warning her of danger. Little Bobby Connelly is great—that's all we've got to say about him. The types are selected with care.

With the exception perhaps of one spot, the interest holds tight. The culminating events of the house party, where Ralston has laid plans to break open the safe and extract therefrom the papers of Ellison, seem extended—there is a feeling of absence of directness. The tension is attenuated.

There are many scenes of strength, some that stir, others that move. The riot in the mission, when the thugs set out to break up the agency that is so rapidly depleting the dive downstairs, will thrill. The denouement is real drama. It is the interview between Joan and "Bill," now plain secret service man, following the exciting attack on the safe, the arrest of the strong-arms and the killing of Ralston. It is the big situation of the story, and it is splendidly told.

"Peg o' the Ring"

Promising First Installment of New Serial by Universal, Featuring Grace Cunard and Francis Ford.

Reviewed by Robert C. McElravy.

A SCENE occurs in the second reel of the first episode of "Peg o' the Ring," which at once arouses great interest. In the middle of a love scene, the heroine, whose mother was lacerated by an angry leopard before her birth, is seized with a mad impulse to rend and tear everybody and everything in sight. She scratches her lover's face and rushes frantically through the house and gardens attacking all who come in her way. She at length falls in a faint and is rushed on board a passenger train, which the hero pursues in an automobile.

The theme of prenatal influence has been used effectively in fiction, perhaps the most notable instance being in "Elsie

Scene from "Peg o' the Ring" (Universal).

Venner," by Oliver Wendell Holmes. It makes a weird, uncanny motive and one that is certain to hold the interest closely.

Grace Cunard appears twice in this number, first as La Belle, the unfortunate wild animal queen, and later as the daughter. Francis Ford appears as the hero. He falls in love with Peg, without knowledge of her history. It will be interesting to see how the complications are worked out, as to all present appearances they are children of the same father.

La Belle, the girl's mother, was secretly married to the owner of the circus, portrayed by Mark Fenton. After her injuries in the claws of the leopard, the child is born in a hospital and the mother dies. The father fails to divulge his parentage and Peg is raised by an old clown, a friend of the

mother's. The father marries a second time, and twenty years later the son falls in love with the daughter. The second wife, having found a letter left by La Belle, knows her husband's secret.

The circus settings are pleasing and the first reel is entirely devoted to circus stunts and some amusing comedy.

Grace Cunard and Francis Ford, who have appeared in other successful serials, are strong in the leading roles. Others in the cast are Mark Fenton, Peter Gerald and Jean Hathaway.

Biograph Comedy and Drama

"The Spring Chicken," a Three-Part Production Made by Del Henderson—"Celeste" in Two Reels.

Reviewed by Lynde Denig.

"The Spring Chicken."

GENERALLY staying on the right side of the line separating the merely ridiculous from the humorous, "The Spring Chicken," produced by Del Henderson when he was a member of the Biograph Company, is a lively three-part farce-comedy, brightly acted. The plot is almost foolishly fantastic; but a picture of this description depends least upon the story and most upon the comic quality of the situations and the acting. That the experiences of "The Spring Chicken," played by Dave Morris, and those of the burlesque company, headed by Gertrude Bambrick, are entertaining enough to assure the moderate success of the production is undeniable.

The odd nature of the central character is accounted for by the strange influences following his birth when he is placed in an incubator along with several dozen eggs that are being hatched. From infancy he is insane on the subject of chickens and in maturity becomes dangerously susceptible to the charms of young women. With the appearance of a burlesque company in town, the peculiar youth strays far from the path of caution, as marked for a man possessing a wife unwilling to forego her rights.

Played in the spirit of burlesque and with many really humorous bits of incidental business, contributed by members of a large cast, scenes in the lobby of a hotel, on a bathing beach and even more particularly at the theater during the staging of the performance, are certain to draw thoughtless laughter. Miss Bambrick, who in this picture bears a striking resemblance to Mabel Normand, heads a most attractive assemblage of show girls, revealed in varied costumes of alluring design. "The Spring Chicken" was adequately staged, carefully directed and in all respects should make an acceptable comedy offering.

"Celeste."

The larger part of this two-reel drama was enacted in choice locations on the California coast, and the production profits immensely in consequence. Long stretches of rock-bound beach, when perfectly photographed, as in the present instance, never lose their charm. And the story of "Celeste" requires just such a fishing village as that indicated in the backgrounds selected by Director Walter Coyle.

Washed ashore on a raft, a little girl, the one survivor of a wreck, is rescued by the fisherfolk and reared among them, in ignorance of her father living in Paris. Of course, she has two

Scene from "Celeste" (Biograph).

admirers, a dissolute fisherman and a worthy young artist who visits the little village in search of inspiration. The rivalry between these two results in a struggle on the edge of a cliff over which the artist is hurled but not killed, for the conclusion requires a reunion in Paris, with the girl, her artist-lover and her father in happy accord.

Vola Smith as Celeste, Jack Mulhall as the artist, Ivan Christie as the fisherman, and Charles Perley as the father, are the chief figures in a smoothly-developed photoplay of sustained interest.

Two World Film Offerings

"Human Driftwood" Replete with Alaskan Atmosphere, and "The Shadow of a Doubt," the Story of a Crime of Environment.

Reviewed by Margaret I. MacDonald.

"Human Driftwood."

A STORY of an Alaskan dance hall is bound to contain much that is unpleasant, much that is unwholesome; but it has also the mystic charm of a life into which few of us have entered. The cast appearing in this five-part production

Scene from "Human Driftwood" (Peerless).

made by the Peerless Co. consists of Robert Warwick, Frances Nelson, Leonore Harris, Alec. B. Francis, and Albert S. Hart, all of whom interpret the roles allotted to them in a satisfactory manner.

According to the story by Emmett Campbell Hall, Robert Hendricks, a wealthy young man, in frequenting a Bohemian resort, falls in love with a dancer of loose morals, who, left alone in his apartment one day, calls in her pals to help her rob Hendrick's safe. His return earlier than expected is the cause of a struggle in which the lover of the dancer is killed accidentally by her hand. The scene then shifts to Alaska, where Myra the dancer has opened a dance hall in a mining camp. A young girl who has in some way happened into her clutches is the one beautiful thing in sight, and after a series of adventures in which a big Swede tries to buy the girl from Myra, Hendricks appears on the scene, and the story closes with the death of both Myra and the Swede and the betrothal of Velma, the beautiful stranger of the camp, and Hendricks. For a story of this kind the production will be found entertaining. The action of the play does not flag, and the interest is maintained throughout. Emile Chautard directed the picture.

"The Shadow of a Doubt."

Produced by the Equitable Motion Pictures Corporation, Shannon Fyfe's story of how two brothers, by force of circumstances,

Scene from "The Shadow of a Doubt" (Equitable).

follow widely divergent paths, makes a favorable impression. The photography is not all that one could wish for, but the development of the story is such as to awaken thought on the subject of environment and the influence of circumstances.

Carlyle Blackwell is featured in this five-part production with Jean Shelby, George Anderson, Lillian Allen and Frank Beamish in the supporting cast. The story opening in an English orphan asylum shows the older of two boys being adopted by a rich but childless couple, who educate him and eventually leave him their wealth. The younger brother plods along

on the lower level and after marriage sails for America, where he is unable to get work. Driven to desperation by surrounding circumstances, he yields one night to an invitation of some crooks to help rob a safe, is caught and sentenced to prison, leaving an invalid wife to exist on charity. It so happens that the wife of his brother, who is now a lawyer in New York, takes pity on the poor woman, not knowing of the family relationship, and helps to keep her alive with nourishing food. At a later date, on the release from prison of the younger brother, the wife of the lawyer borrows money for the performance of an operation on the sick woman, a circumstance which leads to a confusing situation. The close of the story shows the one brother arrested by the other in the act of robbing his safe, and the recognition by a locket containing a photograph of the mother of the men. Ray Physioc directed the production.

"The Invisible Enemy"

E-K-O Film Company Presents Five-Reel Tuberculosis Picture for Use In Stimulating the Fight Against the Dread Disease.

Reviewed by Margaret I. MacDonald.

WHILE this film produced by the E-K-O Film Company has many points of merit, notably the drawing of public attention to the necessity of taking every precaution against the dread disease whose germs breed in countless numbers in dirty unventilated living quarters, the handling of such an important subject, should be done by experts in order that the force of the truths intended to be conveyed may reach their goal. Also, in order to carry a five-part production based on the idea of prevention of disease to a successful climax, it is essential that the story of the film be made entertaining, and above all that its construction be above criticism.

Unfortunately, in the present instance, after one reel of events that interest by their pathos, the remainder of the production resolves itself into a series of scenes that fail to interest either by way of dramatic value or by consistency of development. A number of individually important items such as the contrast between the growth of a plant on well fertilized soil and one reared on barren soil, have been presented indiscriminately throughout the production. "The Invisible Enemy," although it cannot be denied that it has its mission, embodies a clumsy presentation of a subject of tremendous importance. A careful reconstruction of sub-titles will help to clarify the intention.

"Charlie Chaplin's Burlesque on Carmen"

The Long-Awaited Essanay-V-L-S-E Four-Part Subject Fails to Yield the Usual Chaplin Spark.

Reviewed by George Blaisdell.

VERY likely a goodly proportion of the legions of Chaplin's admirers will be disappointed in "Charlie Chaplin's Burlesque on Carmen," the four-part Essanay subject issued through the V-L-S-E on April 10. It is the first release of the comedian's for many months, it is doubtful if there ever has been a picture about which exhibitors for so long a time have been on the qui vive, or one that by and large has been so

Scene from Burlesque on "Carmen" (Essanay).

thoroughly publicized. Adding to the curiosity of every one who knows films has been the knowledge that the last three Chaplin subjects, taking those as an example, have been of unusual Chaplin merit. It is only necessary to name "Shanghaied," "A Night Out" and "The Bank" and you will see sparkle the eyes of the Chaplinite.

The "Burlesque on Carmen," as we said, is in four reels—and therein lies one part of the trouble. Were the subject in two reels or in 2,500 feet it would be vastly stronger. In the fight near the close between Don Jose and his rival one situation is plainly duplicated—the inference being that the stunt was done twice that the better of the two might be chosen.

There are laughs, to be sure, but they are far apart. There is an absence of the snap, the slambang to which we are accustomed. Chaplin opens his bag of tricks, and so long as only one of a kind is extracted, all is well. It is only when two of a kind are drawn that the fount of mirth runs dry. Edna Purviance as Carmen has never figured to greater advantage than she does in this role. She is given abundant opportunity and she goes to it.

In the final scenes it is a novelty to see Chaplin in tragedy. In the last meeting slapstick is for the moment laid aside and we see the apostle of broad farce in a really serious role. And finely he plays it. It is another demonstration—just as in one of the situations in "The Bank"—that the comedian is not limited to the comedy division of portrayal.

"The Race"

A Genuine Thriller Rich in Incident and Featuring the Famous Lasky Star, Victor Moore.

Reviewed by W. Stephen Bush.

ANITA KING, the girl who made such a remarkable transcontinental trip in an auto, is the support of Victor Moore in this thrilling feature. The qualities of courage and modesty which endeared the former Paramount girl to so many

Scene from "The Race" (Lasky).

motion picture audiences are with her in this production. She combines youth, beauty and fearlessness in charming proportions. Of the work of Victor Moore nothing more need be said than that he is at his best in this film. He manages to get into complicated situations consisting of strange mixtures of humor and pathos and he utilizes his opportunities to the utmost. Humor and sensation are the two dominating characteristics in this film and they make the feature highly acceptable to every audience.

The story is quite simple, but it is not at all hackneyed and it leads to a number of amusing "denouements." The father of the daring auto girl gives a splendid portrayal of the inventor, who absorbed in his work loses all sense of proportion and even responsibility. Exciting scenes abound; they all grow out of the plot quite naturally and the law of dramatic probabilities is never flagrantly violated. The scenes showing the race and its thrilling incidents will hold every audience. Altogether "The Race" deserves a good place in the galaxy of Lasky successes.

Blue Blood and Red

Lively Five-Reel Fox Comedy in Buckeroo Backgrounds—Good Offering of Well-Known Kind.

Reviewed by Hanford C. Judson.

THERE is fun and good hearty laughter in these five reels by the Fox Company, "Blue Blood and Red." It is a kind of picture that has been put on often, but is quite enjoyable. The people like to see the good old things again, and a large audience at the Academy of Music in New York City showed quite plainly that they liked and approved of this picture. It is old only in kind, not in the matter it is filled with—not in the jokes nor the incidents; but in the general outline of the plot.

George Walsh and Doris Pawn have the leads, the former as an athletic, but not studious, son of blue blood, and the latter as the charming daughter of a rich ranch owner—red blood. George gets relieved from study by the decision of the faculty; they think it not worth while to teach him longer. His father gives him another boost. He takes Peterkin, the butler, and goes west as fast as his high-power auto can take him, and arrives at a ranch. Our good old friend, Alkali Ike, is cook at the ranch, and from that point he and Peterkin help each other about the ranch. The foreman of the ranch, who has been first in the graces of Doris, begins to get sore, and as George shows his ability to ride and begins to cut him out, he gets sorer.

The foreman has a friend, a gambler. The two cook up a scheme to steal a lot of money and get George accused. It works so well that, in a short time, each of the ruffians has killed the other and the buckeroos have a noose around the

head of George and are going to hang him. The girl hears and comes in the auto he has taught her to drive; but she doesn't rescue him. He has already attended to that.

It is the unexpected twists and sharp turns in it that please, and these are intermixed with the kind of stuff that Alkali Ike and Peterkin can do to make us laugh. It is quite successful. R. A. Walsh directed it.

"Ramona"

The Big Clune Production, With Stage Accessories, Begins New York Run Before Enthusiastic Houses.

Reviewed by George Blaisdell.

SO MANY elements enter into the production of "Ramona" as it is shown at the Forty-fourth Street theater in New York that it is not possible with accuracy to resolve them into their component parts, to set apart to each its just proportion of the sum. In the first place, there is the picture, twelve reels in length, made by the W. H. Clune Film Company, under the direction of Donald Crisp. Then there is the musical accompaniment, selected by General Manager Lloyd Brown, arranged by Emil Bierman and executed by more than two score musicians under the baton of Carlor Di Elinor, the young chief of the orchestra of Clune's Auditorium in Los Angeles and also the musical conductor of the Clune forces. There is the staging, the three great atmosphere-creating sets shown before the prologue and the first and second acts, peopled by types of the period, Indians, musicians, singers. Through it all could be seen the hand of Mr. Brown, to whose keen showman's mind Mr. Clune gives credit for the inception and execution of the project as a whole and of the many details which go to make this presentation of a motion picture a real theatrical entertainment as contrasted with the showing of straight pictures. It is no exaggeration, it is expressing a plain fact, to say that "Ramona" as it is seen at the Forty-fourth Street marks a distinct advance in the motion picture industry.

Aside from the embellishments and taking the subject solely as a motion picture "Ramona" is a faithful portrayal of Helen Hunt Jackson's story of the Mission Indians of Southern California. It was a story with a purpose, that of bringing to the attention of the American people the injustice with which the Indians had been treated by the government at Washington. Through it all runs a romance filled with heart interest. Of the spectacular, the melodramatic, there is not much. It is a simple tale of life, from 1845 to 1881, staged in a picturesque country and treating of the love of Alessandro, a full-blooded Indian, and Ramona, the daughter of a Scotch father and an Indian mother.

Allessandro and Ramona dominate the picture. Ramona, the daughter of Angus Phail, is portrayed by Adda Gleason. Hers is a personality that grows in strength. She has marked faculty for inspiring sympathy; she has magnetism, charm. She seems always to do the right thing in the best way. She has the fire of youth, the light and speedy foot characteristic of the Indian, the tenderness and the affection of the white. Matching Miss Gleason in art is Monroe Salisbury, the Alessandro. Mr. Salisbury's portrayal of the head of the sheep shearers is of great force. He has the dignity of the red man, the red man broadened by the education of the white man.

Scene from "Ramona" (Clune).

His delineation of the creeping insanity, the result of multiplying injustice, is finely drawn.

Richard Sterling and Mabel Van Buren are Angus Phail and Ramona Gonzaga. Mr. Sterling is equally effective whether portraying the youthful skipper in love with the first Ramona or the broken, gray-bearded husband of the Indian. Miss Van Buren, too, as maiden and matron, shows by contrast the marked change in the spirit of the blithe, sunny coquette when disappointments transform her into a saddened woman. The scenes where she takes to her heart the infant Ramona brought to her by Phail contribute to the gayety and also to the pathos of the story.

So many characters enter into the making of what practically is three pictures in one that space forbids the extended mention deserved. Among the notable performances are those of H. M. Best as Father Salvierderra, Miss Lurline Lyons as Senora Moreno, Red Wing as the squaw wife of Phail, Alice Morten Otten as Starlight, the Indian maid of the first Ramona; Anna Lehr as the four-year-old Ramona, N. De Brullier as the grown Felipe, E. Valencia as Juan Canito and Mrs. Davenport as Marda. The name of James Needham on the program cannot conceal the well-known figure of Director Crisp in the role of the brutal Jim Farrar, the murderer of Alessandro. Farrar is one of the few "heavies" in the story, and Mr. Crisp makes the character stand out. From the beginning to end "Ramona" is naturally acted by players chosen with unusual skill for their fidelity to "type."

Scene from "Ramona" (Clune).

As to the stage settings which precede the showing of the prologue and the first and second acts: The first represents the entrance to the Santa Barbara mission, the second shows the south veranda of the Moreno hacienda, the third is a remarkably picturesque canyon in towering San Jacinto. The music, which in itself is a great factor in the entertainment, has been chosen with an eye and an ear to the Spanish, the Indian and the Hawaiian—as in the Mission Indians there runs a strain of the Kanaka due to intermarriages by the natives of the Sandwich Islands brought in the old days to the whaling station near San Diego. The singing of the sunrise song as on the screen we see the members of the Moreno household at their windows will linger in the memory.

The photography, for which Enrico Vallejo is responsible, is of remarkable quality. Much of it is stereoscopic. In distance, depth and composition it is unusual. There are many big fields which stirred the fifteen hundred in the house Wednesday night to enthusiasm. The scenes of the sheep—thousands of them—were educational in themselves.

As to the staging, it may suffice to say that ten acres were devoted to the sets. Just to name two there are the Santa Barbara mission and the village surrounding it and the great Moreno homestead with its spacious patio.

"The Dumb Girl of Portici,"

Anna Pavlowa Appears in Seven-Part Adaptation of the Opera, "Masaniello," Made by the Smalleys for Universal.

Reviewed by Lynde Denig.

"THE Dumb Girl of Portici," introducing Anna Pavlowa and her ballet Russe to the screen, is a magnificent production that cannot be judged fairly by ordinary motion picture standards. Beyond a doubt it is the most artistically ambitious and in some respects the most notable contribution of the Universal Company to the screen, and this is said with due consideration for several memorable productions of an earlier date. The interest attaching to the appearance of a dancer of such acknowledged pre-eminence as Pavlowa is, of course, paramount, and it is eminently fitting that she should be presented in a sympathetic interpretation of Auber's opera "Masaniello." Strictly speaking, this is a photo-opera rather than a photoplay and should be considered in that light.

Lois Weber wrote the scenario and no doubt assisted Phillips Smalley in producing scenes that frequently are marvels of beauty, and remarkably successful in creating the illusion of life in Italy in the seventeenth century when the inhabitants were crushed under the rule of Spanish Viceroys. Pavlowa is a dancer and not an actress; her perfectly fluent movements almost demand a musical accompaniment, and the colorful romance of a story such as we find here. Seemingly, the intention of the producers was to catch the mood of Auber's famous work and to give to the picture something of the

aesthetic appeal which marked the original, a purpose wonderfully well seconded by the Russian dancer. For the role of Fenella, the dumb girl of Portici, the Universal company could have made no better selection than Pavlowa; likewise it would have been difficult to find a more suitable vehicle for a display of the strange personality and extraordinary grace of the dancer. She would be quite lost in a story of so-called modern realism.

The drama in "The Dumb Girl of Portici" is the drama of a tragic story intended to be presented in conjunction with

Scene from "The Dumb Girl of Portici."

emotionally appealing music, such as that arranged by Adolph Schmidt, and with a sumptuous scenic investiture, such as the Smalleys have supplied with scarcely a flaw. In the costuming of the many characters, in the locations for the quaint fishing village, in scenes in the public square of Naples, in a dungeon, or in the palace of the Viceroy, one finds the same care for accurate detail and a disregard for expenditures. Apparently, everything humanly possible was done to make the picture a correct transcript of the scenes Auber had in mind when he wrote the opera. And in the selection of the cast care was exercised in finding suitable types, Rupert Julian playing Masinello with cantagious dash and spirit, Douglas Gerrard giving an altogether satisfactory interpretation of Alphonso, and Edna Maison, perhaps the least successful of any of the important players, appearing as the Princess Elvira.

Preceding the opening of the story proper, Pavlowa is effectively introduced in a dance given in conventional ballet costume, a pleasing exhibition that, at least, suggests the quality of the dancer's wonderful art. The first two reels, somewhat burdened by sub-titles necessary for the presentation of the characters and an explanation of conditions existing in Italy at the time, move rather slowly; but there is a distinct turn for the better when attention is focused on the love affair developing between Fenella and Alphonso, son of

Scene from "The Dumb Girl of Portici."

the duke. Dancing on the beach of the fishing village with Alphonso among the admiring spectators, Pavlowa is a fascinating figure, and very sincere in her playing of the scene in the woods culminating in her surrender to the ardent love of the young nobleman. The advisability of retarding the progress of the story to present the Ballet Russe is questionable from a dramatic standpoint, though the dance is justified as a gorgeous spectacle.

Cast into a dungeon and flogged on the day that her lover marries a princess and all Naples joins in the celebration, Mlle. Pavlowa is distinctly appealing in a succession of scenes presenting some of the most effective dramatic contrasts in the picture. The wedding festivities are an excuse for Bacchanalian revelries, elaborately staged and giving a plausible excuse for the viceroy's increasing the already burdensome tax to meet his extravagant tastes.

During preceding reels the audience has been acquainted with the restlessness of the populace, swayed by Masaniello, Fenella's brother, so the uprising, resulting in a raid on the Viceroy's palace and the sacking of the city has been adequately forecast. These scenes of rioting, the burning of the buildings and the ruthless slaughter of innocent women and children, all superbly produced, account for the most sensational moments in the production. There is a truly tragic climax when Fenella, in attempting to save Alphonso from the murderous assault of her brother, is fatally stabbed.

That the photography in this picture and the tinting and toning of the scenes are of the best, need scarcely be mentioned, for in their insistence upon artistic workmanship, the Smalleys need give precedence to no producers in America. Presented with an adequate musical accompaniment, "The Dumb Girl of Portici" will prove an artistic treat for cultivated audiences.

"The Mishaps of Musty Suffer"

Review of Nos. 8, 9 and 10, Which Complete George Kleine's Famous Comedy Series, the Laugh-Breaking Record Being Sustained Until the Final Fade-Out.

Reviewed by James S. McQuade.

"JUST Imagination" is the title of No. 8 in the George Kleine series of "The Mishaps of Musty Suffer," and in it Harry Watson, Jr., rushes us through a whirl of amazing happenings that are brimming with laughter. These happenings are so unusual, so strangely weird at times, that they remind us of the tales in the Arabian Nights.

Musty Suffer has just succeeded in liberating himself from

Scene from "Just Imagination."

hard work on the rock pile when, in answer to his wish for a good job, a strange being—all tramp save the coryphee costume around his middle—springs from nowhere and puts him in touch with Doctor Hickory and Doctor Nut, specialists in imagination, who are represented in the flesh by Dan Crimmins and H. H. McCollum. What these worthies do to poor Musty soon makes him a fit subject for a nut factory. He eats and drinks, yet does neither; and he is convinced that he has slept 12 hours, though he has never had a wink. He watches the chairs and table and the bed in his room engage joyfully in a waltz or jig, and soon becomes so accustomed to his surroundings that he can sit on a large block of ice in a room and experience all the exhilariation of a sleigh ride, not excepting the merry tininnabulations of the sleigh bells.

But these are only trifles. We also see him play a game of pool and make the most difficult shots, although our mortal eyes fail to catch sight of the table, the balls or the cue, just as we see him marking the score, but fail to see the figures. And then, exhausted with his efforts, he and the two doctors, who have initiated him in these mysteries, help themselves to liquid refreshments with jovial good humor, although we ordinary mortals are unable to see the glass or liquor, or where they come from.

When the famous specialist shows Musty a glimpse of his future wife, he comes back to earth with the exclamation: "No, it wasn't a dream. Just imagination!"

No. 9 of the series bears the title "Out of Order," in which Musty appears with his wishing horseshoe. Here he wishes himself into the trying activities of the Busy Bee Amusement Arcade, of which Dan Crimmins is the boss; Della Connors, the ticket taker; H. H. McCollum, Prof. Hypno, and Mayfield Moree, the bouncer.

As for Musty, he is man of all work. He is a spieler of no

mean order, an attendant in the shooting gallery, a shoeblack and heaven knows what else!

In the shooting gallery one of the marksmen mistakes Musty's face for the target and shoots him in the jaw. After violent efforts and contortions Musty succeeds in coughing up the bullet—just like that! A cripple, who berates Musty for using white paint instead of blacking on his shoes, is mollified by a whack on his sound leg with his own crutch. The escalator used to convey patrons upstairs to the theater and the manner of its working furnishes wild merriment. So does the manner of bouncing the unwary customer who attempts to beat his way into the show.

"Coming Down" is the tenth and last of the series, and it is one of the merriest of the lot. The scene is the same as in No. 9, with the same principals, only that H. H. McCollum appears as Woof Woof, the wild man, while Wm. Thomas, Jr., appears as Leonarde, the lion, the merry antics in which the wild man, the lion and Musty take part cannot fail to evoke prolonged laughter from young and old. I think that this film will prove the most delightful one of the series for children. Adults will make merry over it, too; but the children will go into ecstasies over it, and it should be especially advertised for them.

I have seldom laughed more heartily over anything than at the Hindoo Spot Remover in this reel. I shall not spoil the laugh it will bring by any explanation.

The review of Nos. 1, 2 and 3 appeared in the issue of Jan. 22, page 619, of Nos. 4, 5, 6 and 7 in the issue of March 18, page 1848.

"The Gay Lord Waring"

J. Warren Kerrigan Is Starred in Bluebird Version of Story by Houghton Townley.

Reviewed by Lynde Denig.

WITHOUT being in any respect a notable picture, "The Gay Lord Waring," made into a Bluebird Photoplay by Otis Turner from a scenario by F. McGrew Willis, is acceptable entertainment. Perhaps it would be yet more acceptable if the sub-titles were fewer in number and less wordy, for the meaning of the scenes is reasonably clear and does not call for an extraordinary amount of printed explanation. At all events there will be no cause for an audience to complain of a plot not easily comprehended.

The most exceptional twist in the story concerns an agreement between Lord Arthur Waring and his half-brother, Mark, whereby Lord Arthur offers his life as security for a loan of $100,000, the understanding being that if he is unable to return the money with interest at the end of six months, he will commit suicide, thereby transferring the coveted title to Mark. This odd contract is accounted for by Lord Arthur's determination to raise money for the care of an injured girl, whose father is thought to be unable to afford expensive medical treatment. Obviously, the predicament of a penniless man, who sees no way of escaping the forfeiture of his life, is likely material for the creation of suspense, that with a little skillful handling may be maintained almost to the concluding scene.

Not until the last reel is well underway does the audience guess at the events devised for the salvation of Lord Arthur, and then the spectacular force with which everything happens

Scene from "The Gay Lord Waring" (Bluebird).

prohibits a lessening of interest. With the expiration of his contract only a few hours off, the young lord tries his fortune in a gambling house and loses; he rejects the offer of Countess Imani to sell herself to a money lender, and is prepared to fulfill the bargain when kindly providence comes to his aid. He rescues the crippled girl from a fire in which her miserly father is killed, and later receives the not unpleasant news that Mark has been hurled from a carriage and mortally wounded.

Scenes in the burning building and the accidents resulting in the injury of Helene and the death of Mark, are parts of the picture deserving particular mention. In its entirety, the production was capably produced and intelligently acted by Mr. Kerrigan, Lois Wilson, Maud George, H. Holland and Bertram Grassby.

"The Eternal Grind"

Mary Pickford Is Seen in Interesting Five-Part Famous Players Subject Treating of the Toilers.

Reviewed by George Blaisdell.

THE Famous Players released on April 10 "The Eternal Grind," a five-part subject written by William H. Clifford and featuring Mary Pickford. John O'Brien has well staged this story of the tenements—of toil and struggle and temptation on the one side, of avarice and worse on the other. It is a simple human story of today, and as such will have interest for those on both sides of the line separating the very

Scene from "The Eternal Grind" (Famous Players).

poor and the very rich. The characters and the situations have been drawn without exaggeration.

Miss Pickford has the role of Mary, one of three sisters, all employed in a sweatshop, which is reproduced on no small scale. Mary follows the straight path. She tries, and for a time fails, to keep Jane from going contrary to it, and also fights to keep alive Amy, who has fallen a victim to long hours and lack of ventilation. Miss Pickford has a part in which she perfectly fits.

There is a lighter phase to this story of grind. That is the love of Mary and Owen Wharton, the latter of whom, a settlement worker, in disagreement with his grasping father, secures work in the shop where Mary is employed. Wharton is played by John Bowers, a youngster of wholesome appearance. Ernest Wharton, the elder brother, is played by Robert Cain. Mr. Cain makes an intersting deceiver. Ernest is let eventually to see the light through the persuasion of the revolver Mary has taken from the hand of Jane, thereby precipitating a marriage and preventing a murder. This is one of the sterner situations; another is the colloquy between Mary and the elder Wharton, who when he pleads with the young woman to come to his home and save the life of his son is met with a refusal, justified by Wharton's previous disregard of Mary's plea to help her invalid sister. The employer promises a new factory and higher wages and Mary goes to her lover's side. J. Albert Hall is Wharton, the unpopular capitalist, and he gives a strong performance.

"Bonds of Deception"

A Three-Part American Based on Story of Unusual Character Features Winnifred Greenwood and Edward Coxen.

Reviewed by Margaret I. MacDonald.

THE story of this production was written by Kenneth Clarke and is an interesting one and considerably out of the ordinary. A fine cast has been intrusted with the characterization including Winnifred Greenwood, Edward Coxen, Dick La Reno, and George Field.

As the story runs the son of Major Baring, after having been sent west to start life anew, commits a crime for which he is sentenced to a long term in prison. The pretty wife of Will Baring and beloved of her father-in-law is kept in ignorance of her husband's disgrace. The solicitation of the old man for the happiness of the innocent party who, if she knew the truth, would be a sharer in the unhappiness caused by her husband's crime, is splendidly portrayed, and much credit is due Dick La Reno for his impersonation of the character of Major Baring.

An opportunity to blot forever out of the woman's life the shadow that menaced her happiness presents itself when in the

list of those killed in a railroad wreck the major finds a name similar to the one adopted by his son on his removal to the west. Calling in the editor of one of the city papers he persuades him to print an announcement of his son's death. Later the editor falls in love with the woman, and a strained situation arises on account of his knowledge of a circumstance of which she is ignorant. The actual death of the convict clears the situation.

Triangle Program

"The Good Bad-Man," Five-Reel Fine-Arts, and "His Wife's Mistake," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

THE Good Bad Man" is a story written by Douglas Fairbanks and admirably interpreted by Douglas Fairbanks. His characterization really carries the story, though it is well constructed and adequately treated, and it even offers

Scene from "The Good Bad-Man" (Fine Arts).

that saving grace, that rare good quality, originality. Though the development is along familiar lines, there is a praiseworthy attempt to present a new characterization, a relief from the stale and hackneyed. But it would fail without Fairbanks in the title role. He is the only one who could put over his own play, as it is decidedly weak in other characterization than his own. Pretty Bessie Love, for instance, has almost nothing to do but roll her lovely eyes and submit to being hauled around roughly from beginning to end.

Mr. Fairbanks is very intense, and he is almost as strenuous as Ex-President Teddy, but he should give the girl a chance to do something other than adore him and throw a little opportunity in the way of his faithful support. His theme is all right—it is delightfully altruistic—but it quickly fades, like

Scene from "His Wife's Mistake" (Keystone).

a morning star, when Phoebus Apollo Fairbanks brings his spotlight into view. The story moves swiftly, and its large cavalry action toward the close suggests what may be going on this moment in Mexico. The types are all good and the tout ensemble so satisfactory, that the story will probably win, but it is all Phoebus Apollo Fairbanks.

"His Wife's Mistake.

"His Wife's Mistake" confirms opinion expressed long ago that Roscoe Arbuckle is a whole play in himself. He has caught the idea of what gets the laugh and has developed it to a fine art. Yet all that he does is so intelligently performed that there is no evidence of effort. To the contrary, it has the appearance of spontaneity so rare in comedy of any kind. Nothing stagey, nothing artificial, mars his interpretation of stupidity, and nothing that offends. Even the farce has a story, and the concluding scenes are of a decorative wealth rarely seen in serious drama. "His Wife's Mistake" will rank high among the best of its kind.

Margaret Gibson in "The Leopard's Bride."

The charming Horsley (Mutual) actress is making a tremendous success for herself in her interpretation of "Nadje" in the Mutual Masterpicture De Luxe Edition, "The Leopard's Bride."

Miss Gibson has been considered most charming in "Rag" or sympathy roles. She has been seen most frequently in tense ingenue leads, and her many friends will be delighted to see her in her new type of characterization.

"The Leopard's Bride" gives ample opportunity for the expression of the talents of William J. Clifford and Nan Christy, who appears in Miss Gibson's support. It also features the Bostock animals.

"Doctor Neighbor"

Five-Reel Red Feather Production Features Hobart Bosworth in Story Dealing with Medical Ethics.

Reviewed by Robert C. McElravy.

THIS subject takes up in pictorial form the mooted question as to whether a doctor should under any circumstances take the life of a patient in order to save unnecessary suffering, when death is but a matter of time, or the patient doomed to a shattered mentality in case of recovery.

The story is written by Agnes Hay and is enacted by a good cast, which includes besides Hobart Bosworth, in the name part, Dorothy Davenport, Gretchen Lederer, Emory Johnson, Adele Farrington, Charles Hickman and Margaret Whistler.

Dealing as it does with the problem of human suffering, it contains many scenes that are far from cheerful, and yet the theme is presented in a manner that avoids skillfully the merely sordid or depressing.

Doctor Neighbor is the guardian of Hazel Rogers, a young heiress. Though he himself is in love with her, he stands back when she gives her hand in marriage to a younger lover.

Scene from "Doctor Neighbor" (Universal).

The latter proves later that his love was largely inspired by a desire to gain her fortune. But the vital feature of the plot is reached when the young wife meets with an automobile accident. This scene is well staged and furnishes about the only dramatic episode in the first four reels.

An injury to the spinal column makes it problematical whether the girl will live, but it is understood that in case she does her mind will be gone. The doctor refuses to bring about her death, in spite of her frequent entreaties. The nurse, her dearest friend, administers the fatal overdose of morphine which ends her misery. The last scenes, when the doctor is on trial and the nurse confesses to clear him, are impressively handled.

This is very interesting as a study of medical ethics. The plot moves a little slowly at first and the minor characters are rather shadowy for the reason that they have but little to do.

"Feathertop"

An Attractive Five-Part Production for the Program of the Mutual Masterpictures de Luxe.

Reviewed by Margaret I. MacDonald.

THIS picture is not as might at first be supposed an adaptation of Nathaniel Hawthorne's "Feathertop." It is merely a pretty story written by Paul M. Bryan, which found its origin in the predilections of three brothers, and its main thread in the love story of Elsie, the pretty daughter of one of the brothers. Elsie, the daughter of the brother who loved flowers and chose the life of a horticulturist, during her first visit to the home of her uncle who is a banker in the city, sends to her country lover a copy of Nathaniel Hawthorne's "Feathertop," and later when her father has died of sorrow at her careless manner of living in the city, the reading of the story of "Feathertop" paves the way for a thorough realization of the similarity of her unscrupulous city lover to the man with the

pumpkin-head in the story. The scenes which have been interpolated from "Feathertop" have been very nicely done, and in fact the entire production which is sweet and clean will be found very pleasing in spite of the fact that its construction is not of strict technical excellence.

In the cast are pretty Marguerite Courtot, Sydney Mason, James Levering, Gerald Griffin, Charles Graham and Mathilde Baring. The director Henry J. Vernot, has looked well to the little human details in which lies much of the appeal of the picture. There are also some good comedy touches of the finer

Scene from "Feathertop" (Gaumont).

sort which find their origin in the home of the sea captain brother who lives in the South Sea Islands and employs two comical negro lads as his personal servants.

Two Lubin Productions

"The Flames of Johannis," a V-L-S-E Release, Starring Nance O'Neil, and "The Greater Wrong," a Three-Reel Drama by George W. Terwilliger, Released on the General Film Program.

Reviewed by Edward Weitzel.

"The Flames of Johannis."

HERMAN SUDERMANN'S drama "Johannisfeuer," which Nance O'Neil produced on the spoken stage in this country under the title of "The Fires of St. John," has been adapted to the screen by Alfred Hickman, and given the hyphenated name of "The Flames of Johannis." This version, in five reels, has been produced by the Lubin Company and Nance

Scene from "The Flames of Johannis" (Lubin).

O'Neil repeated her finely dramatic portrayal of the dual role, Marika, a foundling, and Zirah, her gypsy mother.

Like most of Sudermann's dramas, "Johannisfeuer" is a work with a serious purpose. The life of the gypsy waif, although marked with self-denial and every other commendable effort on her part, ends in a tragedy. She is separated from the man she loves by her mother, a thieving, drink-sodden old wretch, who dies within the walls of a prison, begging with her last breath for a drop of the fluid that has been her curse. As adapted for the screen, the drama commences when a wealthy Pennsylvania farmer, named Vogel, adopts the son of his brother George, and, on the same day, buys the infant child of a gypsy woman that he rescueus from death when he finds her helpless from the cold on the public highway. The child grows up to womanhood loving her foster brother, who loves her in return. The Vogels, however, are anxious to have George marry their daughter Gertrude. Out of gratitude to her foster parents, Merika attempts to keep George at a distance. He is piqued and proposes to Gertrude. As the mar-

Scene from "The Greater Wrong" (Lubin).

riage approaches, Merika realizes she has broken her own heart. George also finds that he loves Merika more than Gertrude. On St. John's eve, according to an old Pagan custom, Merika permits George to embrace her, but the thought of her mother and her degradation steels her heart against the pleadings of her foster brother. The marriage between George and his cousin takes place, and Merika leaves the farm and devotes herself to her mother until the gypsy woman's miserable death.

In spite of the scenes being laid in this country, the play is essentially German in spirit and, in its present form, makes its greatest claim to popular favor by the opportunities for powerful acting offered Nance O'Neil in the dual role of mother and daughter. Miss O'Neil played the degraded old gypsy with startling realism and tragic power. She was equally successful in denoting the fine womanliness of the daughter. The rest of the cast was uniformly excellent and included George Clarke, Eleanor Barry, Ethel Tully, Victor Sutherland, Irving Dillon, Mrs. Carr, James Cassady, Violet Exzell and Rosemary Carr. The production, directed by Edgar Lewis, has been given every benefit of artistic supervision in the acting and the settings for the scenes.

"The Greater Wrong."

The writing and directing of this three-reel photoplay is an achievement of considerable moment. Aside from taking full advantage of the law which governs the dramatist's use of the coincidence device, George W. Terwilliger has built up a convincing story peopled with human beings whose joys and sorrows are of interest and whose lives furnish examples from which may be drawn lessons that are worthy of time and thought. The picture contains only one brief cutback.

James Cannon, an ambitious young man anxious to better his condition, marries an heiress, although in love with another woman. The manner in which the author works out the triangle and brings down the consequences of their wrongdoing on the heads of the three human beings, forms a skilful and absorbing drama. Assisted by a splendidly-balanced cast, he has done full justice to his task as director. The names on the roll of honor consist of Leslie Austen, Octavia Handworth, Margaret Adair, Adelaide Hayes and Herbert Fortier.

Kalem Stars in Two Releases

"A War of Wits," the Fourth Instalment of "The Social Pirates," and "Romance and Riot," a "Sis Hopkins" Comedy.

Reviewed by Edward Weitzel.

"A War of Wits."

THE fourth instalment of "The Social Pirates" contains a striking example of the well-known criminological fact that even the cleverest rascal has a weak spot in his defense against detection. "A War of Wits" also illustrates another great truth in connection with the trapping of masculine law-breakers; they are often ensnared with hardly an effort on the part of a clever woman. The male being who is caught in the net by the two heroines of George Bronson Howard's series of two-reel dramas is a certain doctor with an unsavory reputation in police circles. The gentleman's specialty is administering a drug which puts a patient completely under his control. His latest victim is an elderly widow of means, who is stopping in the same hotel as the two fair avengers. They discover that the doctor will bear watching. Mona obtains

the position of lady's maid with the widow, while Mary devotes herself to the conquest of the wily physician. She soon learns that the gentleman has another weakness, aside from his fondness for the opposite sex—he is a reckless and unskilful gambler. The money he obtains from the widow while she is under the influence of the drug is quickly lost at the gambling table. Mary puts a stop to this wasting of the widow's money by inviting the doctor to her rooms for a social little game with a friend of hers, said friend being a card sharp

Scene from "A War of Wits" (Kalem).

of high renown. Separating an infant from a lollypop is the proper simile to employ in conveying a full realization of the ease with which the doctor is disconnected from his ill-gotten roll. This treatment is repeated with success, until Mona procures the evidence necessary to convict the medical man of robbing the widow.

Many of the details of this story are worthy Gaborieau, and the picture has the same sprited action and touches of humor that were such important factors in the success of the first three numbers. The twin stars shone as brightly as before in their congenial roles, and Marin Sais looked fetchingly demure as a lady's maid. Thomas Lingham contributed a well-rounded study as the doctor, and Frank Jonasson and Paul C. Hurst were of marked assistance in giving strength to the cast.

"Romance and Riot."

Rose Melville, her supporting company and the director are now so nicely adjusted to their task of creating the "Sis Hopkins" comedies that all their efforts have that smoothness and unison so necessary to the best results. "Romance and Riot," written by John E. Kevan, will have no difficulty in maintaining a position of equality with the best of the series. It has

Scene from "Romance and Riot" (Kalem).

the touch-and-go method of action that should always be associated with broad farce, and the plot, while ample and of the right quality, is not permitted to impede traffic when the actors are driving full speed after a laugh. Miss Melville squirms, twists, grins and stumbles through this reel with the persuasive awkwardness that is the chief charm of Sis, and exhibits a surprising readiness to risk life and limb in the performance of any stunt that the director is able to suggest. Henry Murdock's knock-about comedy work is still a feature of the supporting company, and Frank Minzey, Arthur Albertson, Mary Kennedy, Richard Purdon and Olive West are concordant players in the remaining roles.

"Big Jim Garrity"

Robert Edeson Featured in a Powerful Five-Part Contribution to the Pathe Gold Rooster Program, by Al. H. Woods

Reviewed by Margaret MacDonald.

THE work of George Fitzmaurice on the producing end of picturedom is too well known to inspire other than confidence when a creation, the visualizing of which is due to his efforts, is about to appear on the market. "Via Wire-

Scene from "Big Jim Garrity" (Pathe).

less," "At Bay," and "New York" are all strong productions from his hand, with "Big Jim Garrity," slightly if any less powerful, following in their trail.

"Big Jim Garrity" is a tremendously human drama, with the character impersonated by the male star standing out in bas relief from among weaker and sometimes ignoble types. Robert Edeson gives a fine interpretation of this central character with Eleanor Woodruff playing opposite him in the role of a sweet, trusting woman whose unfortunate contact with an unscrupulous doctor has caused her to yield to the drug habit. The contrast between the two men is well delineated, and splendid dramatic situations flock one on another toward the close of the picture where the stronger personality of "Big Jim" forces the doctor to confess to a murder for which the former has been convicted and has spent a term in prison, and where the same strength of personality rescues the woman from final downfall.

One of the spectacular scenes of the production occurs during "Big Jim's" mining days. Through the influence of the same drug-infected doctor who was a nephew of the old man who left Jim his mining property, a conspiracy is hatched by which Jim and his associates almost lose their lives in a flooded mine tunnel. The type of man impersonated by Robert Edeson will have a strong appeal and the production which is attractively set, typifying life in the Georgia mining district, as well as life among well-to-do New Yorkers, will be found very interesting.

Canada Likes Kalem Features.

Though Kalem discontinued the production of four reel features some time ago to devote entire attention to the short pictures that are in such demand, words of praise for the Kalem features that are still being shown are constantly received. Following is a letter from the branch manager of the Vancouver, British Columbia, General Film exchange last week: "Kalem's 'The Pitfall,' in four reels has been the subject of unusually favorable comment among exhibitors of B. C. who have used it. In fact, there have been commendations received, not only verbally and by letter, but also by telegram on this and other Kalem four reelers, for example, 'The Runaway Wife,' and 'The Pretenders.' Kalem is to be congratulated accordingly and, no doubt, will be incited to accomplishment of other similar successes."

Mary Fuller in Two Reels.

Mary Fuller is back at work in a two-reel. The plot was such a good one that Miss Fuller begged her director to put it on. Mrs. Catherine Carr was the author and the story, which is called "The Mystery of the Limousine," is of the surprise ending kind.

Miss Fuller is shown done to death at the opening of the picture and then the action switches to the story of her life. William Welsh appears as her first suitor. She is finally wed by a banker, played by Joe Gerard. He became jealous of Anthony Merlo's attentions to his wife. Merlo is the last one to be seen with Miss Fuller before her "death." But responsibility for the murder is not clear until the very close of the picture.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

FREDDY FOILS THE FLOATERS (Vitagraph), March 31.—An election in a small town and the struggle of the two parties over a lot of "floaters" is the main motive of this one-reel comedy written by James A. Stiles. William Dangman makes Freddy a most likable chap, and the humor of the situations is unforced. Frank Currier, George O'Donnell, Wm. Lytell, Jr., and Joe Wallace are members of the cast. Frank Currier made the production.

HER DREAM OF LIFE (Selig), April 1.—Harry Mestayer and Grace Darmond were cast for the leads in this one-reel drama by Lottie S. Beckelman, Frank R. Beal having made the production. The theme of the picture is a serious one. After his wife's death a man is made to realize how she had suffered from his neglect. The efforts of all concerned in the photoplay are commendable.

THREE FRIENDS (Biograph), April 3.—Henry B. Walthall and Blanche Sweet are the leading players in this one-reel reissue, directed by D. W. Griffith. There is one of those told-in-action stories to the reel, for which the producer is famous. The scenes are laid in a New England shoe town.

THE FATAL BEAN (Lubin), April 5.—Boston will love this one-reel comedy for its glorification of the toothsome bean. Other and less fortunate mortals who were not brought up on Boston's favorite food, will enjoy the humor of the situations and the amusing comedy acting of D. L. Don and Patsy DeForest.

THE SELIG-TRIBUNE, NO. 27, 1916 (Selig), April 3.—The capture of Juan Sanchez, a Villa bandit, at Deming, N. M.; five thousand bales of cotton burn, Houston, Tex.; scenes in the trenches near Verdun, France; taking war supplies to the Allies, Seattle, Wash.; flood at Riverside, Ill.; American troops near Namiquipa, Mex.; launching destroyer Rowan, Quincy, Mass.; Carranza troops at Saltillo, Mex.; Stanford University crew at practice, Redwood City, Cal.; arrival of troops at Camp Columbus, N. M.; arrival of army biplane from Mexico at Columbus; U. S. troops starting into Mexico.

HER PARTNER (Vitagraph), April 3.—A strong suggestion of the Bret Harte brand of humor runs through this one-reel western comedy. The part played by Mary Anderson is one of those self-reliant, unkempt but lovable little heroines that have always been favorites with theatergoers. Miss Anderson looks and acts the part satisfactorily. Webster Campbell is a good second as the hero and Otto Lederer is seen in one of his skillfully acted character parts.

FROM ALTAR TO HALTER (Kalem), April 4.—The situations in this one-reel comedy are tried and true friends of the comedy writer. In the present case, they have been used with skill, and Ham and Bud and the rest of the cast see to it that not a laugh is lost. The two heroes are supposed to take unto themselves wives, or rather, a wife each. After the experience of the two ladies it is small wonder that Woman's Suffrage is a power in the land.

CANIMATED NOOZ PICTORIAL NO. 8 (Essanay), April 5.—The Wallace A. Carlson burlesques on the News Weeklies have made a unique place for themselves among animated cartoons. Their humor is irresistible and they are also excellent examples of the art of drawing. The present number is up to the standard in its presentation of timely topics. A western scenic is on the same reel.

TRAPPING THE BACHELOR (Kalem), April 5.—William Beaudine is the producer of this one-reel comedy in which Ethel Teare enacts the heroine. It is an amusing offering and is spiritly played by Miss Teare, Victor Rottman, Jack MacDermott and Mrs. Davenport.

THE FICKLE FIDDLER'S FINISH (Kalem), April 7.—Rose Melville is the star of this one-reel comedy, although Henry Murdock has the title role. The producers and actors concerned in the making of this series of comedies have struck their gait, and "The Fickle Fiddler's Finish" is equal to the other numbers in its power to amuse. Miss Melville's Sis is a comic creation of uncommon merit and Henry Murdock is a clever grotesque comedian. Arthur Albertson, Frank Minzey, Richard Purdon, Mary Kennedy and Olive West complete the cast.

THE RECORD RUN (No. 74 of the "Hazards of Helen" Railroad Series) (Kalem), April 8.—A review of this picture was printed in the issue of April 8, page 282. The thrill performed by Helen Gibson is a daring bit of work and the entire picture is without a dull moment.

OUT OF THE QUAGMIRE (Vitagraph), April 1.—The unclean side of politics is brought to light in this three-reel Broadway Star Feature. Donald I. Buchanan is the author of the photoplay, and the plot shows how an upright man who consents to run for mayor of his city is ruined by his opponents. In order to point his moral with greater force, the author has sacrificed the happy ending. The picture has the benefit of a strong cast, which includes Joseph Kilgour, Julia Swayne Gordon, Eleanor Woodruff, Robert Whitworth, John T. Kelly, Ned Finley, Adele Kelly and Arthur Cozine. Able direction by Theodore Marston.

THE LIGHT-BEARER (Essanay), April 8.—The ethical purpose of this three-reel is most praiseworthy. It tells the story of a fight against tenement house evils, by an athletic young clergyman, and shows how he administered moral suasion to a bully by knocking him out in a fair fight and no favor, and driving him from the neighborhood. The picture lacks dramatic action except that supplied by the fight, but deals with existing conditions of life, and is acted with earnestness and skill by Richard C. Travers, Roderick Laroque, Frank Hamilton, Wm. Burke, Jack Dale and Betty Brown.

MYRTLE THE MANICURIST (Vitagraph), April 8.—The adventures of the heroine of this three-reel farce, as revealed by Paul West, account in a large measure for the constant inrush of prepossessing maidens from the rural districts to O. Henry's "Little-Old-Bagdad-on-the Subway." The truthful Mr. West has set down romantic doings, humorous doings and other diverting doings, in which Myrtle is the shining figure. She even becomes a moving picture actress. Jewell Hunt plays the part in the proper spirit. Templar Saxe, Harold Foshay, Edele De Garde, Harry Fisher, Ned Finley, Paul Kelly, Arthur Cozine, Frank Beula and A. Robinson complete the cast.

General Film Company Specials.

ALIAS JIMMIE BARTON (Biograph), March 28.—The story of two young men who temporarily change names and rise to positions of importance in a large factory. An acceptable two-part offering, carefully produced and adequately acted by Jose Ruben, Vola Smith, Jack Mulhall, Gretchen Hartman and Jack Drumeir.

MADELAINE MOREL (Biograph), March 29.—An excellent three-part adptation of Augustin Daly's play, with Betty Gray giving a sympathetic interpretation of the title role. A story of good quality is materially benefitted by picturesque settings perfectly photographed. William Russell, Alan Hale, Gretchen Hartman and Jack Drumeir are in the cast.

THE HOME BREAKERS (Knickerbocker), March 31.—Although never going beyond the obvious, this three-reel Star Feature photoplay has certain human qualities that will commend it to many people. The married life of a young couple is almost wrecked by a pair of adventurers, a faithful old family servant being the one to straighten things out. The scenario was written by Anthony W. Coldewey, and the leading roles were taken by Margaret Landis, Fred Whitman, Daniel Gilfether, Charles Dudley and Madeline Pardee.

THE SPIDER'S WEB (Essanay), April 1.—A victim of the drug habit who fights and conquers his craving for morphine, is the leading character in this three-reel drama. The story is told with cleverness, and the love interest is well sustained. Bryant Washburn has the principal role and acts with fine reserve force. Elizabeth Burbridge, Gertrude Glover, John Junior, John Lorenz and Grant Foreman are useful members of the cast.

THE STRANGE CASE OF MARY PAGE, NO. 11 ("The Raid") (Essanay), April 3.—In this instalment of the Essanay serial the evidence of Police Sergeant Cunningham clears up the mystery of Mary's being found in the station house by the reporter the morning after the gambling house raid. The officer describes all the events of that night, and their visualization makes very interesting testimony.

THE CORSICAN SISTERS (No. 2 of "The Social Pirates") (Kalem), April 3.—The second number of the George Bronson Howard series of two-reel dramas strengthens the favorable impression made by the opening number. The merit of the work itself and the thorough production given it by the Kalem Company make it unusually entertaining. A review of the picture appeared in the issue of March 25, page 2027.

UNDER ROYAL PATRONAGE (Essanay), April 4.—This two-reel reissue has a formidable array of names in the cast. Francis X. Bushman, Bryant Washburn, E. H. Calvert, Beverly Bayne, Betty Scott, Jane Paddock, Thomas Cummerford, Lester Cuno, Arthur Stengard, Harry Dunkinson and Chas. Hitchcock are included, the scenes being laid in a mythical kingdom, and a dashing young American is prevailed upon to impersonate the son of the ruler. Excellent romance of the George Barr McCutcheon school.

THE RETURN OF JAMES JEROME (Lubin), April 4.—There is action and suspense and an interesting story in this two-reel photoplay, written by Maud Thomas and directed by Edward Sloman. The settings are varied and Lamar Johnstone, George Routh, Melvin Mayo, Jay Morley, William J. Spencer, Violet MacMillan and Ada Gleason form a highly satisfactory cast.

PATHS THAT CROSSED (Biograph), April 5.—A three-part drama of sufficient interest, produced by J. Farrell Macdonald with a company including Charles Mailes, Hazel Henderson, Claire McDowell, Vola Smith and Jose Ruben. A review appeared in the issue of April 8.

THE SCARLET CHASTITY (Lubin), April 6.—The finish of this three-reel drama is unconventional. It being necessary to remove the wife of the central male character in order that he may marry another woman, the author has her accidentally shot by her five-year-old son. Many of the situations are over-drawn and unpleasant, the story being a new version of East Lynne. George Routh, Helen Wolcott, Josephine West, Alan Forrest, Sydney Deane, Adelaide Bronti and Ben Hopkins give a good account of themselves in the different roles.

THE MILLIONAIRE'S SON (Knickerbocker Star Feature), April 7.—This picture of three parts is based on a labor problem. The production is rather crude in make-up, however, and the story is not a clearly defined one. There is nothing unwholesome about the picture; it is merely not up to the standard constructively and artistically speaking.

THE SELIG-TRIBUNE NO. 28, 1916 (Selig), April 6.—Colors of Canadian regiment being blessed, Toronto, Can.; "Bird of Doubt"; collier Mars at Washington; English women handle hay crop, Stratford-on-Avon, Eng.; Mrs. Mary M. Horton, New York; N. Y. C. wreck at Amherst, Ohio; Royalty visiting soldiers' club, London; war scenes, Saloniki, Greece; war scenes in Mexico; Harvard students drilling at Cambridge, Mass.; scenes of camp life and on the march after Villa.

MAMMA'S BOYS (Vim), April 6.—Plump and Runt are the juvenile heroes of this one-reel farce. They are anything but angel children and are at all sorts of tricks, one of the most amusing is playing golf with hen fruit for balls. The reel will bring the laughs.

IN THE RING (Vim), April 7.—A lively mix-up in the squared circle with Pokes and Jabs taking active part furnishes most of the laughs in this one-reel farce. It is a funny knockabout skit in every sense of the word.

FREDDY THE FIXER (Vitagraph), April 7.—E. J. Montague has turned out a neat bit of work in writing this one-reel comedy. The complications are cleverly put together and are the cause of much merriment. William Dangman plays Freddy with easy assurance, and Lucie Crane, George O'Donnell, Virginia Nordon and Florence Natol are well cast. Frank Currier produced the picture.

A WISE WAITER (Lubin), April 8.—Billie Reeves is the star, Clay M. Greene the author, and Earl Metcalfe the director of this one-reel farce. It is a comedy of situations and the author has devised an amusing series of mix-ups. John Shermer, Francis Joyner, Eleanor Blanchard and Margaret Moore have the other roles.

ALONG THE BORDER (Selig), April 8.—Another of the spirited one-reel dramas of western life that Tom Mix writes, produces and acts with such excellent results. Mr. Mix is assisted in the acting by Victoria Forde, Sid Jordan, Joe Ryan, and Joe Simkins. As usual, the dash and skill of the horsemanship show in the picture is one of the best features of the reel.

Bluebird Photoplays, Inc.

THE GREAT PROBLEM, April 17.—The pleasing appearance of Violet Mersereau is the best feature of this production, having prison reform for its theme. If the story lacks strength, the charm of the leading player may suffice to hold the attention. Review in the issue of April 15.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 66 (Gaumont), April 5.—Paris fashions, movement of American troops to Mexico, a Palm Beach celebration, New York Central wreck and other features are included in this number.

THE WINNING PUNCH (Cub), April 7.—A George Ovey comedy that will be found very acceptable. Jerry this time gets into the prize ring and when he realizes that the man he has to fight is almost twice as tall as he, he takes to his heels. The comedy is clean and will please any audience.

SAPVILLE'S STALWART SON (Falstaff), April 10.—A city club man, who is something of a bore, makes a bet that he can return to his old home town as a tramp and be received in royal fashion. He tries it and is thrown in jail. The idea is amusing, but the presentation is not exceptional. It makes a fair number.

PEANUTS AND POWDER (Beauty), April 12.—This is a very acceptable comedy in which the daughter of an inventor of a new explosive which he encases in peanut shells, is kidnapped along with a bag of the peanuts. The father and lover of the girl take up the chase, following a trail of peanuts made by the girl spilling them out of the bag as the auto spins along the road. A pet monkey in the house in which the girl is imprisoned eats some of the peanuts and the house, after the rescue of the girl, is blown to atoms.

SEE AMERICA FIRST, NO. 31 (Gaumont), April 12.—"Historic St. Augustine, Fla.," is the subject of this number. Many historic spots in this vicinity have been photographed and presented herein. A delightful number with a cartoon finish entitled "Watchful Waiting," by Harry Palmer.

WATCHFUL WAITING (Gaumont), April 12.—An amusing cartoon comedy, in which Uncle Sam is represented dreaming in blissful ignorance until a few unpleasant probes from the Mexican side, and from Germany arouse him to exasperation.

ALMOST RIGHT (Cub), April 14.—A slapstick comedy that is rather amusing. Billy Armstrong is featured in the production. A couple of detectives go to a ten-cent lodging house, and later end up in a cabaret, where they distinguish themselves by getting on the trail of a crook who steals a lady's purse. A fairly good number.

THE OVERWORKED OVERSEA OVERSEER (Falstaff), April 15.—A comedy number, in which an English valet comes over to manage an American estate. The caretaker and his friends try to scare him away, but he turns the tables on them. This contains considerable humor and is quite entertaining.

THE IMPROBABLE YARN OF McQUIRK (Beauty), April 16.—Orral Humphrey plays the role of an old sailor in this film. McQuirk is fond of telling stories of his early life on the seas, and relates to a boy who listens attentively the story of how he was once captured by cannibals and escaped being eaten by them through lack of tenderness of flesh. This is a clean number and rather amusing.

THE SAILOR'S SMILING SPIRIT (Falstaff), April 17.—Riley Chamberlain and Fatty Hiers appear in this amusing comedy. The former is a grocer who covets the latter's wife. He places bombs in the sailor's vessel, but the latter turns up unexpectedly after his supposed death. This is a quietly amusing subject. The homecoming is a good scene.

Mutual Film Corporation Specials.

BONDS OF DECEPTION (American), April 6.—An excellent three-part drama in which a father whose son has proved a disgrace to the family, and after being sent west commits a crime for which he is sent to prison, persuades the editor of a newspaper to print a notice of his death. The wife of the young man is thereby spared the knowledge of the disgrace brought on the family by her husband. A peculiar situation arises when the editor falls in love with the young woman. The actual death of the convict clears the situation and the story ends happily. Winnifred Greenwood and Edward Coxen play the principal roles. Kenneth Clarke is the author of the play.

TWO BITS (Mustang), April 7.—A two-part drama with Anan Little, Frank Borzage and Jack Richardson in the leading roles. "Two Bits" is a young orphan girl who lives in a cabin in the west which was left her by her father, and who sells flowers for a living. A maker of counterfeit money is in love with "Two Bits" and with the saloonkeeper plots to force her to marry him by pretending that her cabin must be confiscated for a debt of her father's. A young secret service agent, also in love with the girl, saves her from the villain and marries her himself. A very attractive offering.

UNDER AZURE SKIES (Mustang), April 8.—An attractive three-part production featuring Art Acord. Playing opposite him is Rhea Mitchell. The picture is not constructed along technical lines but pleases by its rather unique method of presentation. "Bill" the cowpuncher, who came east and lost his money among a bunch of crooks, getting into a hospital in the bargain, later is able to recommend a pretty young nurse to his employers back west. Of course he marries the nurse, giving a fitting close to an interesting story.

THE ROMANCE OF THE HOLLOW TREE (Thanhouser), April 11.—A two-reel subject, written by Crittenden Marriott. An orphan girl finds some money in a hollow tree, which had been placed there by a thief. She thinks it was some money hidden by her father before his death. Later she meets the owner of the money and restores it to him. A romance results. The story is quite pleasing in plot, and worked out naturally. There is not much dramatic strength in it, and certain points are not cleared up. It makes, on the whole, an average release.

FEATHERTOP (Mutual Masterpicture de Luxe—Gaumont, No. 93), April 17.—An attractive five-part production made at the Gaumont studios, and directed by Henry J. Vernot. Marguerite Courtot is featured therein and is especially charming. The main fault of the picture is that it is rather poorly constructed. That this defect stands very little in the way of its entertaining value is a tribute to both director and players. It contains a dainty, artistic touch with those very human moments that an audience loves to see. Most audiences will like this picture.

REALIZATION (American), April 22.—A prettily produced three-part picture, featuring Vivian Rich. The story is of how a young girl, who, finding an opportunity to star in musical comedy, barely evades the clutches of a bad man. Her lover a violinist in the orchestra, rescues her from injury when she faints on the stage, causing some Chinese lanterns to ignite part of the scenery. The story is nicely developed and will please.

Paramount Pictures Corporation.

THE ETERNAL GRIND (Famous Players), April 17.—Mary Pickford is featured in this story of east side and Fifth avenue life that will interest. It is reviewed on another page.

Pathe Exchange, Inc.

PATHE NEWS, NO. 25, 1916 (Pathe), March 25.—Interesting items of this number are students of California in a series of athletic exercises, a wreck on a bridge over the Tennessee River, the 7th battalion at London, Ont., receiving the colors, and the third squad of United States Cavalry leaving for Mexico.

PATHE NEWS, NO. 26, 1916 (Pathe), March 29.—Among the most interesting items of this number are America's first navy dirigible, D N I, the American Legion at Toronto, Can., troops in parade in the streets of Hamilton, Can., the opening of the San Diego International Exposition, and some attractive new style gowns in colors.

SKYLIGHT SLEEP (Starlight), April 5.—This farce comedy will be found quite amusing. Heine and Louie, hearing of the arrival of a certain European professor of medicine, decide to steal his latest discovery, "Twilight Sleep." Their endeavor to make use of their new possession, or rather Heine's endeavor, is amusing. The close of the comedy finds all hands asleep.

THE WATERFALLS OF IDAHO (Pathe), April 8.—A beautiful scenic divulging the beauties of a portion of Idaho, and showing Twin Falls, Milner Falls, Salmon Falls and others of equal beauty. On the same reel with "The Coal Mines of Hongay."

THE COAL MINES OF HONGAY (Pathe), April 8.—A splendidly detailed account of how the work in the coal mines of this portion of French Indo-China is carried on.

Pathe Exchange, Inc., Specials.

THE IRON CLAW, NO. 6 (Pathe), April 3.—"The Spotted Warning" is perhaps the most thrilling of all the episodes of "The Iron Claw" exhibited hitherto. Still in pursuit of the scrap of paper, Legar sends to Golden the "spotted warning," which is a message of death. To save Margery from his clutches, Golden sends her to her grandmother. She is waylaid by agents of Legar, who are thwarted in performing their mission by the laughing mask, who rescues Margery and takes her to her mother. A struggle in the tower of a skyscraper between one of Legar's agents and Davy, Golden's secretary, is a thrilling sight. In the struggle the paper just delivered to the Legar agent by Golden is lost and the agent himself thrown from the tower to the street below by Davy.

BIG JIM GARRITY (Gold Rooster Play). April 18.—A five-reel production presented by Al H. Woods to the Pathe Gold Rooster program. Robert Edeson is featured with Eleanor Woodruff playing opposite him. This number, which has been reviewed at length in this issue, will be found to be a powerful play, and tremendously interesting. It was produced by Geo. Fitzmaurice, who directed "New York," "At Bay" and "Via Wireless."

Triangle Film Corp.

HIS WIFE'S MISTAKE (Keystone), April 2.—A highly amusing story of mistaken identity with some gorgeous settings and Roscoe Arbuckle even funnier than ever.

LITTLE MEENA'S ROMANCE (Fine Arts), April 9.—A beautiful story of a simple girl's pure-minded love, which wins a coveted prize because of the tender charm of its appeal. An exquisite production.

THE ARYAN (Kay-Bee), April 9.—The story of a rude Western character redeemed by an innocent girl, with William S. Hart obtrusively in the lead, though well supported by Louise Glaum and Bessie Love. A rather dull variation of the usual Hart vehicle.

THE STEPPING STONE (Kay-Bee), April 16.—A story of deep and powerful motive admirably interpreted by Frank Keenan, Mary Boland and an exceptionally fine cast. Away from the ordinary.

SOLD FOR MARRIAGE (Fine Arts), April 16.—A story of Russian life at home and in America, very realistic and well acted.

HOODOO ANN (Fine Arts).—A mildly amusing hodge-podge lacking in continuity of interest, with Mae Marsh in the title role.

Universal Film Mfg. Co.

HIS NEIGHBOR'S WIFE (Nestor), April 17.—A comedy number by Neal Burns, who appears with Ray Gallagher, Billie Rhodes and Harry Rottenberry. The young bachelor pretends to be married to get a salary raise and has to borrow his neighbor's wife and chicken dinner when his employer calls. Trouble follows. Somewhat conventional but nicely presented and amusing.

LOVE LAUGHS AT DYSPEPSIA (Imp), April 18.—An amusing low comedy number, by Hal Clotworthy, featuring Jane Bernoudy and Victor Potel. She is love sick and he has indigestion. A tiny cupid takes part in the love scenes. This is different and pleasing, in a nonsensical way.

THE GAMBLER (Laemmle), April 20.—An entertaining variation of the Enoch Arden theme, by Lynn Reynolds, featuring Myrtle Gonzalez, Fred Church and Val Paul. The girl marries the young gambler, who deserts her and is supposed to be dead. Later he returns to find the girl being married to his brother; he then drowns himself. The settings and presentation are very good and the offering an appealing one.

EDDIE'S NIGHT OUT (Nestor), April 21.—A number by A. E. Christie, featuring Eddie Lyons, Lee Moran, Betty Compson, Stella Adams and others. The young married man, henpecked by his mother-in-law, slips away for a night's frolic. He has trouble reinstating himself, but finally subdues the mother-in-law. This proves quite amusing in numerous incidents.

JUST YET BUT NOT QUITE (Joker), April 22.—A farcical low comedy, featuring Ernie Shields and Marcia Moore. There is a rapid fire elopement, in which the old man follows with a shot gun. The latter situations, in the hotel, are quite funny and bring a number of laughs.

Universal Film Mfg. Company Specials.

THE DOUBLE'S TROUBLE (L-KO), April 16.—A two-reel burlesque comedy which winds up in a laughable climax and contains nothing that will offend. Alice Howell doubles as a countess and a chambermaid, whose affairs become entangled. The number has considerable plot and is above the average of the type. The closing scenes are very funny.

HER BITTER CUP (Red Feather Photoplay), April 17.—A five-reel number by Kathleen Kerrigan, featuring Cleo Madison as Rethna, a girl raised in a sordid slum district. She nurses the sick and even steals for them. Later the elder son of the factory owner fancies her and fits her up an apartment. The contrasts of life are pleasing here, but the relations of the girl with Harry Burke are not made clear. In fact, at this point a number of mixed motives and obscurities creep into the story. The crucifixion of the girl's body at the close seems revolting. The story is quite strong in some respects, but certain features seem to lack proper significance. Edward Hearne and Wm. V. Mong are also in the cast.

THE PHOTO BADGER GAME (Universal Special Feature), April 17.—No. 19 of the "Graft" series. Richard Stanton, as Mayor Harding, takes a vacation at the beach, where he discovers the other principals of the series. He collides with Tracy, head of the battleship trust, and his ancient enemy, Stone. The photograph feature is a good one, with more comedy in it than has characterized this series. The fire scene at the close, with the rescue of Dorothy, is well staged.

THE BEST MAN'S BRIDE (Gold Seal), April 18.—A pleasing comedy, based on a story by Alice MacGowan and Malcolm Strong. The girl takes the best man to her grandmother's unoccupied home and takes care of him, he having been drugged. In so doing she compromises herself and the result is she marries the best man instead of the one she intended. The situations are handled delicately and the offering holds the interest closely. Herbert Rawlinson and Francelia Billington play the leading parts attractively.

ROYAL LOVE (Victor), April 19.—A three-reel story, made in England and enacted by an English company, including Patrick Noonan, Charles Vanse, George Scott, Daisy Cordell and others. The scenes from court life, picturing the murder of one king and leading up to the revenge of his son years later, are somewhat melodramatic in tone. The costuming and settings are not quite what they should be to carry a strong illusion. The plot has considerable interest, but is not developed with any great degree of strength. The offering as a whole is only fairly good.

THE HAUNTED BELL (Imp), April 21.—A pleasing two-reel mystery offering, based on a story by the late Jacques Futrelle. King Baggot, Edna Hunter and Frank Smith play the leading roles. It is rather a relief from stories depending entirely upon swift action for their interest.

THE PASSING OF HELL'S CROWN (Bison), April 22.—A two-reel Western number, featuring Harry D. Carey, Olive Fuller Golden, C. Raymond Nyle, L. M. Wells and Neal Hart. Carey plays the part of Lightning, a bad man who shoots up the town frequently until love brings an awakening. The shooting scenes are perhaps a little overdone in some instances, but this man has the typical Western atmosphere and settings and it is well up to the average of its type.

World-Equitable.

THE SHADOW OF A DOUBT (Equitable), April 17.—Carlyle Blackwell is featured in this production of five parts. The story draws attention to the influence of environment on the lives of two brothers. The two boys start out from an English orphan asylum following two entirely dissimilar walks of life. A later meeting of the brothers brings about a happy ending to the story. A full review of the picture is given elsewhere.

HUMAN DRIFTWOOD (Peerless), April 17.—A five-reel production in which Frances Nelson and Robert Warwick are featured. It is the story of how a young man of wealth and once a frequenter of Bohemian resorts goes to Alaska and finds at a mining camp an evil woman with whom he had been formerly associated. He rescues and marries a beautiful young girl whom she is about to sell to a brawny Swede.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 26, 1916 (Vitagraph), March 31.—Fifty die in explosion of Paris arsenal; public funeral of victims; Chicago students build hut for Gen. Funston; big fire at Paris, Texas; war scenes, Salonika, Greece; baby show, New York; cavalry regiment entrain for Fort Meyer, Ga; Harvard crew practice at Lynn, Mass.; Carrazana soldiers at Ague Prieta, Mexico; Mexican officers; U. S. troops entering Mexico; fashions; "Do You Know this Man?" cartoon by Powers.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 27 (Vitagraph), April 4.—U. S. supply trucks being sent from El Paso to Columbus, N. M.; wagon train returning from Mexico to Columbus; motor supply train starting for Mexico; army water wagons arrive at Columbus; fire among New York skyscrapers; Houdini performs feat in midair, New York; N. Y. C. wreck at Amherst, Ohio; Von Kaenel, Chicago steeplejack, climbs building; Bob Burnam wins auto race at San Diego; war scenes at Salonika; Greek donkey convoy on road to Salonika; fashion; Krazy Kat cartoon.

CHARLIE CHAPLIN'S BURLESQUE ON CARMEN (Essanay), April 10.—This four-part subject lacks the accustomed Chaplin snap. It is reviewed on another page

SALVATION JOAN (Vitagraph), April 10.—This seven-part subject, which is reviewed in another column, features Edna May, known in other days as the star in "The Belle of New York." It is a good picture.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 28, 1916 (Vitagraph), April 7.—Honoring army heroes at El Paso, Tex.; Genessee River flood, Rochester, N. Y.; fishing on the ice, Lake Erie; raising rabbits, Los Angeles, Cal.; volunteer company drilling, Grand Rapids, Mich.; launch of full-rigged schooner, Bath, Me.; fire, Houston, Tex.; fashions; "Krazy Kat, Hero."

Miscellaneous.

THE FOLLY OF SIN (Great Northern), April.—A well staged, clearly photographed and interesting, though somewhat conventional, dramatic photoplay, in which the chief roles are played by Joan Peterson and Charles Wieth. A review appeared in the issue of April 15.

THE FOLLY OF REVENGE (New York Film), April.—Melodramatic in the extreme, this five-reel picture is likely to entertain audiences unaccustomed to productions of a higher type. It was reviewed in the Moving Picture World under date of April 15.

THE INVISIBLE ENEMY (E-K-O), April.—A five-reel production which has been modeled as propaganda in fighting the dread disease tuberculosis. A similar effect could have been obtained by a use of fewer reels of film. The story of the production drags too much, resolving itself into a series of disconnected scenes. The film at the same time contains a great many very valuable facts that might have been presented forcefully. The first reel of the picture will be found very interesting and full of pathos.

Manufacturers' Advance Notes

Variety in Kalem Series

"Social Pirates" Adventures Vary Widely with Each Release —Coming Episodes.

NOVELTY of plot and wide variety of themes are the outstanding features of the episodes of "The Social Pirates," announced for release during the next few weeks. The Kalem series by George Bronson Howard is now well on its way, and the benefit of telling a complete story in each episode is made evident by the widely varying themes of the coming issues.

Three of the two-reel episodes of the series announced for

Scene from "The Millionaire Plunger" (Kalem).

release during the next few weeks are, "A War of Wits," "The Millionaire Plunger" and "The Master Swindlers." The stories continue the adventures of Mona and Mary, played by Marin Sais and Ollie Kirkby, who are modern crusaders, pitting their wits against the unscrupulous schemes of "Social Pirates."

"A War of Wits" finds the girls crossing swords with a character know as Dr. Hyoscine, from the fact that he uses that drug to aid him in extorting money from his wealthy patients. Hyoscine is the drug used in the famous "twilight sleep" operation, and its faculty of completely effacing from the memory all events while under its influence is used by the crafty swindler.

In the following two-reel release of the Kalem series, "The Millionaire Plunger," which shows the fascinating heroines teaching a stern lesson to a wealthy idler, a novel twist is given the well known "wire-tapping" swindle. The girls' antagonist in this episode is Tomlinson Gerry, who was brought to their attention by his heartless refusal to aid the penniless victim of his father's stock-jobbing manipulations.

Another theme of timely interest is the basis of the plot of "The Master Swindlers," scheduled for release May 1st. George Bronson Howard has really in this story built his action around the disappearance of the famous Mona Lisa from the Paris Louvre. Indeed, with slightly disguised details it may be seen that the playwright has offered his solution of the baffling mystery. Marin Sais and Allie Kirkby fight a desperate struggle in combating the clever crooks of the art world who find easy victims among the millionaire art-lovers.

"THE MAN FROM MANHATTAN" (Mutual).

A midnight fire, the glow of which could be seen for miles, adds greatly to the realism of "The Man from Manhattan," J. Edward Hungerford's five-reel picture, Mutual Masterpicture, De Luxe Edition, of country newspaper activities, now nearing completion under the direction of Jack Halloway at the American studios.

The story moves swiftly and contains excellent roles for William Stowell, Rhea Mitchell, Jack Prescott and Warren Ellsworth. A number of small roles give good characterization chances, especially the tramp printer as depicted by Perry Banks.

STRONG CAST FOR "THE HEART OF TARA."

The release as a Mutual Masterpicture, De Luxe Edition of the David Horsley five-reel production of Theodosia Harris' story, "The Heart of Tara," marks the first appearance as co-stars of two players—Margaret Gibson and William Clifford—who heretofore enjoyed stellar honors individually. The merger of the two players in one organization is a tribute to Mr. Horsley's desire to present, in each release, the most suitable cast that could be gathered.

Prior to beginning work on this feature, Miss Gibson was featured by Mr. Horsley in a number of pictures, among them "The Arab's Vengeance," "The Winning of Jess," "The Homesteader," "Marta of the Jungle," and "The Soul's Cycle." Mr. Clifford has also had the feature in earlier David Horsley productions, including "The Terror of the Fold" and "The Bait," another Masterpicture, De Luxe Edition.

Besides Miss Gibson and Mr. Clifford there are in the cast Marvel Spencer, Sherman Bainbridge, Marie James, Walter Spencer and Edward Alexander.

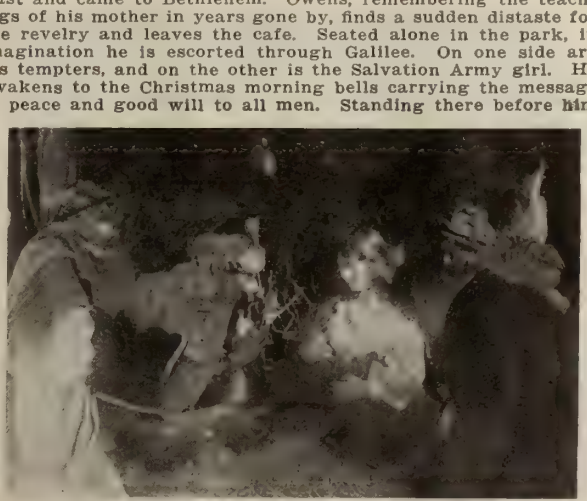
ROLIN FILM COMPANY MOVES.

The Rolin Film Company, who make comedies for the Pathe program, are moving to their new studio, 5813 Santa Monica Building, Hollywood, Cal., where they will have a spacious stage, first-class dressing rooms, and every modern studio appliance. A large force of carpenters is actively engaged in putting in fine properties and scenic effects. This expansion is the natural result of the greatly increased business being done by the "Lonesome Luke" comedies.

"THE THREE WISE MEN" (Selig).

"The Three Wise Men," directed by Colin Campbell, from the story written by Wm. Anthony McGuire, will be released by the Selig Polyscope Company, through General Film Service on Monday, April 17. This wonderful film drama features Bessie Eyton, Thomas Santschi, Guy Oliver and Edith Johnson.

William Owens, a wealthy roisterer, tires of the beauty of Madge Fields and casts her aside. On Christmas Eve, while Owens, his friend Horace Johnson and others are celebrating in a cafe on Broadway, they encounter Nellie, a Salvation Army lassie. She refuses to drink with them, but tells the story of the Three Wise Men, who followed the star in the East and came to Bethlehem. Owens, remembering the teachings of his mother in years gone by, finds a sudden distaste for the revelry and leaves the cafe. Seated alone in the park, in imagination he is escorted through Galilee. On one side are his tempters, and on the other is the Salvation Army girl. He awakens to the Christmas morning bells carrying the message of peace and good will to all men. Standing there before him



Scene from "The Three Wise Men" (Selig).

is Nellie, of the Salvation Army. Led by the girl, Owens goes in search of Madge Fields, finds her and life's real happiness begins for both of them.

Colin Campbell, who produced "The Spoilers," "The Ne'er-Do-Well," "Thou Shalt Not Covet," etc., has presented an extraordinary series of beautiful scenic effects in "The Three Wise Men." Scenes of Biblical days are reproduced faithfully to every detail, and there is no hesitancy in the action, which proves unusually interesting from beginning to ending.

"THE LAST ADVENTURE" (Essanay).

This three-reel Essanay fits Lillian Drew so aptly as to add materially to the author's conception of the piece. This Essanay leading woman who is an adept in roles of the adventuress type, handles the part in "The Last Adventure" fully up to the standard she created for herself in the recent feature, "Vultures of Society." John Lorenz is well cast as the man who uses the woman to gain his own ends, and Edward

Scene from "The Last Adventure" (Essanay).

Arnold as the honest man who finally marries her, carries his role with customary ability. Lorenz takes the country girl, who displays unusual talent on the harp, to the city and introduces her among his friends at the club. He forces her to exact gifts from them. These he sells and thereby lives. Finally Arnold, as the new-made Alaskan millionaire, appears and falls in love with the girl and marries her. There is a climax which ends in the death of the villian without entangling the happily-wedded couple. The piece was written by Emily Brown Heininger and directed by E. H. Calvert.

"THE LAW DECIDES" (Vitagraph).

"The Law Decides" is the title of a new seven-reel Vitagraph Blue Ribbon Feature, scheduled for release April 24. The story points out the intrigue in disposing of a large estate and the complications of love and indiscretions which arise in idle rich families; and was written by Marguerite Bertsch, a Vitagraph staff author.

In the cast are Harry T. Morey, Dorothy Kelly, Donald Hall, Bobby Connelly, Louise Beaudet and Adele Kelly.

Scene from "The Law Decides" (Vitagraph).

In collaboration with Director William P. S. Earle, Miss Bertsch produced the picture. This was her first attempt at the other phase of the game, and she succeeded so well that she will, in the future, not only direct her own work but that of others as well.

Miss Bertsch's success and her keen grasp on the finer and more artistic part of picture making is indicative of the big field open to women in the picture game aside from "registry," on the screen. Certainly there are few lines of endeavor open to women with greater possibilities.

CALIFORNIA EXTENDS STUDIO FACILITIES.

Because of the elaborateness and size of the scenes incident to "The Woman Who Dared," the adaption from C. N. and A. M. Williamson's novel in which Beatriz Michelena is now being starred, the California Motion Picture Corporation is rushing work on a still further extension to the big sunlight stage at its San Rafaael plant, and, according to advices, this new improvement will be completed, enclosed in glass for protection from the wind, and otherwise equipped for work before the week's end.

By this extension the California people are more than doubling a stage capacity, that in the past, has been adequate for the accommodation of such pretentious production as "Mignon," "The Unwritten Law," etc. Moreover, in addition to this sunlight stage, there is an enclosed stage electrically lighted. The combined floor space is said to give the California producers more extensive stage room than any other concern engaging but one company at a time.

"The Woman Who Dared," which is immediately esponsible for the enlargement, will, according to advance reports, be distinguished for the expansive wealth of its sets. The story concerns itself with intrigue in the highest court circles in Europe, and consequently must depend on surrounding of ultra-elaborateness for much of its atmosphere. An opera house interior with a complete company assembled on the stage is among the big scenes mentioned.

This elegance will find an effective contrast in another angle taken by the story, which carries it to the less polite intrigue of thieves and crooks in Rome's underworld. The coincidence by which these two threads, one spun close up to the throne and the other in the gutter, cross gives the plot much of its dramatic interest.

THOMAS JEFFERSON IN "THE LONESOME HOUSE" (Universal).

Joseph Jefferson's famous son, Thomas Jefferson, appears in the Universal-Big U drama, "The Lonesome House or The Old Schoolmaster," which will be released on April 26. So do half a hundred children of employees of Universal City who are now

Scene from "The Lonesome House" (Universal).

attending the primary school established in the only moving picture municipality in the world.

A careful scrutiny of the group of children reproduced herewith reveals many familiar child faces which have appeared in Universal productions in the past. In the front row, third from the left, is little Zoe Beck, co-star with Mr. Jefferson in this charming play of childhood.

Among the schoolchildren are many Mexican boys and girls, sons and daughters of refugees from the other side of the border. Several of the boys' fathers are now playing Mexican roles in Universal productions. Buster Emmons, who is little Zoe Beck's sweetheart, is the very aggressive young gentleman with the slate and school books at the extreme right of the front row. This lad did excellent work in "John Needham's Double," the Bluebird feature in which Tyrone Power played the lead.

"QUALITY OF FAITH" GAUMONT'S FIRST RELEASE.

The first release Gaumont makes in May of a Mutual Masterpicture, De Luxe Edition, comes the first day of the month when "The Quality of Faith" will be given to the screen. This is a five-reel photodrama which has a number of situations of a "punchy" nature, any one of which would serve to make the production popular. In combination they make "The Quality of Faith" a silent drama of absorbing interest.

Alexander Gaden is the minister. He last had such a role in Gaumont's "The Drifter." Miss Gertrude Robinson is co-star with him. In "The Quality of Faith" a strong supporting cast has been provided in which are Charles H. Travis, John Reinhard, Henry W. Pemberton, Alan Robinson, John Mackin and Lucille Taft.

"UNDER AZURE SKIES" (Mustang).

When Art Acord, as the hero of "Under Azure Skies," is about to be lynched by a crowd of cattle rustlers, and is rescued in a new and sensational manner by Nita Davies, a big "punch" is put in the three-reel drama, which has just been completed by Director William Bertram. Art Acord does some wonderful riding in a thoroughly realistic way, and the entire story is typically western. The American cowboys have a splendid opportunity to display their ability, as a great herd of cattle are

Scene from "Under Azure Skies" (Mustang).

handled in several scenes, and stampeded for the benefit of the story and camera. The heroine is a winsome nurse of a Salvation Army hospital and gives good characterizations to Lawrence Peyton, Dick LaReno and Madeline Fordyce.

This Mustang, "Under Azure Skies," is a three-reeler, and is one of the best produced by the American Film Company, will soon appear as a Mutual feature.

EXHIBITOR INTRODUCES NOVELTY IN SHOWING "SOCIAL PIRATES."

Manager Michaels, of the Academy Theater, Buffalo, originally booked "The Social Pirates" for one day. Following the scenes at the opening performance when the crowds forced the police to close the doors at 3 o'clock in the afternoon, the engagement was extended to three days and a standing order placed for a three day run on all the following episodes. But so many of his patrons came to the manager during the closing days of the week and declared that they had been unable to see the opening episode and that they were anxious to do so that Mr. Michaels introduced an innovation with the showing of "The Corsican Sisters," the second two-reel episode by booking the first release again for a three-day showing.

"I figured rightly," says Manager Michaels, "that the word of mouth advertising given the first release, "The Little Monte Carlo," would make that a big drawing card alone for those who had missed seeing it, while the second episode was sufficient to draw the patrons who had seen the first. The rebooking wasn't at all necessary to help towards an understanding of the plot because each story is entirely complete. I just proved to myself that most exhibitors are neglecting too much the value of word of mouth advertising on the features they show successfully for short engagements."

SAMUELS SELLING RAVER PICTURES.

Twenty-eight reels of film consisting of six subjects is now being marketed by the Raver Film Corporation. In addition to their own picture "The Other Girl" adapted from Augustus Thomas' successful play in which James J. Corbett is starred, they are marketing three Ocean pictures "Life Without Soul," taken from the novel "Frankenstein" by Mrs. Mary W. Shelley; "Fortunate Youth," from William J. Locke's novel and "Driftwood," Owen Davis' play featuring Vera Michelena. These four subjects consist of five reels each.

In addition to this the Raver Film Corporation is also handling the two-reel war picture "Austria At War," the official pictures of the Austrian government endorsed by Emperor Franz Josef. Another war picture "Fighting in France," the official pictures of that nation are also being marketed by Raver. This subject consists of six reels. These latter pictures were played in the various big cities in the United States by the large daily papers in those cities.

When Frank E. Samuels leaves on a trip this week for the Raver Company he will have with him all of these pictures. This is considered to be the largest number of reels that has ever been carried by a salesman on a states right campaign. Mr. Samuels will visit all the buying centers of the country. He will take in such cities as Philadelphia, Pittsburgh, Cleveland, Detroit, Chicago, Kansas City, Minneapolis and other cities through the south and west.

KING BAGGOT IN TWO PARTS.

King Baggot in his Universal-Imp Company under the direction of Henry Otto, has returned from Savannah where the finishing scenes of "Half a Rogue" were taken. Strange as it may seem, "Half a Rogue" is the first five-reel picture in which King Baggot has ever appeared.

At the present time this company is working on a real unique production which will be called "A Borrowed Identity." In this picture Mr. Baggot plays two parts, but the parts are not of the usual double identity kind where one man plays his own twin brother, etc. Each character is a totally different person with natures varying to the two extremes of goodness and badness.

This picture will be a two-reel secret adaptation of one of Robert Thomas Hardy's short stories which appeared recently in "Snappy Stories" magazine. Miss Edna Hunter, regular leading lady for Mr. Baggot, will play opposite him.

THROUGH THE LOWLANDS OF LUZON (Paramount-Holmes).

Two things make the Lowlands of Luzon an Oriental wonderland in the largest island of the Philippines—rare tropical beauty and the hemp which supplies the world. In the twelfth release of the Paramount-Burton-Holmes Travel Pictures for the week of April 17th, Mr. Holmes will show his fellow travelers this "beauty spot" of Luzon from every angle and each stage of the Philippine hemp industry from the moment the hemp is cut, through its preparation, to its sorting, bailing and shipping to all parts of the world, including the method by which it is woven into Jusi, a fabric utilized by the Filipinos as extensively as linen is used in America and Europe. Tropical beauties at their weaving; the Negritos, lowest species of human beings in existence; an exclusive native dance under lovely trees are among the features which make this film exceptional for its beauty and industrial interest.

WARDA HOWARD IN "THE SCOUT."

Warda Howard, Essanay leading woman, is exceptionally well fitted for her part in Essanay's forthcoming feature, "That Sort." The play takes her all through the European watering places including The Riviera, Monte Carlo and other famous places. Miss Howard has visited all of these places and has made a close study of the life of the habitues.

"I have made it a practice to study life and conditions every place I go," said Miss Howard, "as I never know when I shall be called upon to take such a part in a photoplay. My study of conditions and the people at the European watering places will stand me in good stead in this picture."

The play is taken from the celebrated stage production of the same title written by Basil McDonald Hastings and will be released shortly on the V-L-S-E program.

MARY FULLER IN "THROWN TO THE LIONS."

Nothing better these nice spring days than having tea in a den of lions. Here is Mary Fuller having a bit of bohea with a couple of kings of the jungle. Mary appears to be looking right into the camera, but don't believe appearances. Right out the corner of her right eye she has both them there mankillers covered and if they were to make the slightest suspicious move Mary would scream with all her might and grab the big pistol on the table. Mary is a dead shot, or at any rate she ought

Scene from "Thown to the Lions" (Universal).

to be considering the number of weapons she has handled since joining out with the pictures.

Seriously, this is very dangerous work. There's no double exposure about it, either. Mary's little heart is right up in her little larynx. In fact, as Irvin Cobb says, her knees are cleaving to the roof of her mouth and her tongue is knocking together. She did it, however, just to make "Thrown to the Lions," the five-reel Universal Red Feather feature, a success. And those who have seen Director Henderson's picture pronounce it just that and more, too. It will be released on the staunch old Universal program on April 24.

Scene from "The Long Arm of Law and Order" (Paramount)

Scene from "The Long Arm of Law and Order" (Paramount)

"The Long Arm of Law and Order"

The Long Arm of Uncle Sam Has Reached Out to Crush Villa.

After months of patiently watching and waiting, the boys from the army have invaded Mexican territory with the idea of putting an end to the terrors that have been instigated through the perverted ideas of the bandit Villa.

The accompanying cartoon is the manner in which C. R. Bray, cartoonist, expresses himself on the subject in the Paramount Pictographs.

In this animated cartoon Uncle Sam is standing on the frontier watching a crowd of Mexicans acting in a manner which determines the staid, calm old gentleman to stretch forth his arm and from out of the mountains bring forth Villa, only to crush him and drop him into a rubbish can, in which also reposes Aguinaldo.

"THE CHILDREN IN THE HOUSE" (Triangle).

NORMA TALMADGE, hitherto featured with other Griffith players in Triangle plays, is to be the sole star in "The Children in the House," when that new Fine Arts picture is released early in May. As in "Martha's Vindication" with Tully Marshall and Seena Owen she will have the support of the well-known juvenile performers who respond so readily to the direction of the Franklins. In the principal grown up roles Alice Rae, Jewel Carman, William Hinckley, W. E. Lawrence, Eugene Pallette, Walter Long, George Pearce and Alva D. Blake will be seen. Roy Somerville wrote the scenario.

"The Children in the House" tells a consistently dramatic story of a young woman separated from her sweetheart by a lie circulated by an unscrupulous admirer, who weds her when she yields to a fit of pique. But the old love still burns, and finally sweeps away the restraint which her babies have imposed. She is about to elope when a driving electrical storm drives them in fright to seek shelter in her protecting arms. This brings the prospective elopers to their senses and they renounce each other forever.

Eugene Pallette, De Wolf Hopper's son in "Sunshine Dad," has the role of the brutal husband. William Hinckley, who played opposite Miss Talmadge in "Martha's Vindication," is the jilted lover.

Scene from "The Children in the House" (Triangle).

"THE CRIPPLED HAND" (Bluebird).

With Robert Leonard and David Kirkland directing, Mr. Leonard and Ella Hall playing the leading roles and a scenario from the pen of Calder Johnstone, plus the facilities of Bluebird Photoplays, Inc., for making a production complete and advantageously, "The Crippled Hand," set for release May 1, bears assurance, in advance, of containing the important elements necessary to a successful creation.

While it is in no sense entirely a fairy play, the story of "Cinderella" is drawn upon to interject some of the most beautiful photograpy of the current period. There is a promise from the Bluebird management that "The Crippled Hand" will surpass in scenic and photographic beauty "Undine," the feature that scored an almost unanimous verdict of approval from the critical press and the paying public in the early releases on the same program.

Although dividing the honors with Mr. Leonard in being featured, this film brings Ella Hall into her first great prominence as a star, after three years of constantly improving artistry, displayed in almost every type of roles. In "The Crippled Hand" she has a part which might have been especially written for her—a little girl, "dreamer of dreams," who works hard by day in a department store and at night, in her dreams, rambles in fairyland.

Gladys Rockwell, a most beautiful leading woman; Kingsley Benedict, Marc Robbins, Lule Warrenton, Betty Schade, Carmen Phillips, Ernest Shields and other Bluebird photoplayers are principals in a cast that enlists scores of supernumeraries in the manifold scenes of fairyland splendors and the more material pictures as the plot progresses.

AT WORK ON SCENES FOR "THE ISLE OF LOVE."

Under the direction of Edwin Middleton, Miss Gertrude McCoy is now working on the "South Sea" scenes in the Gaumont Mutual Masterpicture in which she is to be starred. Although this big five-reel feature is not to be released until May 15, it is now well under way. Excellent locations for that part of the story depicting the life of the heroine and her rescuer on what they found to be an unhabited island have been found near Jacksonville, Fla.

One of the big features of "The Isle of Love" is the burning of an ocean liner in mid-ocean. It is in these scenes that Earl O. Schenck, as the wireless operator, rescues Miss McCoy first from the fire and then from death by drowning as they flounder in the water. Other picturesque scenes advance the story at a small seaside resort where the heroine first meets the man whom later she scorns and then learns to love. Miss Iva Shepard, now starring in Gaumont's "The Haunted Manor," has an important role in this production.

Others in Miss McCoy's support are Robert Clungston, Charles W. Travis and W. J. Butler.

PATHE SERIAL DEPARTMENT BUSY.

The Pathe Serial Department is flourishing like the proverbial green bay tree. G. A. Smith, the serial director, has added to his staff Irving Weil, a well-known newspaper man and for a number of years connected with the editorial department of the New York Evening Journal. Harry J. Walsh will also aid in the Serial Department in addition to his work in the Advertising Department, of which P. A. Parsons is the manager.

Four men are now traveling throughout the country lining up the newspapers in every important city and town on current and future serials.

The new series, "Who's Guilty?" will be released on May 8th, and is evolved from an entirely new idea and one that will arouse wide-spread interest. Another big feature is also under preparation to be released at the close of the highly successful "The Iron Claw." Several very prominent players have been engaged for this production, but the details are being kept secret for later release.

Thanhouser's April Drive

Unusual Schedule of Plays and Players in New Rochelle List.—Some Novel Releases.

FLORIDA sunshine and northern snow furnish variety to the Thanhouser program for the month of April, and Florence La Badie and Gladys Hulette carry the happy burden in the New Rochelle five-reel offerings. Of exceptional interest is the release on the twentieth entitled "Master Shakespeare, Strolling Player." This is Mr. Thanhouser's contribution to the Shakespeare Tercentenary Celebration, and Florence La Badie will be seen in the star role. It is a unique offering since, without being a play from the pen of the Poet of Avon, it nevertheless brings into play the characters he made famous. Around Miss La Badie, as a girl of today, revolves the Baconian controversy. In writing the scenario Philip Lonergan hit upon the novel plan of visualizing Shakespeare and Bacon. They both "appear personally," and the direction of Frederick Sullivan brings them to life startlingly, as he also does the characters from Shakespeare's plays. At the same time the offering is not a costume piece, for the events about Miss La Badie blend the world of today with that of Shakespeare's time. There's U. S. army posts and action on the Mexican border, lending all the novelty that could be desired.

Another five-reeler is Lloyd Lonergan's story, "The Traffic Cop." This stars Gladys Hulette, in a play replete with thrills. To make it, Director Mitchell worked in conjunction with the police department of New York, and secured some concessions which make the film really a civic drama. Miss Hulette never looked more captivating than as the little sweetheart of the big mounted cop. Police Commissioner Woods is highly gratified with the portions of the film dealing with serious police activities.

There are laughs in abundance in the April Falstaffs. Director Ellery has struck a fast comedy gait and his sure fire keeps him to the fore as an expert in legitimate comedy. From Florida, Director Howell contributes laughs via Riley Chamberlin, Walter Hiess, Louise Emerald Bates. The "Oscar and Conrad" Company, Cooper and McNish, will now take the Southern trip for a change of atmosphere.

Mr. Thanhouser will soon announce a new five-reel offering, made by Ernest Warde, featuring Valkyrien (Baroness Dewitz). Mr. Warde achieved unusual distinction by his handling of "Silas Marner," in which his eminent pere, Frederick Warde, played the title role. The beautiful Baroness will hereafter appear in five-reel features almost exclusively.

Universal Not in Merger.

New York, April 7, 1916.

Dear Sir: Will you kindly deny the story that has been published regarding the proposed merger of moving picture companies, at least as far as the Universal Film Manufacturing Company is concerned.

This company knows nothing of such a merger, nor is it interested in any manner whatsoever. Our name has been included in the list of companies reported to be merging and we feel that the effects have been harmful to our business.

We have been receiving queries, not only from our employees but from the public, as to the truth of the story, but our vigorous denials do not seem to be able to keep up the pace set by the rumor itself. It is more than probable that many of your readers will be interested in knowing the exact truth —and the truth is that the Universal is not in any way, shape or manner connected nor interested in any merger, real or imaginary.

To drive this fact home and without any intention of boasting, I submit the argument that the equipment of the Universal Film Manufacturing Company is now so complete that it could produce all the pictures that are now being made in the United States without having to merge with any other concern to accomplish it.

Sincerely yours,

CARL LAEMMLE,
President.

Hearst Has No Interest in Wharton's.

Ithaca, N. Y., April 8, 1916.

Moving Picture World,
New York, N. Y.

Gentlemen: We desire to correct a statement that appeared recently in certain newspapers to the effect that William Randolph Hearst has become financially interested in this company. While we would deeply appreciate this fact if it were true, we feel that in justice to Mr. Hearst, it is only right to deny it. We have no desire to make capital of Mr. Hearst's name nor have him annoyed with unnecessary inquiries.

The actual fact of the matter is that we are affiliated with the International Film Service (of which Mr. Hearst is president), as contracting producers. We are proud to acknowledge this and hope the affiliation will be of long standing.

Yours truly,

WHARTON, INC.
Theo. W. Wharton,
President.

Foco Adjustable Seats

The A. H. Andrews Co.'s New Picture Theater Seat Can Be Made Into a Child's Seat in Minute.

ONE naturally looks at new wrinkles that some up in the interested but rather skeptical way at first. One would be perfectly safe in his skepticism if he were sure that his competitor would also remain skeptical. The rub comes when we find that he has adopted the novelty and made his house just so much more attractive than ours. Exhibitors may be inclined to regard the new Foco chairs in this way. But these Foco chairs make a house more attractive to those who are bringing children to the show. For, if grown-ups will think a minute, they will realize how often even they have to crane their necks to get a full and unobstructed view of the screen while the little tots sitting down in the hollow of their tender years, must perforce lose a lot of the action. They haven't got the long necks to crane. The Foco chair puts them on the same plane with their parents.

The A. H. Andrews Company, of 115-117 Wabash avenue, Chicago, has issued an interesting little booklet describing the new Foco chair it is putting on the market, and this same little booklet is a bit of advertising literature that the up-to-the-minute exhibitor can hardly afford to neglect.

The same chair is used by the parent when it is in one position and by an easy manipulation, the height of the seat is increased to that the child seated in it has his eyes brought to the same level with the parent's eyes, and so he sees the screen to much better advantage than before. It is worth looking into.

NEW $500,000 FILM COMPANY FORMED.

Articles of incorporation have been filed for the Great West Film Company. Capital stock was given as $500,000. The corporation will make its headquarters at St. Paul, with a western branch at Malta, Mont.

The incorporators were: Harry K. Jones and Edmund G. Campbell of St. Paul, and Wallace D. Coburn, the cowboy poet of Malta, Mont. Chicago motion picture men are interested in the company.

The object of the corporation is to produce motion pictures, particularly those of a Western nature. Outdoor work will be performed on a tract of land embracing nearly 250,000 acres near Malta, Mont. Offices and a studio will be established in St. Paul.

Charles W. Hitchcock, formerly of the Essanay Film Company, probably will be hired as director. An option has been obtained on his services. D. C. Bennett of Chicago will be associated in the company.

"THE QUALITY OF FAITH" A STRONG FEATURE.

When Gaumont releases May first "The Quality of Faith" as a Mutual Masterpicture, de Luxe Edition, the screen will present a remarkably vivid picture of labor conditions, the pressure exerted on an upright minister by the wealthiest member of his congregation, and a story of misplaced affection that finally finds responsive answer in the heart of a girl whom society had banned. Alexander Gaden appears as the minister, and the girl is played by Miss Gertrude Robinson. A strong

Scene from "The Quality of Faith" (Gaumont).

supporting Gaumont company has been provided, including Lucille Taft, Charles W. Travis, John Reinhard, Henry W. Pemberton, Alan Robinson and John Mackin.

"The Quality of Faith," which was written by Charles T. Gardner, has many of the sterling qualities which made Winston Churchill's novel, "The Inside of the Cup," a "best seller." It boldly faces some of the biggest problems of society. As the minister, Mr. Gaden is enabled to demonstrate his versatility. Marna is played by Miss Robinson.

Dustin Farnum Twice a Famous "David"

To Appear Shortly as "David Garrick" and "Davy Crockett" for Pallas Pictures.

Both in the motion picture and the stage drama Dustin Farnum has responded to most every surname there with the possible exception of "David." As if to make up for Dusty's long neglect of this name, he will be presented on the screen shortly in the title role of two well-known subjects—"David Garrick" and "Davy Crockett." Although Garrick and Crockett were both baptised "David," these two personages, as is well known, are widely different characters, all of which affords Dustin Farnum particular opportunity to display his rare versatility.

The productions will be under the direction of Frank Lloyd. The costumes are exact duplicates of several extravagant heirlooms of the period and the sets are the result of consultations with authorities on the subject. One of the features of the photoplay is a full sized reproduction of the stage of the old Drury Lane theater as it was in 1742, when the boxes ran nearly to the backdrop and clusters of candles were used in place of the present footlights. A replica of Drury Lane itself has been faithfully produced.

In "Davy Crockett," Frank Mayo's story of a hundred years ago, Dustin Farnum offers another characterization of a historical personage. Under the direction of William D. Taylor.

In both "David Garrick" and "Davy Crockett," Winifred Kingston appears in the principal supporting role opposite Dustin Farnum. Herbert Standing, the veteran English character actor, who has just recovered from an accident, also appears in support of the star in both photoplays, which will be seen on the Paramount Program shortly.

TRIANGLE GETS BIG CONTRACTS.

The Triangle Film Corporation reports that its New York branch has just ended a record breaking week for the increase of its service in the distribution of the picture features of Griffith, Ince and Sennett. Alfred Weiss, district manager, and S. Eckman, Jr., manager of the New York branch, were the collaborators. Each obtained five additions on circuits which have already tested the drawing powers of the Triangle plays. Weiss got five new theaters of the Marcus Loew chain and Eckman gets credit for increasing the Proctor-Triangle theaters to eleven.

Loew will put the new service into his Broadway house, the New York at 45th street; also the Eighty-sixth street, Circle and Murray Hill theaters; the Lexington Avenue, New Rochelle; and the Globe in Boston. Proctor, who has been using Triangle at the Fifth Avenue, 23rd street and 125th street theaters in New York, and in his houses in Elizabeth and Plainfield, N. J., adds two theaters in Troy, the New and the Griswold, the Leland in Albany and the Proctors of Mt. Vernon and Yonkers.

Fox, Keith and Poli have been using Triangle for several months. Mr. Eckman is now serving 300 theaters from the New York exchange and plans a great spring drive that will increase this number to half a thousand at least.

"COLONEL HEEZA LIAR WINS A PENNANT"

(Paramount-Bray).

Single-handed and alone, Colonel Heeza Liar wins the Battle of Dead Man's Hill and saves the map of Europe in the 13th release of the Paramount-Bray Animated Cartoon for the week of April 17th.

From a private trench at the top of Dead Man's Hill No. 23, he takes a hand in the war's progress and satisfies himself that his marksmanship has played havoc with the enemy. He settles down to enjoy himself by picking flies off a battered village house ten miles away, but the enemy disturbs his peace of mind by destroying his trench. Hopping on a passing cannon ball the Colonel retires hastily, but discovers that his men either have been shot or have deserted.

An idea restores the Colonel's backbone just as the last remaining cannon has been shot to pieces. Pulling the small end of the cannon barrel from the wreckage he bats the oncoming missiles of the enemy back on their heads until the men are in full retreat. He pulls down the pennant on the enemy's ruined fortifications just as reinforcements arrive.

BOOKINGS FOR "NE'ER-DO-WELL."

The Orpheum theater in Cleveland, through Manager F. P. Woda, booked 'The Ne'er-Do-Well" for three weeks, starting Monday, March 27. The critics in the newspapers were liberal in their praise of the picture and devoted a special section to the attraction.

A two-weeks' booking has just been concluded with the Tabor Grande in Denver for a showing of "The Ne'er-Do-Well," at prices of 25 and 50 cents.

Henry Corn, manager of the Aetna Amusement Company, operating the Olympia theater, in Broadway, New York City, in a letter addressed to the V-L-S-E, Inc., states that on Saturday and Sunday, March 25 and March 26, at advanced prices, the house was packed to more than seating capacity on both nights. Mr. Corn has booked the film for a return date.

"JOCKEY OF DEATH" FOR STATE RIGHTS.

Preparations are just being completed for the marketing on the states rights plan of "The Jockey of Death," the sensational screen melodrama which has created such a furore in England during the past few months. The distributing company will be known as Signet Films and will be directed by J. L. Kempner, the well known film man whose previous activities with "The Drug Terror" and as an executive with the Kinema-color company, will be recalled by exhibitors throughout the country.

"The Jockey of Death" is the product of a big concern who are dedicated to the policy of making not more than one big feature picture a year. It was conceived and produced, it is said, with the one thought in mind that the motion picture industry was becoming hungry for real screen thrills. A pair of daring European circus acrobats were engaged for the leading roles and given "stunts" to do that are said to represent the most extraordinary performances of the kind which have ever been atempted. The production called for the construction of a big European circus, a number of the scenes being laid in a building which would suggest Madison Square Garden, New York City, as it is to be found at this present writing with the big Barnum & Bailey performances going on in it. A number of the milder thrills are staged in the circus but the big ones, it is said, come in the last two of the five reels of the picture which show the trained circus acrobats using all of their skill, daring, and cunning in eluding capture at the hands of their enemies. At one point the pair slide down the side of a mountain on a cable put up for the purpose of hauling fagots of wood. At another place an escape is made over a wire cable stretched across a river when the girl tears the rubber tires from an ordinary bicycle and rides the machine across the cable with her companion hanging on behind.

"The Jockey," it is said, is to be offered here merely as a startling melodrama, demanding its place in the sun merely for the excitement it creates. Gaumont owns the rights for Great Britain and, it is said, has played the feature with such good returns that it has been spoken of as the biggest money-winner in the British Isles during the past year.

NOTES OF THE TRADE

TO INSURE the best photography possible Essanay has more than one camera working on all feature photoplays. The best negative of the scene is selected. It is only on the smaller scenes that one camera alone is used. On the larger, two machines are trained on the set, and for the massive spectacles now possible in Essanay's great studio three cameras are frequently used.

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Preparations are under way at the Gaumont-Mutual studios in Flushing for the reception of the great army of players who have been working during the past five months at the winter studios in Jacksonville. Among the newcomers to Flushing, after the closing of the Southern studios, will be Gertrude McCoy, Alexander Gaden, Marguerite Courtot and several other stars, all of whom have been engaged since the opening of the Jacksonville plant.

* * *

"The Day of Days," a two-reel comedy drama, is nearing completion by Director William Worthington, with Herbert Rawlinson and Agnes Vernon in the leading roles. Others in the cast are: Helen Wright, Ruby Cox, T. D. Crittendon, Jack Conolly and William Canfield. The story is written by F. McGrew Willis.

* * *

A triangle within a triangle has been discovered in Shannon Fife's latest Triangle release, "The Habit of Happiness," written especially for Douglas Fairbanks. For Fife wishes to emphasize that he wants the star and the director, Alan Dwan, to share all honors with him, making it a Dwan-Fairbanks-Fife picture. The picture has proved to be the most interesting of all of the Fairbanks Triangle releases because it shows "Doug" not only as a deep-thinking, serious philosopher, but as a care-free, cut-up, happy-go-lucky comedian as well.

* * *

The nineteenth episode of "Graft," which serial has been suggested by various authors and prepared for the screen by Walter Woods, is being filmed by Director Richard Stanton, who also plays the leading role, with Jane Novak opposite. The nineteenth episode tells of the well-known badger game of the crook.

* * *

Demands made on the publicity departments of the Mutual for portraits of Charlie Chaplin have been so great that since announcement of his signing with the Mutual was made more than 1,200 have been forwarded to newspaper editors in all sections of the country. Fifty Chaplin portraits, for which he posed while on his recent visit to New York, have been sent to London publications, twelve to newspapers throughout the British Isles, and four to papers published in Australia.

* * *

Miss Bessie Eyton has a wonderful make-up as Virginia Carvel in the forthcoming Selig production of "The Crisis." In her hoop skirts and mittens she might have stepped right out

of some old-fashioned portrait. Miss Eyton designed all of her own gowns for the late fifties.

* * *

Having enjoyed her "wild, bare-footed existence" in "Audrey," Pauline Frederick was enthusiastic when told that she was to play a Gypsy in her next Famous Players production on the Paramount Program, "The Moment Before," which is based on Israel Zangwill's play of that name.

* * *

"The Tale of a Coat" gives opportunity for some of the comedy work of Orral Humphrey, the American (Mutual) star. A long, plain, severe coat is the cause of all the trouble —or rather, the life-saver—since it disguises the leading man as a missionary.

* * *

The Smalleys, within a few days, will have completed the five-reel feature, "The Eye of God," which was written by Lois Weber and in which Tyrone Power plays the feature lead, with Miss Weber opposite, and a large cast of Universal City actors in the support. This is a story of a man who commits a crime and seeks the wild life in order to forget it, but is followed by the eye of the Almighty until his electrocution.

* * *

Cables from England to George K. Spoor, president of Essanay, tell that a shipment of the new feature plays has been safely received and that the pictures have sprung into speedy favor. "The Misleading Lady," "Captain Jinks of the Horse Marines," "The Daughter of the City" and "Vultures of Society" were recent releases included in the consignment.

* * *

Jimsey May is a new Balboan. In private life she is the wife of Director Eason.

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Monte Carlo, mad and dashing, is the setting for an entertaining comedy entitled "Peanuts and Powder," now being produced by Archer McMackin at the American (Mutual) studios. The peanuts explode in a most annoying way, and cause a lot of merriment for the spectators. Carol Halloway, John Sheehan and John Steppling are the stars.

* * *

Ernest Maupain takes one of the principal parts in "Sherlock Holmes," supporting William Gillette. As the leader of the London crooks, this Essanay heavy actor has a part which he enjoys and which gives him every opportunity to display his ability. Mr. Maupin is thoroughly conversant with the part, having played it before on the stage in Paris.

* * *

"The Millionaire Engineer" has been completed by Director Henry McRae, and he is now engaged in filming a two-reel railroad drama entitled "Holdup of the Harding Special." Marie Walcamp and Lee Hill play the leading roles.

* * *

Sydney Mason has been featured in Miss Courtot's support in both "The Dead Alive" and "Feathertop." In the new photoplay as yet unnamed, the strongest male role will go to Henry W. Pemberton, since he is the ideal type for the unusually strong part which is the foil for Miss Courtot's own role. Because of the fact that certain features of the plot are new to the screen, no announcement of the story in its entirety is being made at this time by the Gaumont Mutual Company.

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Lewis S. Stone, who appeared with Gladys Hanson and Bryant Washburn in "The Havoc," a recent Essanay feature, will shortly take the leading part in "According to the Code," soon to be constructed by Essanay.

* * *

Having served her term behind the ribbon counter for "The Saleslady," Hazel Dawn is now in the Georgia mountains cavorting about in her bare tootsies in the interests of her next Famous Players-Paramount picture, "The Feud Girl."

* * *

Rube Miller, star and director of Vogue-Mutual comedy releases, is in the throes of a prehistoric comedy in which he has invented some humorous business and is gettitg lots of fun out of his own part. Madge Kirby is playing opposite him.

* * *

Director E. J. Le Saint will return to the desert during the coming week to get some more scenes for Peter B. Kyne's story, "The Three Godfathers," in which the leading roles are taken by Harry Carey and Stella Razeto. The company of twenty-five people have already spent ten days at Mojave getting local atmosphere, at which time they secured wonderful sand storm scenes. Later a number of the interior effects and street scenes were taken at Universal City. It will take at least another week to complete the filming of this photoplay.

* * *

When Clara Kimball Young begins the production of her pictures for her own corporation in July she will inaugurate a system in studio management by which she will be able to work in two pictures at the same time. There will be two directors, and their work will be so planned that Miss Young's time will always be utilized for one of the pictures in course of production and she will be able to present herself in twelve pictures a year.

Director Robert Leonard has commenced filming a five-reel feature photoplay in which Ella Hall plays the lead, and which is declared to be one of the best stories Leonard has worked on for a long time. It is entitled "Ambrosia."

* * *

Director Jacques Jaccard has completed the picturization of "The Cage Man," an underworld drama, in which G. Raymond Nye is featured in the heavy role, with Roberta Wilson playing opposite.

* * *

Emil Roe is now a member of Balboa. He has appeared in some of the most notable eastern photoplay productions. Roe is a distinguished-looking man and could easily pass for a South American diplomat.

* * *

Director Jay Hunt has completed filming the five-reel feature entitled "Wheels of Power," in which Adele Farrington is being featured with C. M. Hammond playing opposite. Others in the cast are: Mina Jeffries, Mrs. Jay Hunt, O. C. Jackson, Kingsley Benedict, H. F. Crane and Harry Mann. The story is by Gertrude Nelson Andrews, and from it Hunt prepared his scenario.

* * *

Director Jack Halloway of the American Film Company at Santa Barbara, has finished the production of "The Man from Manhattan," a five-reel picture by J. Edward Hungerford, which again proves the dramatic ability of Rhea Mitchell, William Stowell, Perry Banks and several other American favorites.

* * *

Director Allen Curtis, with his Universal Joker Company, have completed a one-reel comedy, "A Wife for Ransom," featuring Gale Henry and William Franey. Others in the cast are Miss Lillian Peacock, M. Moranti and C. Conklin.

Slides Theatre Announcement, anything you want. Guaranteed satisfaction. $1.25 per dozen. Send in order for what you need or send for catalog and list. **NIAGARA SLIDE COMPANY, Lockport, N. Y.**

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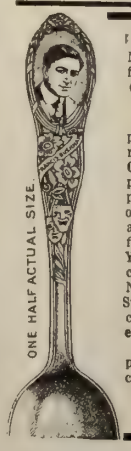

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Trade News of the Week

Gathered by Our Own Correspondents

Some Boston Bills

Non-Inflammable Film Bill Re-enacted—A Peculiar New Measure That Will Make Signing of Stage Name to Hotel Register an Offense with Heavy Fine—Bill Against Minors in Theaters Eliminated.

By William Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—The bill to permit the use of cinematographs using only cellulose acetate films in buildings of second or third class construction in the city of Boston was re-enacted without debate by the Massachusetts Senate on Thursday, April 6.

On the same day the Senate passed to be engrossed a bill which, if enacted into law, will subject every actor and actress, who registers at a Massachusetts hotel under his or her stage name, if that name is not their real ones, to a fine of $500. This bill is not aimed at the stage people or film folk. It is part of an uplift movement to correct the morals of a certain class of people in the Commonwealth, but the language of the act may prove embarrassing to actors and actresses stopping or playing in this state. This bill comes up in the House of Representatives this week, where a determined effort is to be made to defeat it or at least amend it so that the purpose of the act will be more clearly defined.

The legislative committee on Social Welfare eliminated moving picture theaters from the bill recommended by the State Board of Labor and Industries, which prohibited the employment of minors in bowling alleys, billiard rooms, theaters and other places. The bill as originally drawn included moving picture theaters and exchanges, but the members of the committee failed to see where the arguments of the members of the State Board held good when it came down to the question of employing children in this sort of amusement enterprise.

BOSTON OFFICE OF HEARST FILM SERVICE.

Opening of International Film Service Under Frank H. Vine.

Boston, Mass.—The International Film Service, the new Hearst organization, has launched its campaign in New England and things are going forward with a rush. Frank H. Vine, former manager of the New England branch of the World Film Corporation, has assumed charge of the Boston office of the International outfit and predicts a brilliant future for the latest New England enterprise.

Mr. Vine is well acquainted with conditions in New England and should prove a valuable asset to the International Film Service. He has as an assistant Forrest Smith, who was also formerly connected with the local branch of the World Film. Harry Finn, another old World man, is in charge of the International Film Service's poster department and Miss Helen Coghlin, erstwhile assistant booker in the Boston Pathe exchange, is doing the booking.

The men on the road through New England for the International include R. L. McIntyre, who was formerly general manager of the Henderson theater circuit in New Hampshire and Vermont. Victor Leon, who asisted in exploiting the "Birth of a Nation" in this territory, and George E. Richardson, who was at one time connected with the Phialdelphia Pathe exchange, and more recently with the local branch of the Universal, are also traveling through New England for the new corporation.

Manager Vine expects to increase his force in a short time and at present is busy exploiting the "Mysteries of Myra," the International's new fifteen-episode serial featuring Howard Estabrook and Jean Sothern. The story is by Hereward Carrington, the scenario by Charles W. Goddard and the film is being directed by the Wharton Brothers.

The New England offices of the International are at present located in the same building with Quigley's Film Exchange. A modern, up-to-the-minute exchange building is being built at Nos. 48 and 50 Piedmont street, which the local branch of the International Film Service will occupy when it is completed, which will probably be around the first of July.

George J. Schaeffer at World Film Helm

George J. Schaeffer, division manager of the World Film Corporation, has been directing the affairs of the Boston office of that corporation since Mr. Vine relinquished its management. Several other changes in the personnel of the New England branches of several of the larger film corporations are expected to take place in the near future and it is rumored that many old faces will be seen in Boston again.

Two Exchanges Move.

Boston, Mass.—The local Pathe exchange and that of the General Film Company moved into their new homes this week, both of which are the latest things in film exchanges. The new Pathe exchange is situated in Isabella street and the General alongside of it, at the corner of Isabella and Ferdinand streets, just on the outskirts of Boston's ever-increasing film district. It is unlikely that Louis B. Mayer, head of the American Features, and who is handling the Metro output in this territory, will be able to move into his new quarters in Ferdinand street before the first of May.

Ernest Horstmann Made Exalted Ruler.

Salem, Mass.—Ernest H. Horstmann, President of the Moving Picture Exhibitors' League of Massachusetts, Inc., and Vice-President of the Olympia Theatres, Inc., was elected Exalted Ruler of the Salem Lodge of Elks on Wednesday, April 5.

In honor of his election and as a token of their esteem, several of his friends in the moving picture business journeyed down to Salem and presented Mr. Horstmann with a beautiful diamond studded Elk's tooth charm. The presentation was made by the Esquire of the Lodge and took Mr. Horstmann completely by surprise. When he had recovered from his embarrassment he made a brief speech in which he thanked the donors of the charm and said he would treasure it all his life.

Among the film men who were present were Louis Boas, of Fall River; Harry F. Campbell, New England manager of the Fox Film; Frank H. Vine, New England manager of the International Film; P. J. Leydon, proprietor of the Imperial theater in South Boston; Manager Malley of Gordon & Lord's Olympic theater, Boston, and J. Lourie, proprietor of the Beacon and Shawmut theaters, Boston.

After all, there is *only one moving picture paper* that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.

LOUIS GOLDSTEIN TO ROYAL.

By Jacob Kalter, Special Correspondent, 503 Century Bldg., Newark, N. J.

NEWARK, N. J.—On Saturday, April 1, Louis Goldstein, an excellent likeness of whom is here reproduced, assumed charge of the Royal Feature Film Exchange, 288 Market street. Mr. Goldstein previously was manager of the Goldstein Film Exchange in the same building. When this exchange was given up, Mr. Goldstein became assistant to Leo Singer in managing the Royal. The new manager has many plans for improving the exchange. He reports that the animal pictures released by the E. & R. Jungle Film Company, have been very successfully introduced in this territory.

Louis Goldstein.

New Asbury Park Company.

Asbury Park, N. J.—The V. G. S. Amusement Company has recently been incorporated under the laws of the State of New Jersey for the purpose of conducting places of amusement. The new concern is of Asbury Park and has been capitalized at $10,000, L. Oscar Grenelle, Charles E. Van Wickle and Charles E. Schanck being the principal incorporators.

NORTH CAROLINA NEWS LETTER.

By Clarence L. Lenz, Special Correspondent, 635 Tenth St., Washington, D. C.

S. A. Lynch Buys Fine Organ.

ASHEVILLE, N. C.—S. A. Lynch is planning the installation of a new pipe organ at the Galax theater, to be used in connection with the Galax orchestra. It is expected that the organ will be delivered to the theater some time during the month.

L. Blomberg May Build.

Asheville, N. C.—It is reported that L. Blomberg, a well known motion picture exhibitor of this section, and an associate are planning the erection of a one-story motion picture theater on Eagle street, near the corner of Biltmore avenue, Asheville, N. C., which is to be devoted to the showing of pictures for colored patrons exclusively. The house will be of a size

sufficient to comfortably accommodate between four and five hundred patrons. It is to be very attractive and modern in every particular. This new theater should be ready for opening on or about the fifteenth of May.

New Goldsboro House.

Goldsboro, N. C.—H. R. Mason, who operates the Acme theater here, is reported planning a new house with a seating capacity of eight hundred to be opened some time in May. This theater will be equipped with a Mirror screen, and it will have a model Wilmont ventilating system.

J. H. Melton Running the Grand.

Enfield, N. C.—J. H. Melton, who formerly operated the New theater at Robersonville, N. C., is now running the Grand theater, at Enfield. He is succeeded in his position at Robersonville by a Mr. Cannon.

North Carolina Theatei Notes.

Charlotte, N. C.—The management of the Broadway theater, in Charlotte, N. C., has added materially to the attractiveness of that house by the addition of two handsome entrance doors of upholstered leather with heavy brass trimmings.

Wilmington, N. C.—The Victoria theater in Wilmington, N. C., was closed on March 25, and the doors will not again be reopened until after the conclusion of the Chapman-Alexander revival, which begins on April 9. Upon the reopening of the Victoria, the management announces, something different will be put on.

Asheville, N. C.—The Majestic theater, in Asheville, reports an increasing attendance at the children's Saturday morning matiness, an innovation at this house. This testifies, the management says, to the appreciation of the parents of the opportunity these matinees afford to the younger folks to see well adapted high-grade juvenile productions. The matinee hours are from 10 to 12 a. m.

Winston-Salem, N. C.—The Pilot and Elmont theaters in Winston-Salem have recently been equipped with new silver fiber screens manufactured by the Mirror Screen Company of Shelbyville, Ind.

Winston-Salem, N. C.—The Rex theater, a house exclusively for colored people on East Fourth street, Winston-Salem, has been renovated and redecorated, and a new lighting system has been installed.

Raleigh, N. C.—Aaronson & Brown, operating several theaters in Raleigh, N. C., are soon to have another new house that will have a seating capacity of about eight hundred. This theater will be on the site of the old Crystal, which was burned down during the fire which destroyed the big newspaper plant in that city. It is to be one of the most modern places south of the Mason and Dixon line.

Raleigh, N. C.—Manager Sterling Smith of the Auditorium theater, in Raleigh, has put in two new projecting machines so as to give better projection for his new feature service.

IN PENNSYLVANIA.

Local Theater Notes.

Pittston, Pa.—Louis M. Swaab announces having recently installed considerable new equipment in the Princess theater, Pittston, Pa., J. P. Joyce, manager. Included in the equipment was a Hallberg generator, two Simplex projecting machines, a Caille ticket chopper and many other necessities.

Philadelphia, Pa.—Dr. Steinberg, proprietor of the Strand, Twelfth street and Girard avenue, is about to leave for an extended trip throughout the West and is busy making final peparations for his journey. Many friends in the film industry in Philadelphia wish Dr. Steinberg the best of luck while on the road.

Philadelphia Matters

Local No. 307, Picture Operators' Union, Busy Preparing for Grand Banquet to Commemorate Its Fifth Anniversary—Will Be Held at Hotel Majestic on May 23—Burning of Liberty Motion Picture Plant—Other Items.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, Pa.—Members of the the Moving Picture Machine Operators' Local No. 307 are actively engaged at the present time in making preparations for the banquet to be held at the Hotel Majestic, May 23, 1916, in commemoration of the fifth anniversary of the organization of the local. Efforts are being made to have this gathering surpass any previous affair conducted by the moving picture interests in Philadelphia and the members of the executive committee are spending every idle moment in an endeavor to accomplish this end. Invitations have been extended to many and every indication points to a record-breaking attendance.

B. F. Bache, president of the organization; John J. Stevens, vice-president; Louis Krouse, business agent; S. A. Goldberg, H. B. Johns and Walter G. Murray, secretary, are working industriously to further the banquet, and they are planning a novel surprise for those who journey to the Majestic on the evening of May 23. The above mentioned gentlemen are live wires and when they promise something in the way of a surprise there will be great occasion for arrranging to be present in person. If honest endeavor and conscientious appliance count for anything this event should prove all that is expected and all who can possibly attend should arrange for their seats at the festive board.

Local Growing Speedily.

The Philadelphia Moving Picture Machine Operators' Local No. 307 has experienced an enormous growth in membership of recent date and has steadily increased its effectiveness until it now represents one of the strongest organizations of its kind in the country. It is a remarkable fact that during the entire five years of the history of the local they have never had a breach of any description with the exhibitors and have alweys worked hand in hand with the industry in general.

FIRE IN PLANT OF LIBERTY MOTION PICTURE COMPANY.

Germantown Picture Factory Destroyed —Loss Estimated at $120,000— Whole Town Lighted Up.

Philadelphia, Pa.—The huge plant of the Liberty Motion Picture Company, 20 Herman street, Germantown, was completely destroyed by a fire of unknown origin early on the morning of April 2, causing a loss estimated in the neighborhood of $125,000. The fire, which was of a most spectacular nature, raged with unabated fury for some time and everything of any value was consumed in the conflagration with the exception of about $25,000 worth of films, which were in a vault in the yard in the rear of the plant.

As the flames gained in fury, practically all of Germantown was illuminated in a weird manner and six heavy explosions shook the section as chemicals stored in the studios were ignited. Much valuable aniline dyestuffs, purchased before the outbreak of hostilities in Europe and now almost priceless were consumed by the flames. The neighborhood of the fire presented a remarkable sight as actors and actresses rushed forth from their boarding houses scantily clad in whatever garments they could procure in their hasty exit.

Freeman Bernstein, president of the company, and his wife, known in the theatrical world as Mary Ward, were in New York at the time of the fire and were unaware of the calamity until their return to Philadelphia. J. Burton Mustin is treasurer and general manager of the company, the property being owned by the Sagendorph estate. Readers of the Moving Picture World will recall that the company went into the hands of a receiver a short time ago.

No Bids for National Theater.

Philadelphia, Pa.—The National theater, well known to every Philadelphian as the former home of such plays as "Tracked Around the World," "Escaped from Sing Sing" and many other soul-stirring dramas, Tenth and Callowhill streets, was recently offered at public sale by Samuel T. Freeman & Co., well known auctioneers of Fifteenth and Chestnut streets. Although strenuous efforts were resorted to in order to obtain a bid upon the property no one evidently wished the theater. The property is owned by the estate of Thomas F. Kelley and must be sold in order to settle the estate. It is assessed at $75,000.

Frank Emmett Leases the Madison.

Philadelphia, Pa.—The Madison theater, the prominent West End playhouse, located on Chaw street, near Madison street, Allentown, Pa., has recently been leased by Frank Emmett for a long term of years. Mr. Emmett, who is also manager of the Regent and Lyceum theaters, is one of the best known exhibitors in that section of Pennsylvania and it is largely due to his individual efforts that so many high class photoplays have been brought to Allentown. Mr. Emmett intends to operate his latest addition along the same lines as his other theaters, and in accordance with this policy has installed considerable new machinery and other equipment.

William Jones Will Manage the Hart.

Philadelphia, Pa.—William Jones, a member of the Philadelphia Moving Picture Machine Operators' Local No. 307, will manage the Hart theater, Frankford avenue and Norris street, which will open on Easter Monday. The theater has been entirely renovated throughout and will be one of Philadelphia's show places in the future. New equipment has been installed and it is planned to operate the theater upon a first class basis.

Airdomes Preparing.

Philadelphia, Pa.—Marked activity has been displayed of recent date by the management of the various park theaters throughout this section of the country preparatory to opening for the coming summer season. Bookings are being arranged, exteriors remodeled, interiors renovated and an enormous amount of new equipment installed. Judging from the general prosperous condition of practically every line of industry, it is believed that this summer will prove a banner season for recreation centers and places of amusement and plans are being made accordingly.

Sam Roseman's Eight-Pound Baby.

Philadelphia, Pa.—Sam Roseman, of the Philadelphia Film Exchange, was recently blessed with an eight pound bouncing baby boy and is proudly telling of the latest addition to his family in local film circles. Congratulations, Sam.

Penn Gardens Sold

Washington Summer Garden and Theater on Pennsylvania Avenue and Twenty-first Street Bought by Syndicate of New York and Washington Business Men—Price Said to Be $250,000—Theater May Be Enlarged and Improved.

By Clarence L. Linz, Special Correspondent, 635 Tenth Street, N. E., Washington, D. C.

WASHINGTON, D. C.—Announcement has been made that Penn Gardens, both the motion picture theater and park property, located at the northeast corner of Twenty-First street and Pennsylvania avenue, Northwest, has been sold to a syndicate of New York and Washington business men for a consideration of $225,000. The sale was negotiated by the A. F. Fox Company, and deeds transferring ownership have been placed on record.

The Penn Gardens property occupies a site about 124 feet front by 157 feet deep, covering an area of 20,000 square feet. It includes a winter garden for motion pictures, with private boxes, manager's office, etc., and a lobby with refreshment room and an arcade adjoining. Through the arcade there is an entrance to a large hall, which is used for dancing. It is said that the summer garden seats about 2,750 people and contains a refreshment garden for the dispensing of refreshments to summer patrons. The theater is of cement, brick, stone and structural steel.

The gardens were built originally by Edmund K. Fox who operated them until incorporated nearly a year ago, when it went into the hands of the company which has just turned over its interests to the new company. It is further reported that the new company contemplates enlarging the theater and making a number of other important improvements to the property this month and the theater will be closed for two weeks, during which the interior and exterior will be repainted and redecorated, and a thorough renovation will be given the house. A new concrete floor is to be laid and arrangement will be made for the accommodation of a large orchestra. A new and improved lighting system will be among the important changes that are to be made to the building and a large flashing electric sign will be erected as an advertising and decorative feature on the front of the theater.

Avenue Grand Theater, Washington, D. C.

Crandall's Theater, Washington, D. C.

The taking over of the Avenue Grand is another step looking to the fulfillment of Mr. Crandall's ambition to have a motion picture house in each section of the city. His first enterprise was a small proposition at Fourth and East Capital streets, about ten years ago, when the business here was in its infancy. This place accommodated about 85 people. He later conducted an open-air park at North Capitol street and New York avenue for several seasons, after which he started in the business in earnest. He opened Crandall's theater, at Ninth and E streets, Northwest, and built up a business which has carried his reputation all over the District of Columbia.

Crandall's Apollo Theater, Washington, D. C.

His next step, a recent move, was to secure control of the Apollo theater, on H street, between Fifth and Seventh streets, Northeast. This house is one of the finest appointed and most attractive places in the city. It has a seating capacity of about 800 and is adjoined by a large air-dome.

In the Avenue Grand he has associated with him Joseph P. Morgan, who operates the Princess theater, in the Northeast Masonic Temple building, at 12th and H streets, Northeast.

It was also recently announced through the columns of the Moving Picture World that Mr. Crandall is soon to enter the Mount Pleasant section with a house that is to be up-to-the-minute in every particular.

Mr. Crandall is one of the most prominent and well-known exhibitors in this section of the country. He has been president of the local exhibitors' league for some time and has been active in all sorts of association work. He is a hustler, and it is by his energy that he is making the success that has caused his name to be known among the leaders in the motion picture business.

CLARENCE W. BUNN GONE.

Slipped Away to Chicago—Only Lesser Half Now.

Washington, D. C.—The folks engaged in the motion picture business in Washington were greatly surprised when the news leaked out that Clarence W. Bunn, the popular manager of the local World Film exchange had pulled one over on his many friends here by eloping alone to Chicago where, on April 1, the preacher tied the knot which drew him from the ranks of the jolly bachelors into that of the sedate married men. The fortunate or unfortunate young lady was Miss Mable Larsen, one of the belles of Chicago. While the boys are congratulating Mr. Bunn, they cannot quite overlook the fact that they were not advised in advance of the coming event.

Mr. Bunn came to Washington from the Boston office of the World Film Corporation. Although here but a matter of months he has made a host of friends among the exhibitors and exchangemen of the Washington territory. He has been successful in bringing his office to the point where it leads all others in point of amount of business obtained during a contest operated by the home office and present indications are that he will have won the first prize. It may be that the fact that he has been so successful in this venture is responsible for his entering into a still more important one, that of being a married man.

The wedding was a quiet one, the ceremony being performed at the home of the bride in the presence of relatives of the participants. Mr. Bunn comes from South Bend, Ind.

CRANDALL BUYS THEATER.

Takes Over the Avenue Grand—Other Houses He Owns.

Washington, D. C.—Harry M. Crandall has secured control of the Avenue Grand theater, on Pennsylvania avenue, between Sixth and Seventh streets, Southeast, at an expenditure said to be in the neighborhood of $55,000. The theater up to the present has been elased to Harris & Davis, of Pittsburgh, Pa., but the lease expired

Benefit Show at Empire Theater.

Washington, D. C.—Manager Samuel Greenburg, of the Empire theater, 915 H street, Northeast, last week donated the entire afternoon's receipts and divided those of the evening of Thursday with the Mothers' Club of the Edmunds School. The object of the benefit was to secure funds for the purchase of a musical instrument for the club.

Capital City Items.

Miss Florence Hawkins has recently sold out her interests in the Georgia theater on Georgia avenue, Northwest, to C. H. Innes, of Baltimore, Md. This house has since been operated for both white and colored patrons.

The territory of the local exchange of Pathe, Inc., has been extended so as to take in a portion of the State of West Virginia. This newly acquired section will be looked after by C. O. Moss, who now covers Virginia. Mr. Moss is one of the most popular film representatives traveling in this section.

J. D. Hofheimer, who operates a number of theaters in Norfolk, Va., was in Washington recently booking a number of big features in anticipation of the boom which he predicts will strike Virginia within the next few weeks. A good cotton and tobacco season, according to Mr. Hofheimer, means good business in all other lines. The prospects for a big spring and summer business in the motion picture field are very bright.

The Rhode Island theater has been reopened by M. Stein, the F street tailor. The Fairyland, a colered theater, has also been reopened.

The Casino theater on F street near Seventh street, Northwest, in which motion pictures have of late been shown, is again dark. The theater has been operated by a Mr. Faulkner.

Frank B. Spurrier, manager of the local office of V-L-S-E, Inc., is much elated over the showing he has been able to make for the seventy-five or more features on hand during the past week he had every one of the seven-day period. This is an exceptionally fine showing as it represented a working for either the whole or a part of clean slate for the week.

Hampton, Va.—J. A. Webb, who operates the Dixie theater, in Hampton, a colored house, has recently enlarged it and is now running vaudeville in connection with his picture program.

ATLANTA NEWS LETTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

Fanatic Reformers Never Tire.

ATLANTA, GEORGIA.—Declaring that moving picture theaters on Sunday is neither a necessity nor for charitable purposes, John A. Manget, who has brought a number of prosecutions against picture show proprietors and employes for alleged violations of the Sunday laws, this week appeared before the Fulton county grand jury and secured indictments against the following motion picture operators: L. S. Bach, Lyric theater; Nat F. Collins and W. P. Foster, Georgian theater; L. T. Swords and N. L. Liggit, Victoria theater; William and Sam Harvill, DeSoto theater.

Recently Mr. Manget had cases made against the proprietors of several picture shows for alleged violations of the Sunday laws, but all were dismissed when tried in the municipal court.

John McMillan proprietor of the Bijou theater, a vaudeville and moving picture house, was fined $50.00 for an indecent performance in Recorders Court, on a warrant sworn out by Mr. Magnet. Mr. McMillan immediately swore out a warrant against Mr. Manget for perjury. Mr. Manget gave bond and the trial was postponed to next week.

Fox Corporation to Build Here.

Atlanta, Ga.—Ground will be broken this week for a building to be occupied when completed by the Fox Film Corporation, on Walton street. This building is expected to be completed by June 15, and will be known as the Fox Film Corporation building and will be occupied by the Atlanta officials of this company.

The building will be a two-story structure; on the upper floor will be a moving picture theater with a seating capacity of three hundred; it will be used entirely for private showings of Fox films.

The offices of the company, including bookkeeping and shipping departments, will occupy the ground floor.

Headquarters of International Here.

Atlanta, Ga.—The International Film Service has selected Atlanta as its southern distributing point and in an announcement Saturday that its southern headquarters will be under the management of George A. Allison, who for several years past has directed the destinies of leading exchanges here and brought them to a high state of efficiency. Mr. Allison announces he has leased for the company 5,000 square feet in the Hirsch building on Marietta street. Mr. Allison's friends throughout the south give him the glad hand on his appointment and wish him luck.

Piedmont, Atlanta's Newest Theater.

Atlanta, Ga.—The Piedmont, corner of Luckie and Forsyth streets, the newest moving picture theater in Atlanta, opened Monday morning with a continuous program of motion pictures and vaudeville.

Sunday afternoon from 2:30 to 9:30, the Piedmont kept "open house," for Atlantians to inspect the new amusement house. Crowds visited the theater.

Mr. C. E. Tandy, Southern Manager of the Paramount Company in Atlanta, has returned from a business trip out East.

R. M. Wilder, of the Automatic Player Piano Company, St. Louis, was an Atlanta visitor during the week.

Steel City Notes.

Pittsburgh, Pa.—A. C. Raeder, formerly house manager of the Olympic theater, Fifth avenue, Pittsburgh, has been appointed booker in the local offices of the Pathe Exchange. Manager T. S. Brady has also made several additions to his clerical and shipping forces, in order to care for the steady expansion in the business of the exchange.

Censorship Under Fire

Pennsylvania State Board Makes a Raid on Pittsburgh Exchange men and Exhibitors—Fourteen Cases Brought Up—Twelve Fines Imposed, Ranging from $5 to $75—Publicity Also Questioned—Picture Men May Appeal.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, Pa.—The latest raid of the censors in Pittsburgh resulted in a clash that portends a most determined effort on the part of the moving picture interests to oust censorship. Following immediately after the launching of the campaign against the evil and the big mass meeting of protest recently, the activity of the censor board's agents has aroused much indignation and will no doubt strengthen the cause. Fourteen cases were heard before Alderman Louis Alpern last week, in twelve of which fines were imposed ranging from $5 to $75. The film men have announced that they will appeal all cases, carrying them as far as the Supreme Court if necessary.

Much lively debate featured the hearings, in the course of which the censors were shown up as they really are—not as Mr. Breitinger would like the public to believe them to be. An important point was made when Alderman Alpern declared that he has "nothing to do under the law but impose fines when the board of censors makes an order under the law." The wrath of the censors was this time visited upon banners as well as films. In one instance a manager was charged with permitting the display on one day outside a theater of posters depicting scenes ordered eliminated from a picture. It was brought out that the complained of advertising matter was used before the ruling of the censors had been received.

The board of censors was represented by Horace W. Davis, assistant attorney general, and testimony was given by Dr. Ellis, P. Oberholtzer, of the board, and Miss Florence E. Wrenshall, an inspector. The defendants in five of the cases were members of the Pittsburgh Screen Club and were represented by Attorney James E. Hindman.

Pictures in Question.

"Acquitted" was the center of the first case called. C. C. McKibben, manager of the Triangle Film Co., was charged with having permitted the picture to be shown without having a certain elimination made—said elimination consisting of a scene in a police Bertillion room in which a man's head was tilted back in order that a picture could be made. Mr. McKibbon was fined $25.

James McAleer, manager of the Picture Playhouse Co. and chairman of the campaign committee of the Screen Club, was charged with distributing "The Pearl of the Antilles" without taking out a title reading: "You must clear my child's name." Mr. McAleer denied that this had not been cut. Assistant Attorney General Davis remarked that the censored portion did not have the appearance of having been shown. Mr. McAleer was not fined, but was ordered to pay the costs, which he refused to do, saying that would constitute a confession of guilt.

Charles Miller, manager of the Blue Bird Company, was fined $50 and costs for sending out "Secret Love," a six-reel feature, without making elimination ordered by the board. He said that under his contract on the picture he could not make the cuts ordered, and to save the picture and his contracts he sent the film out. He was fined $25 and costs for sending out "The Wrong Door" without cutting out a scene showing a man walking into a safe and coming out again with a tray of valuables.

Charles Schwerin, manager of the World Film Company, was fined heavily for using banners that the censors alleged had been ruled out in connection with elimination in several films. Alderman Alpern said he had no authority to decide wether these pictures were immoral or not. He said that under the law he could only pass upon the rulings of the board and that they had ruled against the said posters. Mr. Schwerin was fined $25 in each of three cases. When he announced his determination to appeal one, the aldermen announced that his decision in the remaining cases would be held under advisement pending the outcome of the appeal. Mr. Schwerin was also found guilty of having sent out a film without inserting a sub-title stating that a marriage had taken place in "The Passers By." The imposing of a fine was held over.

Other convictions and fines were M. Teplitz, manager Specialty Film Co.; A. Weiland, manager Weiland Film Co.; Fred Flaherty, manager General Film Co.; W. C. Pearce, manager H. & B. Film Co.; H. C. Bowers, manager Keystone theater.

Will Reopen Federal Theater.

Pittsburgh, Pa.—The Federal theater, 224 Federal street, Northside, has been leased to Lew Owen and will be reopened in the near future. The Federal has been closed for nearly a year. Extensive alterations are now under way and new seats and equipment are being installed throughout.

New Hotel with Picture Equipment.

Pittsburgh, Pa.—The new three million dollar hotel, the William Penn, to its many wonderful features, has added a complete moving picture equipment, for the use of the various conventions held at the hotel and for showing films on special occasions. The machine, booth and screen were installed by Hollis & Smith, of this city.

Augustine A. Graham Dead.

Oil City, Pa.—Sincere regret is expressed in film circles over the recent death of Augustine A. Graham, aged 43 years, proprietor of the Temple theater, Oil City, Pa., and one of the best-known exhibitors in this section. Mr. Graham died following a brief illness from pneumonia complicated with inflammatory rheumatism

Bank Takes Over Theater.

Pittsburgh, Pa.—The Columbia theater, Fifth avenue, Pittsburgh, has ben taken over by a local bank, which has charge of the building in which the house is located. The lease of H. B. Miller and A. S. Davis expired March 31, and they served their connection with the thater. Messrs. Miller and Davis had conducted the Columbia with much success for the past three years. The banking concern will continue it as a motion picture theater.

Independent Display Co. Moves.

Pittsburgh, Pa.—The Independent Display Company, the well-known poster supply house now located at 416 Ferry street, in old film row, is preparing to move May 1, to new and larger quarters at 938-940 Penn avenue.

Will Build in Ellwood City.

Ellwood City, Pa.—Thomas V. Barnes is preparing to erect a large and modern theater in the near future on Lawrence street, not far from his present motion picture house, the Majestic. The new theater will offer, in addition to high-class features, vaudevilel and drama. According to present plans, it will be ready for occupancy about September 1.

Boosting Buffalo Ball

Local Screen Club Will Not Be Outdone by Any in the Putting on of a Film Ball—Actors' Fund Will Get 15 Per Cent. of the Proceeds—Committees Appointed to Take Charge of Floor and Arrangements.

By Joseph McGuire, Special Correspondent, 611 Erie County Bank Bldg., Buffalo.

BUFFALO, N. Y.—A night lettergram was sent to the various film producing companies Sunday evening by the Buffalo Screen Club asking each to send one or two stars to the coming Buffalo Screen Club ball on May 15.

The message was prepared at a meeting at the club's new headquarters. These lettergrams were followed up by personal letters urging the co-operation of the producers. It is expected there will be a hearty response to the invitations. Buffalonians have seen very few film stars in actual life and their presence here promises to attract a heavy attendance to the ball.

An Actors' Fund Benefit.

The event will be held at Elmwood Music Hall, Buffalo. At Sunday evening's meeting of the club a telephone message was sent to Daniel V. Frohman, president of the Actors' Fund of America. Mr. Frohman was notified that the club would turn over to him 15 per cent. of the receipts of the ball. He said he would lend every possible aid to the Buffalo project. Daniel J. Savage, president of the club, says film stars will lead the grand march, and hold a public reception at the hall during the evening.

It is expected that the managers of many theaters in the Buffalo territory will attend the ball and will contribute 15 per cent. of their receipts on May 15th to the Actors' Fund. The club has sent out four hundred slides to exhibitors in Buffalo and western New York points.

The Floor Committees.

The following were appointed members of the decoration and floor committees for the ball: Harry Marsey, B. J. Brandon, J. M. Sitterly, James Morgan, F. S. Hopkins and Al Becker. The musical committee is composed of: J. L. Mulhauser and Harry Marsey.

The Buffalo Screen Club in a body visited the Elks' fashion and flower show at the Broadway Auditorium Saturday evening and extensively advertised the ball. The members are highly pleased with the way the Moving Picture World and other trade and daily newspapers are giving their plans wide publicity. The cafe, luncheon and program privileges, it is expected, will bring considerable revenue. The general admission will be $2 a couple.

The board of governors of the club is very anxious that many exhibitors join the organization. A list of desirable candidates for membership has been prepared and will be submitted to the club at its next general meeting.

MANAGER SAVAGE OPENS SHERRY FEATURE OFFICE

Many Guests Greet Opening of New Exchange in Buffalo—Dinner Follows at Iroquois Hotel.

Buffalo, N. Y.—The formal opening of the offices of the William L. Sherry Feature Film Co., Inc., at 145 Franklin street, Buffalo, was held Monday, April 3. Daniel J. Savage, manager, and his staff greeted a steady stream of visitors during the day and all congratulated him on the excellence of the Paramount headquarters in this city. Among the noted guests was Miss Anna Held, who called in person and tendered her best wishes to Mr. Savage. Miss Held appeared on the vaudeville bill at Shea's theater, Buffalo, last week.

Among the other visitors were Frank Biering of the Paramount office in New York; Henry Carr, manager of Shea's theater, Buffalo; G. H. Christoffers and Ben Brandon, Mutual; F. S. Hopkins, A. A. Schmidt, E. Baird and Art Young, Victor; W. A. V. Mack, Edward Hayes and H. E. Benedict, General; James K. Morgan and N. I. Filkins, Pathe; J. A. Schuchert, a pioneer exchange man of Buffalo; Harry Marsey and J. H. Sitterly, Popular Film Exchange; H. E. Hughes, United Film; Frank Leonard, Mary Page Serial.

Among those who sent elaborate floral offerings with their congratulations were: William L. Sherry, Homer Savage, son of the manager of the new offices, Mrs. Savage; Henry Carr, manager of Shea's theater, Buffalo; Al Becker, Becker Feature Film Co., Buffalo; Mr. Savage's office force and Murphy Bros., this city.

In the evening Manager Savage entertained his staff at a banquet at the Iroquois Hotel. The guests congratulated their host and the enthusiastic remarks of each speaker presaged the future success of the Paramount service in Buffalo. Those who attended the banquet were: Howard F. Brink, Mr. Savage's road representative; J. E. Carr, booker; Earl Brink, shipper; Miss Margaret Powers, secretary; Miss Anna Harrington, bookkeeper; Al Boltham, advertising department.

In point of service, Mr. Savage, who formerly managed the General office here, is the oldest film man in Buffalo.

His main offices, film vault and rewind and repair rooms are on the second floor, and the poster and other advertising matter is on the third floor. His new quarters are noted for their complete equipment and central location.

MANAGER MORGAN PLEASED.

Local Pathe Exchange, Inc., Proves Wisdom of Recent Extension.

Buffalo, N. Y.—Extensive improvements are being made at the Buffalo headquarters of the Pathe Exchange, Inc., at 47 West Swan street. Manager James K. Morgan says the improvements will be completed in a month. The main office will be moved from the sesond to the first floor. There will be reel and poster rooms at the front, on the second floor, and an elaborate projecting room at the rear. The place will be refurnished throughout.

Manager Morgan came from New York last June and opened the Buffalo headquarters, which were then a distributing office for the company's Syracuse exchange. The Buffalo headquarters were made a main office four months ago. That this change showed good judgment is proven by the heavy Pathe business in this field.

"We are operating in 67 per cent. of the theaters of our territory, which covers twenty counties," said Mr. Morgan. "In other words, everyone of these houses is running something of the Pathe service some time during each week. For instance, twenty-seven of the thirty-six theaters in Rochester are using the Pathe films. Our business in this territory is therefore very satisfactory."

Mr. Morgan is an active worker for the Buffalo Screen Club's ball.

Leo Dee, Pathe cameraman, took pictures of the recent flood in South Buffalo and they were shown Sunday at Shea's Hippodrome in this city.

Charles Bowe Heads the Allendale.

Buffalo, N. Y.—Charles Bowe is manager of the Allendale moving picture theater, Buffalo. He is a pioneer in the film and vaudeville business.

Buffalo Notes.

Buffalo, N. Y.—Several exhibitors attended a screening of "Jungle Comedies" at the offices of the Becker Film & Supply Co., Buffalo, Saturday. The showing was in charge of Charles H. Streimer, representing Greene's Feature Photo Plays, Inc., which has the New York State and New England rights on this production. "Driftwood" was also screened by Mr. Streimer. Both films were warmly received and are being booked extensively here.

Vassar College graduates and undergraduates attended the Elmwood moving picture theater Monday when Fanny Ward was seen in pictures for the benefit of the Endowment Fund of the College.

Manager Moses of Shea's Hippodrome, Buffalo, has added Julius Sommers as first violinist of the Hippodrome orchestra, which now has twenty-three pieces. Mr. Moses had special music, suggestive of frontier life, when he recently showed "Hell's Hinges," a Triangle feature. Elsie Janis and Sam Bernard, who recently appeared in person in different weeks at Mr. Shea's vaudeville theater here, visited Shea's Hippodrome and enjoyed the moving pictures as the guests of Manager Moses.

Mr. Kurtz, manager of the Lyric theater, Rochester, was a recent caller in Buffalo.

Pictures of the Willard-Moran fight were shown by Manager Laughlin at the Majestic theater, Buffalo, last week.

Decorations at Keith's moving picture theater, Buffalo, have been completed and the house presents a pleasing appearance from lobby to stage.

"We consider Keith's one of the brightest and best five-cent theaters in the territory," said Manager Davis. "We are running the Fox, World, Big Four, Pathe and other high-class features and our attendance is heavy.

Cincinnati's Fine Park Theater Sold

Empire Theater Company Buys Northside House—Built a Year Ago—Other Theaters Owned by the Company.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

CINCINNATI, OHIO.—The acquistion of the Park theater, in Northside, by Henry Levy and Jesse Meis, marks one of the most important deals which has taken place in Cincinnati for some time, and gives Messrs. Levy and Meis a strong hold on the moving picture business in Northside.

The Park, a popular and well-located house on the west side of Hamilton avenue, near Chase street, has a seating capacity of 600, is provided with its own electric plant, furnishing current for light and power, and has a modern heating and ventilating system. The deal by which it changed hands is said to involve about $50,000. The purchaser was the Empire Theater Co., which is controlled by the gentlemen named, and which already owns the Liberty theater, in Northside, and the Columbia, a big house on Vine street, seating 1,000 people.

Park Hall Airdome.

Cincinnati, O.—The Park Hall Amusement Co., whose big house on Madison Road, in Oakley, is the largest and most popular in that part of the city, has decided to offer its patrons an up-to-date airdome show during the summer, and is therefore preparing to let contracts for work which will cost about $7,000 for that purpose. The Park Hall airdome will be laid out on a big lot adjoining the theater.

Charles Weigel Honored.

Cincinnati, O.—Charles Weigel, manager of the Alhambra, and an active and ardent Rotarian, has been honored by appointment as chairman of the committee in charge of moving pictures at the coming convention of International Rotary Clubs, which will be held in Cincinnati July 17 to 21, inclusive.

Films at the Fairbanks at Springfield.

Springfield, O.—The management of the Fairbanks, the largest house in the city, has stated that hereafter the house will be devoted to moving pictures, possibly permanently. Melton Phelos, formerly of the Rex theater, at Columbus, and James Marakas, of Springfield, will handle the theater as a moving picture house, and Mutual Masterpictures have been contracted for. Two new projecting machines have been secured, and other arrangements are in progress to make the house all that could be asked as a photoplay house.

Iron, "From Mine to Molder."

Springfield, O.—Gus Sun, the well-known theater man of Springfield, O., manager of the Alhambra and other houses, devoted an afternoon at the Alhambra recently to a special exhibit for fellow members of the Rotary Club of Springfield, showing a very interesting picture illustrating the manufacture of pig iron, entitled, "From Mine to Molder." The picture, which is handled by an iron concern, is in three reels, and is considered one of the best strictly industrial pictures ever produced. It proved so interesting to the Rotarians at the Alhambra that an exhibition at the Y. M. C. A., open to the public, was arranged, and was largely attended.

New Producing Company.

The Bagshaw Feature Film Co., with a capital stock of $100,000, is the latest to take the field as a producing company in Cincinnati, and those interested claim some activity in the line of actual work, even before organization, as several films have already been made up.

CLEVELAND NEWS LETTER.

By Herbert Persons, Cleveland Correspondent of Moving Picture World.

A New Exchange in Cleveland.

CLEVELAND, O.—F. G. Schram, F. L. Greenwald and M. W. Williams, have just organized a company to release big film productions on a state-right basis. They have established offices at 212 Columbia building. Their first release was "Race Suicide," a six-reel social moral drama.

Local Features.

Cleveland, O.—"Blue Blood and Red," at the Standard theater, "The Ne'er-Do-Well," at the Orpheum, "The Sowers," at the Knickerbocker, and "Dollars and the Woman" at the Alhambra theater attracted crowds the week of April 4. The first pictures showing the wrecking crews at work on the Amherst wreck of the New York Central lines, were shown here at the Alhambra and the Mall theaters.

Alhambra Improvements.

Cleveland, O.—Mark Greenbaum, manager of the Alhambra theater, has just announced that summer improvements to be put in the Alhambra, include a balcony which will give the house 2,000 seats instead of 1,400 as at present. There will also be a special tier of auto boxes next to the front railing of the balcony. Practically all the improvements will be installed without interfering with the regular business of the popular house.

Toronto's Film Ball

Over 5,000 Persons Attend Brilliant Affair at the Arena Garden on April 5—Held by Moving Picture Exhibitors' Protective Association—Four Prominent Metro Stars Present.

By William M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, ONT.—The most brilliant event in the history of moving pictures in Toronto was the immensely successful Film Ball which attracted over 5,000 people to the Arena Gardens on Wednesday night, April 5. The extraordinary event was held under the auspices of the Moving Picture Exhibitors' Protective Association. Starfilms, Limited, contributed largely to the success of the dance through arranging for the presence of four photoplay celebrities, Francis X. Bushman, Beverly Bayne, Helen Dunbar and Robert Cumming. These stars were the cynosure of the evening and they truly did their part.

A feature of the special programme was the military exhibition by a picked squad from the American Legion and the band of this unit supplied some of the music. Occupying the boxes were Mayor Church and party, official representatives of the Ontario Government, many prominent military officers, a number of film magnates and others. Mayor Church and Miss Bayne led the grand march which was the crowning event of the ball. Other features included special dancing demonstrations by local exponents of the light fantastic.

The Toronto ball had been widely advertised with the result that many out-of-town exhibitors came to the city for the occasion and, incidentally, to pay calls at the local exchanges. The latter experienced very busy days as a result of the big dance.

NEW UNION IN TORONTO.

Managers Warn Operators of Danger—New Organization.

Toronto, Ontario.—The action of Calgary moving picture exhibitors in securing returned soldiers to take the place of striking projection machine operators has taken Toronto film men by the ears, figuratively speaking. At least several local theater managers have warned operators that similar action would be taken in Toronto if an opportunity presents itself while comments from both managers and operators have been widely varied.

Since the Calgary sensation, it has also become known that a new and distinct operators' union has been organized in Toronto. This new organiaztion, which is in opposition to the International Union, secured twenty-two members in the first week of its existence, it is declared. The purposes of the new union have not been announced but references to it and returned soldiers are being made in the same breath.

Canadian Universal Notes.

Toronto, Ontario.—Believing that the day of special child patronage is fast approaching, the Canadian Universal in Toronto, is making preparations to cater to this public. Arrangements have been made for the holding of an essay contest by children for which a cash prize has been hung up.

J. R. McKinney has been added to the staff of the Toronto branch of the Canadian Universal as a roadman.

Bluebirds in Full Choir.

Toronto, Ontario.—Blue Bird Photo-Plays, Inc., has seven "nests" established in various parts of Canada, according to word issued from the Toronto headquarters, and the drive for business for the Blue Bird features is happily developing during this spring-like weather. Clare Hague of Toronto is in general control of the Canadian business, but the Toronto branch manager is W. A. Campbell.

James Arkney is the head bird at Montreal. G. A. Margetts directs Blue Bird business at St. John, N. B. W. F. Barrett looks after Blue Bird releases at Winnipeg and W. Walkley is in charge at Calgary. Mr. Downey is "the Blue Bird" at Regina, Sask., and Mr. J. Finch is the representative at Vancouver.

Blue Bird features have a strong organization behind them and the progress made since the introduction of the pictures a few months ago has been very satisfactory it is declared.

The New Theater to Reopen.

Toronto, Ontario.—After lying idle for a period of three years because of inability to secure a license for the house, the New theater, Dovercourt Road and College street, has been taken over by Playhouses & Theaters, Limited, and will be opened in the near future. This company has been able to induce the authorities to grant an operating license for the theater, which has a seating capacity of 420.

Playhouses & Theaters, Limited, already controls two theaters in Toronto, the Playhouse, 344-346 College street, and the Dundas Playhouse, Dundas street. The former has seating accommodation for 420 people while the second named will hold 700 persons. The president of the company is Mr. Maurice J. Thayler.

This company has in view the acquiring of a prominent picture house in Toronto and steps have already been taken to secure title of the theater in question. The plans, in this instance, include the remodeling of the building.

Fox Branch in St. John, N. B.

Toronto, Ontario.—The third office for the Fox Film Corporation in Canada has just been opened. So announces Manager Granby, of the Toronto branch here, from whose local staff is selected the man to become director of the new branch. The latest Fox branch has been established at St. John, N. B., and the man in charge is Carl Crawford, formerly a road man in the Toronto territory. Isadore Sourkes of Montreal replaces Mr. Crawford at Toronto.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Colonial Film Will Handle Equitable.

Toronto, Ontario.—Mr. Berman of Toronto, head of the Colonial Film Company, Ltd., distributing World films throughout Canada, announced to the Toronto represensative of Moving Picture World that arrangements have been made by him for the handling of Equitable pictures in the Dominion. Subjects are already being released in Canada.

Mr. W. C. Gookin, Canadian manager of the V-L-S-E, has appointed Mr. L. H. Watrous in charge of the Montreal branch of the Big Four, the address of which is 204 St. Catherine street.

Sunday Law at Work

Tennessee's Supreme Court Decision on Sabbath Laws Has Begun to Take Effect —Theaters in Nashville Cannot Even Run Sunday Shows for Charity—No Local Option Left to Cities Throughout the State.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

NASHVILLE TENN.—The recent decision of the Supreme Court of Tennessee, relative to Sunday moving picture shows, has started things moving in earnest, and it is hard to say what the outcome may be.

At a recent meeting of the City Commissioners of Nashville, Mayor Ewing announced that an opinion had been furnished the board by City Attorney Ewing relative to the application made by Roy Sheiton, manager of the Strand, to be allowed to operate his theater on Sunday afternoons for the benefit of the East Nashville fire sufferers. The opinion of the city attorney was to the effect that the operation of the theaters on Sunday would be contrary to the law and the city ordinances. Commissioner Stainback thereupon moved that the board refuse the request, and the motion received unanimous adoption.

Later the Strand management proposed an alternate arrangement whereby all of the receipts at the theater would be turned over the fire sufferers if the theater was allowed to operate between 2 o'clock and 6 o'clock. City Attorney Ewing stated that even this would be a violation of the law and that the city commissioners had no right to grant such permission. The city attorney held:

"It is my opinion that the board of commissioners has no authority to grant permits to do that which is prohibited by law or ordinance, and that which is not prohibited by law or ordinance does not require a permit.

"The terms under which the Strand moving picture theater proposes to be operated on Sunday afternoons, in my opinion, is an invasion of the ordinance of the city against Sunday shows.

"I am not speaking of Mr. Shelton's good faith—he may not intend it in this way—but, as a matter of fact, I think that the opening of a moving picture show in which contributions are made, is a violation of the law and an invasion of the Sunday closing ordinances of the city.

Letter from Attorney General.

Attorney General Whittaker, of Chattanooga, recently received a letter from the clerk of the Supreme Court relative to Sunday shows, and Gen. Whittaker at once addressed the following letter to Sheriff Nick Bush, of Hamilton County:

"I have received the opinion of the Supreme Court in the case of Howell Graham vs. the State (the Sunday picture show cases). The opinion holds among other things:

" 'Municipal law looks to something more than merely the protection of the lives, the liberty and the property of the people. Regarding Christianity as a part of the law of the land, it respects and protects its institutions, and assumes likewise to regulate the public morals and decency of the community.'

"So that it will be observed, operating picture shows on the Sabbath for charitable or any other purposes is indictable at common law; please, therefore, notify all parties engaged in this business the effect of the holding of the Supreme Court in the above cases, that they may desist from operating their picture shows on the Sabbath in the future or be subject to arrest and indictment for each offense."

Will Enforce Law in Memphis.

The mayor of Memphis has taken up the matter with the pastors and the council and about 200 citizens were recently asked to the council chamber where the matter was discussed. From general indications Mayor Ashcraft will enforce the closing law in Memphis. The matter is being discussed pro and con, and much legal lore brought to bear upon the subject.

While the Sunday closing law is agitating most districts in Tennessee the moving picture heaters at Harriman have just started showing on Sunday. On Sunday, March 26, the theaters opened in the afternoon and played to capacity audiences without hindrance.

Knoxville, Tenn.—Announcement was made by the Crystal theater, on April 3, to the effect that the management had closed a deal whereby the new Mutual-Chaplin pictures will shortly be shown in the Crystal. The Crystal, under the able management of William H. Wassman, has built up a big five cent business, largely on interesting comedy material.

MUSIC OF QUALITY.

Knickerbocker Theater Making Commendable Attempt to Provide It.

Nashville, Tenn. — The Knickerbocker theater of Nashville during the few weeks that it has been in operation, has been offering music of the better quality. Manager Wassman said many things about his music before and after the opening of the popular new playhouse, and the best part of the matter is that his music has more than made good what was promised.

The department is under the personal direction of Buel B. Risinger, organist and conductor of many years' experience, especially in this particular line. In addition to conducting the orchestra, Mr. Risinger also presides at the big pipe organ during the intermission of the orchestra, and his offerings on that instrument have been unusual.

While the Knickerbocker programs are liberally sprinkled with popular numbers, the general trend is toward standard and operatic works, and the style in which these numbers are rendered is fast gaining popularity for the Reisinger orchestra.

Lexington Ky. Wants Local Censorship

Local Censorship Proponents Discussing Ways and Means and the Kind of Board They Think Needed in the City.

By G. D. Crain, Jr., Special Correspondent 1404 Stark Bldg., Louisville, Ky.

LEXINGTON, KY.—Those behind the censorship movement at Lexington, are busy drafting an ordinance which it is said will be similar to that recently adopted at San Francisco. The committee working on the plan reports that while the city officials of Lexington have appointed a censorship committee of local officials to view any picture to which objection may be raised, this kind of censoring is not sufficient in a city where the leading houses have daily changes of programs. It is claimed that by the time the officials are called upon to view the films, and orders have been issued to stop their run, it is late in the day.

The backers of the movement are especially opposed to the undesirable publicity which is oftentimes employed in order to attract the curious and morbid to plays which have been condemned by censors in other states. It is planned to so draft the ordinance that a manager's license may be revoked if a play escapes the censors and is of an offending nature. As the city officials are not in sympathy with strict censorship it is doubtful if the ordinance will meet with much sympathy if introduced before the commission.

Just where the reform wave that is settling over Central Kentucky will end is a matter of conjecture at this time. Some of the Bluegrass cities are endeavoring to enforce the old blue laws in connection with Sunday closing. At Harrodsburg, Ky., it is impossible to obtain gasoline, cigars, fruits or anything in the nature of luxuries on Sunday. A movement was rceently started at Winchester to close the drug stores, etc., but has not proven successful.

American Auto-Arc Co. Organized.

Owensboro, Ky.—The American Auto-Arc Company is being organized to market a device for automatically feeding carbons into moving picture machines. Arrangements have been made whereby the machine will be manufactured by the Kentucky Electrical Company of Owensboro, for the new company, which will shortly be incorporated.

Goldberg-Forman Wedding.

Louisville, Ky.—Joe Goldberg, manager of the Hippodrome theater, and editor of the moving picture query department of the Louisville Evening Post, was married to Miss Bessie Forman, of Louisville, at the home of the bride, on Sunday evening, April 9. The young couple left the same evening for Chicago where they expect to spend several days before going on East.

New Cozy Theater Opened.

Louisville, Ky.—The new Cozy theater, owned by M. Switow, has opened for business at Third and Central avenue. The theater is in a thickly populated district, has little competition and is expected to prove a success.

Princess Features to Henderson, Ky.

Henderson, Ky.—Mr. Louis Hayes, owner of a string of houses in Indiana and Kentucky, has transferred his Princess theater feature shows to his other house, the Gem, in Henderson, Ky, and is doing a very fine business. We call to mind that Mr. Hayes had the misfortune to lose his Princess theater by fire some time ago, and it is now persistently rumored that he and his company have closed a deal to open another class A house at once that will call for an investment of about $20,000. However, this could not be confirmed just now.

Sabbath Shows in Hickman.

Hickman, Ky.—Manager Taylor and Manager Colvin, of the two leading picture houses of Hickman, Ky., recently made arrangement whereby the theater will hereafter open on Sunday afternoons beginning at 1 o'clock and closing at 5.30, so that the shows will not conflict with church service. There will be no fuss, spieling or plan playing such as goes on during the week. The houses will be quiet and orderly and it is thought that no objection will be raised.

An Indiana Film Co.

Frankfort, Ky.—The Blackfoot Players have incorporated with a capital stock of $6,000 for the purpose of making moving picture in which the Blackfoot Tribe of Red Men, No. 67, of Frankfort, will take the active parts. The incorporators are E. W. Gullion, Paul C. Gaines, Humphrey D. Harrod, R. P. Dreyer, Fred Montgomery and Stanley Marshall, representing the tribe. Offices have been established in the McClure building. The promoters plan to produce a three or four-reel drama written by Charles Wheeler Bell, of Frankfort, entitled "Who Is Thy Neighbor?"

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Benton Harbor's Honorary Board.

BENTON HARBOR, MICH.—Preventive rather than punitive is declared to be the idea of the local censorship provided for by an ordinance passed by the city council. Three censors without pay or, as a local paper puts it, an "honorary board of skeptics," will have a private view of films before the daily shows. Their order to "cut it" will be supposed to be sufficient, although the mayor is the court of last resort. Failure to obey means a $50 fine or thirty days in jail—or both.

Postmaster Doremus' Show.

Lake City, Mich.—Sylvester Doremus, postmaster, has entered the ranks of Michigan exhibitors at the age of seventy. His theater, in the rear of his new postoffice building, will operate Wednesday and Saturday nights and oftener if it pays. A Chaplin film was featured at the opening. Universal service will be used.

Pontiac's Censorship Ordinance.

Pontiac, Mich.—Children under thirteen years of age will not be permitted to attend moving picture shows in Pontiac unless accompanied by an adult, according to the draft of a censorship ordinance made for the city council.

The measure provides for the appointment, by the chief of police, of a local censor, to see all programs at local shows. It will be his or her duty to enter a complaint against improper films. A fine of not to exceed $100 or a jail sentence of not more than ninety days are provided. After the draft was submitted it was tabled until at a meeting exhibitors, church workers and representatives of civic organizations could air their views.

City Inspector to Visit Booths.

Kalamazoo, Mich.—Regular inspection of operating equipment is promised by M. K. Randall, new city theater inspector. The new board of examiners for operators demands framed licenses hung conspicuously in the theater in addition to each operator carrying an identification card.

At Censor Theater.

Albion, Mich.—When spring vacation was on the Censor theater put into its programs some fairy tales which had special appeal to school children.

Michigan Theater Changes.

Coldwater, Mich.—Carter & Son of Elkhart, Ind., have purchased the Happy Hour.

Flint, Mich.—Charles Sneeling of Elsie, Mich., will be the lessee of the new Princess theater which Mrs. W. F. Reckin is erecting on North Saginaw street, Flint. It will seat 350, will have exterior of velvet-face brick and the interior is to be decorated in steel with mahogany effect.

Owosso, Mich.—Plans have been drawn for the new theater to be erected on Washington avenue by the Strand Theater Company at a cost of $30,000. It will be of brick and terra cotta with interior in light relief ornamental plaster. Plans also have been drawn for a theater to be erected on Main street by B. L. Converse at a cost of $20,000. It will be along the lines of the Strand.

Benton Harbor, Mich.—The Bell opera house has opened with a program of moving pictures and musical specialties.

Bay City, Mich.—Lew Newcomb will be manager of Wenona Beach park for the eighth consecutive season. Fred B. Williams of New York city succeeds him as manager at the Bijou theater.

Traverse City, Mich.—Julius Steinberg will erect a 73 x 125, brick, concrete and steel, 1,200 capacity moving picture and vaudeville theater just east of the Grand opera house. The Fitzpatrick-McElroy Company of Chicago, which operates a string of twenty-four houses in the middle west, will take a lease on it. An opening in the middle of June is planned.

The Week in Detroit

Majestic Theater Has Celebration Week Following First Birthday—Flag Pole With Waving Flag Beside Patriotic Picture Applauded—Theater Has Prospered More Than Management Hoped—Other News Items.

By Jacob Smith, Special Correspondent, 503 Free Press Bldg., Detroit.

DETROIT, MICH.—The Majestic theater, Woodward and Willis avenues, celebrated its first anniversary on April 1st, and as a fitting memorial to the occasion the week of April 2nd was designated as "First Anniversary Week." The theater was especially decorated and there was a special program. Business was tremendous the entire week, breaking all previous records.

The program for the week included "A Day at West Point" during which when descriptive titles were thrown on the screen, an American flag was hoisted on a pole on one side of the stage and was made to wave by means of a fan back of the stage. This brought the entire house to its feet amidst applause at every performance.

When seen by the World representative, Frank Westbrook, secretary of the company, remarked: "We feel very well satisfied with the results of the first twelve months. It is a positive fact that we have done considerably better than we anticipated and every week seems to be getting better. One thing we find that our clientele is that we can't put on pictures that are gruesome or that are too much along sensational lines. They do like good dramas, however ,and good comedies." The Majestic program each week consists of an organ recital; a Weekly; an educational film; vocal selection; feature and a comedy.

In celebration of the success of the first year under the general management of M. W. McGee and the management of R. von der Goltz about thirty of his friends, including some of the contractors who helped build the theater and a number of exchange managers, gave a party at the Pekin restaurant on Saturday evening, April 1st, following the conclusion of the last performance. One long table was arranged to accommodate the party and there was jollification from start to finish. Following the fine dinner, dancing was indulged in until long after midnight. Features of the party were songs and an address by Mr. Franconi, Detroit manager of the Pathe exchange, and a response by Mr. McGee. Several telegrams were read from friends out of town who wishes the Majestic and its management great future success.

Metro Also Celebrates.

The Detroit branch of the Metro Film Corporation celebrated its first anniversary on Saturday night, April 1st, by giving a dinner and dance at the Kramherhoff Roadhouse in Grosse Pointe, which was attended by the entire staff of employes, as well as their friends. Metro pictures in Michigan have certainly become very popular during the past year, and there is hardly a successful theater in the state that is not running Metro features and comedies every week.

R. S. Bendell Has Been Ill.

Robert S. Bendell, manager of Blue Bird features in Detroit, who has been confined to the hospital for the past few weeks, is expected back at the office by the middle of April.

New House in Pontiac.

Pontiac, Mich.—The property formerly occupied by a hotel at South Saginaw street and Water street, Pontiac, Mich., has been transferred by A. J. Marentette and wife, James H. O'Donnell and wife and Harry Goldstein and wife, all of Detroit, to the Oakland Theater Co., of Detroit, which company will erect a moving picture theater on the property along the amphitheater style. The cash consideration was $60,000, subject to a mortgage of $15,000, which was assumed by the purchasers. The Oakland Theater Co. has capitalized for $150,000. The theater will be erected at once to be ready for fall.

Ford Company Makes a Film.

Detroit, Mich.—Through the efforts of A. J. Gilligham, of the General Film Co., Detroit, Eddie Fitzgerald, secretary to Mayor Oscar B. Marx and Mr. Jewett, of the motion picture department of the Ford Motor Company, a film called "The Birth of Aggy-Tation" was shown at the Hotel Pontchartrain on Wednesday evening, March 29, to over 500 people—leading politicians and business men of Detroit. The "actors" in the film were well-known men about town. The scenario was written by "Fitz," the mayor's secretary, and a former newspaperman. The film was humorous throughout and brought laugh after laugh. The film was made by the Ford Company motion picture department.

C. W. Porter Managing Duplex.

Charles W. Porter has been appointed manager of the Duplex theater, succeeding Earl Hennessy. Mr. Porter is extremely well known in the theatrical profession, and particularly in Michigan. He was manager of a house in Saginaw for many years, and for three years was manager of the Miles-Detroit theater. For the past eighteen months he has been associated with theaters in Ohio.

Majestic Theater's Anniversary Dinner Party at Detroit.

New Orleans Grows

New City Directory Shows Growth of 36,000 in Six Years—Biggest Leap Came During the Last Year—What This Lively Pace Means to Exhibitors—There Are Many Theaters and Still They Come.

By George M. Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS.—Exhibitors of New Orleans and in this territory have found food for thought in the 1916 edition of the New Orleans directory. The title page of the book declares that New Orleans now has 375,000 inhabitants, an increase of 36,000 since 1910, when the last United States census was taken. This is an average growth of 6,000 a year, or, nearly enough new people to fill a 500-seat house every month. The directory is the biggest and most successful of any yet published. Despite the fact that 6,000 a year is an extremely conservative growth, there is comfort in the fact that New Orleans only began to hit her pace this year, when 100 new pages of names were added to the directory. A directory probably is one of the most important and valuable things for an exhibitor, inasmuch as it is an unfailing barometer to a city's population, business conditions, etc. It contains sordid, cold facts and not a word about Chamber of Commerce dreams or probabilities.

A moving picture man claiming to know something about the local situation through long residence here says that New Orleans must keep up a lively population pace if all the theaters expect to survive. Theater construction in New Orleans broke all records within the past three months, and there are more houses going up now. The crisis will not come until late summer; and then it can be determined whether or not this city is going to support her numerous and fast growing theaters.

And Still They Come.

As this letter goes forward a well defined rumor has it that New Orleans is to be the home of the biggest moving picture theater in the south. New York capitalists are behind the project, it is understood, and further it is claimed that they have closed a lease on the building formerly occupied by the Lehmann Dry Goods Company, in the 400 block in Canal street. The rumor further states that the new house will seat 2,300 people and will be the last word in moving picture construction.

It is also understood that John A. Harris, of 515 Audubon street, is planning to erect a big airdome in St. Charles avenue at the corner of Broadway, although no confirmation could be obtained by the World correspondent as this letter goes forward. If this house is built it will be a substantial addition to what is one of New Orleans' finest residential sections.

Winik-Brock Co. in Central America.

New Orleans, La.—Meyer Simmonds, late of the United Program Film Service in New Orleans, who three months ago left the Crescent City to become Colon, Panama, manager for the Winik-Brock Film Company, returned last week and was "one of the bunch" once more. Mr. Simmonds reported that Winik-Brock had closed up their Colon office, but were opening in San Jose, Costa Rica, in charge of Mr. Winik, the senior member of the firm. His brother, Joseph Simmonds, left New York a few weeks ago to open an agency in London, England, for the Winik-Brock concern. Concerning the likes and dislikes of the Latin race down in Panama Mr. Simmonds said: "They have not yet got used to anything but the sensational foreign stuff, although they like those American films that have vim and go. Charles Chaplin, for instance, is a reigning favorite, and promises to remain so for some time to come."

Josiah Pearce Sick.

Josiah Pearce, local motion picture exhibitor, and one of the most prominent film men in the South, is critically ill at his home, 1019 Audubon street, where he was taken by ambulance from the United Fruit steamer Abangarez on arrival of the vessel here last Monday night. He left New Orleans ten days ago for Panama on a health trip, and was stricken with acute nephritis on the way back. His sons, J. Eugene and Fred W. Pearce, having been notified of their father's illness by wireless, chartered a tug and met the steamer at the mouth of the Mississippi river. Late reports from Mr. Pearce's residence indicate that he is doing well, and the critical stage is passed.

Sam Dembow, Jr., Resigns.

Sam Dembow, Jr., Southern Division manager of the World Film, has resigned from that position. Mr. Dembow will be replaced by C. W. Harden, who comes from the Kansas City (Mo.) office of Fox. Mr. Harden has not yet arrived to take up his new duties in New Orleans, but incidental to his coming, the sound of saw and hammer is being heard in Common street, and it means, according to New Orleans Manager R. E. Barron, that the offices are being enlarged and refitted in honor of the new Southern Division boss.

More Fake Film Producers.

New Orleans, La.—This is the hey day of inflated moving picture values; of "directors" who slap a shingle on an office door, and begin the film business under the auspicious circumstances of having a high-sounding name, usually followed by the word, "Incorporated." In New Orleans this week nothing can be learned of a certain "Baum Film Company," which rented an office in the Queen and Crescent building, and inserted advertisements in local newspapers for women and girls with aspirations to become players.

But the Baum Film Company is not the only one that the New Orleans police managed to run out of the city. They had competitors, the "Florida Film Company," which ran similiar advertisements in the newspapers, and gleaned a few of the loose dollars that would-be actresses spread around. At the same time, it is authoratatively stated to the correspondent for MOVING PICTURE WORLD that a similar film company, with a large capitalization on paper, is under the surveillance of the local police; and that, as a matter of fact, its managers have been haled before the district attorney and forced to produce their books before him.

News of New Orleans Theaters.

New Orleans' newest suburban house is being built at Cortez and Cleveland streets. It is a substantial structure and a handsome addition to the neighborhood, which hitherto has been without a moving picture show. James Sheppered, of 231 Telemachas street, is the owner. The house has as yet been unnamed.

Fred W. Pearce, of the Pearce Enterprises, has returned from a five weeks' trip through the North and East, much impressed with the spirit of optimism he declared he found existing among the better class of exhibitors in the cities he visited. While in the North Mr. Pearce made a number of important bookings for his New Orleans theaters, taking the cream of the Metro and Fox productions. While in New York Mr. Pearce was guest of Richard Rowland, president of the Metro Pictures Corporation, and he expresses himself as being highly pleased with the administrations of that gentleman while in the big town.

OPENING IN ST. LOUIS OF HEARST FILM EXCHANGE

International Film Service, Inc., Office at 3313 Olive—E. W. Dustin, Manager.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, MO.—The International Film Service have opened an exchange at 3313 Olive street. E. W. Dustin, who until a few weeks ago was manager of the World Film offices, is in charge of the new branch. Mr. Dustin is well known in film circles throughout the country. He was the first Pathe manager in St. Louis when that organization separated from the General Film and began operating their own exchanges. After a successful season with Pathe, Mr. Dustin assumed management of the World Film offices, which place he resigned to undertake the distribution of the Hearst productions.

Mr. Dustin has also had much experience as a theater manager and as a director and producer of films. The new office is in the new Plaza building. The peculiar construction of the Plaza building makes it possible for the International office to have two street entrances, one at 3315 Olive street, and the other directly opposite on Lindell avenue.

BUYS MIKADO THEATER.

Scherrer Brothers Operated House on Rental, Now Own It.

St. Louis, Mo.—The Scherrer Brothers, Henry and William, who have been operating the Mikado theater at 5955 Easton avenue, on a rental basis for the last two years, have just recently bought the house. Scherrer Brothers, who also own and operate the Palace, on 13th and Franklin avenue, took over the Mikado, which was one of the original O. T. Crawford houses when it was run down and had ceased to be a money maker. They eliminated the vaudeville from the program, started a bill of straight pictures and have made the place a good paying proposition. Henry Scherrer will continue to manage the Mikado, while William will devote his time to the Palace, as usual.

MAY BUILD THEATER.

Grand Avenue and Morgan Street Proposed Site.

St. Louis, Mo.—The lot on the corner of Grand avenue and Morgan street, has been sold by Felix Scalzo to the trustees of the Missouri Botanical (Shaw's) Gardens, who have an offer from a theater man to take a long lease on a theater to be built on the site as soon as the lease on the airdome occupying the rear of the lot expires. The lot is 163 feet facing Grand avenue, by 157 feet on Morgan street, and is now occupied by a one-story building containing stores and shops, and the airdome on Morgan street. The Garden trustees have a number of real estate holdings in different parts of the city, principally in the west end and on the south side, where the Gardens are located, and the site at Grand and Morgan was purchased with the intention of making modern improvements on it.

Birthday Present for the Majestic.

St. Louis, Mo.—The Majestic theater, 10th and Franklin avenue, has just celebrated its first birthday, and in honor of the event Manager A. D. Pappas presented the house with eight magnificent oil paintings, which are reproductions of the old masters. These paintings are appropriately framed and hung at intervals on the walls on both sides of the theater.

Stork Visits Floyd Lewis' Family.

The latest feature to be exploited by Floyd Lewis, manager of the Triangle exchange in the Plaza building, is a little daughter, who arrived at his home last week.

Manchester Tent Show Burns.

The Manchester Tent Show, which was on a lot between 4245 and 4249 Manchester avenue, was destroyed by fire at 3.30 o'clock on Monday afternoon, April 3. The damage was estimated at about $2,500. The cause of the fire is not known. There was no performance going on at the time of the fire.

ST. LOUIS ITEMS.

St. Louis, Mo.—Joe Levy, head of the Fox lair in Film Row on Olive street, has just come back from a trip to "Weeds," where he was out on a still hunt for contracts. He says he got the game all right, and that prospects look very bright for Fox features.

E. E. Erickson, special representative of Kalem Co., has established offices in the General exchange at 3610 Olive street, for the exploitation of the Kalem serial, 'The Social Pirates." He reports splendid progress and says the interest and demand for serials is growing all the time.

M. P. Rosenburg, special salesman, efficiency expert, and general all-around business booster for Blue Bird, has left for Kansas City after a three weeks' stay in St. Louis.

KANSAS CITY NOTES.

New Pathe Traveler.

J. L. Folan is a new traveler out of Kansas City in the northern Missouri and Kansas territory for the Pathe Exchange, Inc. He takes the place of T. S. Bradley, who has gone to Pittsburgh.

New Kansas Theaters.

Kincaid, Kans.—The Commercial Club of this city recently decided that it needed a new theater; consequently a petition was drawn up for a special election to vote bonds for this purpose. The bonds were voted and work will soon start on the theater.

Concordia, Kans.—George Beach, of the Lyric theater at this place, will erect a new house at a cost of $25,000, having a seating capacity of 570 and have it ready for occupancy by June 1.

Phil H. Ryan with K. C. Feature Film.

Kansas City, Mo.—Phil H. Ryan, who has been advertising manager for the Amu Su theater at Muscatine, Iowa, is now representing the Kansas City Feature Film Co. in Kansas.

Arthur C. Melvin Heads Local Kleine.

Kansas City, Mo.—William O. Edmunds, since last November manager for George Kleine at Kansas City, left March 29 for San Francisco, where he will be district manager for the Pacific Coast. The arrangements were made in Chicago, when the plans for Billie Burke were outlined, and Mr. Kleine personally talked over the work with Mr. Edmunds. The new manager at Kansas City is Arthur C. Melvin, formerly with Mr. Kleine at Philadelphia.

W. B. Emrich with Bluebird.

Kansas City, Mo.—W. B. Emrich, for the past 18 months working out of Kansas City and Chicago for the Fox Film Corporation, joined the Blue Bird forces March 27, as traveling salesman. Mr. Emrich is well known in sport and theatrical circles; he traveled in vaudeville with Billy Papke—and therefore must be some boxer; and he was in vaudeville for three years with an act of his own.

Two Bluebirds Pass Through.

Kansas City, Mo.—Ned H. Spitzer and Jerome Abrahams, special representatives from the New York Blue Bird offices, attended the Kansas convention at Wichita.

Protested Censor Fees

Kansas City Exchange Men, by Paying "Under Protest" for Censorship of Films, Have Tied Up State's Use of the Money—Suit Must Follow and State Will Have to Make the First Move.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—Local moving picture exchange managers are much interested in the turn of events in Kansas regarding the payment of censorship fees levied by the censorship board of that state, and it is very probable that the legal fight which the exchange men desire will start soon. Last month, but one exchange out of the sixteen that handle pictures in Kansas paid its fee into the treasury without protesting. The other fifteen were "paid under protest." Of the $1,662 collected by W. D. Ross, state censor, $1,376 was paid under protest, only $286 being turned into the general revenue fund. This leaves but $286 with which to run the costs of censorship during the month.

State Will Have to Sue.

By taking action along this line, the state will be forced to ask a mandamus to compel Earl Akers, state treasurer, to hand over this "paid under protest" money into the general revenue fund, where the state can get access to it. As it now stands, no state official will probably care to take the responsibility of turning it into this fund, and then having a mandamus served on him. As it is, the state will probably do this against Akers, who in turn will ask the moving picture men the reason. Then, they will bring into court, the oil decision case regarding inspection, which is very similar to the present argument. They will maintain that the department is being run for revenue and will ask that such be stopped. By protesting fee payment and tying up the profits and income of the censorship board, they believe the state will ask the next legislature to reduce this fee, after which they will attempt to have the law repealed or amended so that the censorship board will be nothing more than an approval board.

FILM MEN BANQUETED.

W. O. Edmonds and C. W. Harden Dined by Kansas City Exchange Men.

Kansas City, Mo.—The exchange men of Kansas City tendered a banquet last week to W. O. Edmonds, who goes to the Pacific Coast to handle the Billie Burke pictures, and Charles W. Harden, who takes charge of the Southern district for the Fox Film Corporation. The event was an elaborate affair, at the Baltimore hotel, with music and cabaret. It was the first social gathering of the exchange men, the first time that their wives had been present at any meeting, and was so pleasant and profitable in good feeling that it certainly will not be the last one.

E. C. Mills, assistant manager of the Mutual exchange at Kansas City, acted as toastmaster, and talks were made by many of the men, and some of the women. The special toasts were to Mr. Harden and Mr. Edmonds, but some were given to the moving picture industry, and to the fight against the censorship.

L. J. Scott Gets the Prize Fob.

A feature was the presentation, by Mr. Mills, of the fob, the prize for getting the largest number of members to the Amusement Association of Kansas, to L. J. Scott of the V-L-S-E.

Mrs. Harden and Mrs. Edmonds were present with their husbands. The other participants were as follows:

E. R. Pearson, manager V-L-S-E, and Mrs. Pearson; Harry Berman, manager Metro, and Mrs. Berman; F. L. Kiltz, manager Mutual; C. S. Edwards, jr., manager Pathe; Richard Robertson, manager World, and Mrs. Robertson; R. C. Cropper, manager Universal, and Mrs. Cropper; E. H. Wachter, manager Fox, and Mrs. Wachter; R. O. Proctor, manager General; Arthur C. Melvin, manager George Kleine; L. J. Scott, publicity manager, V-L-S-E; C. C. Chatkin, manager United, and Miss Marks; C. D. Struble, manager Monarch; C. E. Akers, booker, Kansas City Feature Film Company, and Mrs. Akers; Fred Gettinger, sales promotion V-L-S-E, and Mrs. Gettinger; C. W. Potter, traveler, Universal; A. W. Howell, auditor, Metro; Phil H. Pierce, manager, Rudolph Wurlitzer Company; F. C. Hammond, editor Thespian; A. H. Hull, traveler, Blue Bird; E. C. Mills, assistant manager Mutual.

Charles Harden Promoted.

Kansas City, Mo.—Charles W. Harden, for the past year district manager for the Fox Film Corporation at Kansas City, left Wednesday evening, March 29, for New York, preparatory to taking charge of the entire Southern district of the company, with headquarters at New Orleans. Mr. Harden had been in the show business for 20 years, at various times managing houses in different parts of the country, including Dallas and Houston. He has been an exchange man two years, joining the Fox forces March 15, 1915, as manager at Kansas City, and will be remembered as such—there has been no faltering in his attitude, and because of that the business of the company, and of the exhibitors who have been patrons, has prospered exceedingly.

Chas. W. Harden.

Mr. Harden is succeeded at Kansas City by E. H. Wachter, who has traveled for the General, Mutual and others, and since August, 1915, has been Mr. Harden's right-hand man in building up the business in the territory, being recommended by him for the place.

Will Boost Children's Shows.

Kansas City, Mo.—Miss Anna Gilday, teacher in a local high school, has been elected chairman of the appeal board of the local Board of Censorship. Connected with Miss Gilday are Ernest Barr, vice-president of the Nelson Grain Co., and Battle McArdle, local attorney. A plan Miss Gilday is endeavoring to get the local exhibitors to adopt is that of moving pictures for children on Saturday mornings. The Warwick, Willis Wood and Linwood are three of the largest houses in town that are contemplating such a feature. Miss Gilday decalres her intention of working on this particular phase until it is adopted by the theaters. Fairy stories and beautiful legends that will grip the child's fancy can be produced that will be of inestimable value in character building, is the main feature advanced in favor of the scheme, while the fact that morning performances will keep the children at home evenings is another point.

Harrisonville, Mo.—O. E. McDanel, manager of Brile's Opera House, Harrisonville, was in Kansas City recently, booking "The Girl and the Game." Brile's has attendance every Saturday afternoon of 700 to 1,000 at the free show paid for by local merchants in a town of less than 2,000 people. The free show seems to boost the business of the rest of the week, rather than to hurt it.

State of Film Business

Indianapolis Exhibitor of Prominence Gives Clear-Eyed Insight Into Picture Business as He Finds It Locally—Thinks Some Local Theaters May Find Hard Sledding Soon—Hope for Those Who Stick.

Special to the Moving Picture World from the Indiana Trade News Service.

INDIANAPOLIS, IND.—A. C. Zaring, secretary of the Motion Picture Exhibitor's League of Indianapolis and owner of two paying theaters in this city, is no irresponsible optimist. Right now, despite his success in the moving picture field—which his friends say is real although he refuses to tell about it—Zaring is out with complaints about business in Indianapolis. Zaring is going so far as to threaten to pull out and says he would if the future looked as dark as the present is in his opinion.

"How's business with the league members?" was a question asked the other day and that was sufficient.

"Business," said Zaring, "business. Well business is pretty good now that better weather has come along, but it is not nearly as good as it might be. Of course we have learned not to expect a great business during Lent, but it could be better."

"What's the matter with Indianapolis business?" Mr. Zaring was asked. "What ails it?"

In the opinion of Mr. Zaring, Indianapolis has played the motion picture game too hard. He says that the town is overloaded with motion picture houses and more are coming.

Things Likely to Happen.

"The business in Indianapolis is rapidly reaching the point where things are likely to happen to those embarking in the business," Mr. Zaring said. "Three years ago each neighborhood had its theater. The house showed three reels during the performance, for which they received a nickel. Now the houses show six reels at an expense three or four times as great and they get a dime. That percentage is fine, but it must be remembered that where one house was located three or four years ago two or three have entered the territory. In one locality in a select residence district of Indianapolis where one show or possibly two were located three years ago nine theaters have been installed and the result is that no one is making money. When the expense of operating these shows become too great for some of them to bear of course they will get out. And that is the thing on which I am building hopes.

Hope for the Man Who Sticks.

"It is my humble opinion that some in the business have taken fliers which is certain to mean ruin to some of them, but like every other young and tremendously successful industry, there must be this period and then—a period of readjustment. So it is with the theater owner. The fellow who hangs on long enough is certain to come out with a fair profit. He is the real moving picture theater owner. But the fellow who has taken a 'flier' and installed temporarily a show place, as it were, will take a sudden tumble.

"Yes," Zaring concluded, "Indianapolis is a good town and has good audiences. We have no kick on our patronage. And business, I think will get better, after we pass through this period of readjustment."

Changes at World Film Office.

Indianapolis, Ind.—This city has a new exchange manager. G. N. Montgomery has been put in charge of the World Film exchange. Mr. Montgomery has been in charge of branches in the south for the World and the Mutual.

Montgomery has appointed R. E. Kerley assistant manager. E. M. Franklin, traveling agent, formerly assigned to the Cleveland Branch, has been brought to Indianapolis and will have charge of the Indiana and Kentucky territory under the direction of Montgomery.

"We have had at least eight releases, which were knockouts, recently," Mr. Montgomery said, commenting on the prospects. "If our service continues to score hit after hit, and there seems no reason why it shouldn't, business will increase proportionately."

At Mutual's Office.

Indianapolis, Ind.—Manager M. M. Miller, of the Mutual, Indiana agency says that exhibitors are "falling all over themselves" trying to get bookings for the coming Chaplin specials.

Indiana Notes of Interest.

Covington, Ind.—A. S. Bower, proprietor of the Family theater at Covington has taken a long time lease on a downtown building of the little city and will remodel.

Terre Haute, Ind.—Benny Van Borssum, manager of the Savoy and Crescent theaters of Terre Haute was one of the first to contract for the Charlie Chaplin specials.

Lafayette, Ind.—Although three have been convicted in the Lafayette Sunday closing case the fight is still on. It has been one of the most bitter fought out in the courts of Tippecanoe county in many years and it has attracted great attention throughout the state. Attorneys for the defense have before the court a motion to discharge three defendants, David Maurice, Luke Balfe and Charles Reichard. They were convicted by the jury which heard the case against them and Misha Rubinoff, who was acquitted. The four men were charged with conspiracy to break the Sunday closing laws and since Rubinoff was acquitted declare that the other three men cannot be guilty of conspiring to an innocent man. If the judge rules against them it is likely the case will go to the supreme court.

Michigan City, Ind.—The Starland voting contest, in progress in Michigan City for several weeks, was a complete success, according to the management. The theater conducted the voting contest, offering an automobile to the most popular woman. Mrs. S. Linkemer was the winner of the machine.

North Vernon, Ind.—The North Vernon Amusement Company has filed articles of incorporation. The capital stock is placed at $10,000. The directors are Joseph H. Miller, Ralph T. Hudson, Orville Platter, William J. Hare and Edward W. Tech. It is announced that the company will build a new theater. Plans are not complete.

Gary, Ind.—Vernon U. Young, announces that he will build, in Gary, Ind., a theater with a seating capacity of 1,000. The theater is to be erected on Broadway and is to have a frontage of seventy-five feet in a downtown location. The theater will be fitted with a stage and vaudeville will have the right of way during the winter months. The theater will be completed within two months it is announced. C. J. Wolf, of Wheeling, W. Va., is associated with Young in the $35,000 project.

Socialist Party Finds Fault With Censor

At Rockford, Ill., the Winnebago County Central Committee Passes Resolutions Condemning Censoring of "New York."

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

ROCKFORD, ILL.—The action of Mrs. Margaret Joslin, local censor, in stopping the film "New York" at a local theater, was condemned in a resolution passed by the Winnebago county central committee of the Socialist party.

"We believe there are times when unpleasant incidents are necessary to force and drive home the 'cold facts' and truth," says the resolution, "and if these are portrayed right and in proper spirit may do more to teach and promote more of a moral lesson than the contrary."

The resolution also expressed confidence in the national board of censors.

Max Asher in Illinois.

Springfield, Ill.—Max Asher, the Universal comedian, appeared in person at a number of Illinois theaters. He was at the Capitol theater here, the Lyric in Lincoln and a Decatur house.

Changes in Illinois Theaters.

Galesburg, Ill.—A. C. Nelson, formerly an exhibitor at Rockford, Ill., has taken over the Colonial theater in South Prairie street. He will run five reels for five cents. Metro service will play a prominent part in his bookings.

Lemont, Ill.—William Nelson and Otto Lindeneau are now operating the Ideal theater, succeeding C. J. Diesel & Son.

New Canton, Ill.—R. A. Dudley has started a moving picture show here.

Taylorville, Ill.—M. J. Hogan has leased the Elks theater to H. M. Fort and Martin Hile. The latter has been house manager.

Peotone, Ill.—Al. Parker of Melvin, Ill., has purchased a moving picture show here.

Exhibitors and Ideas in Illinois.

Galesburg, Ill.—The Lubin feature, "Her Wayward Sister," and a Kalem railroad picture (Galesburg is a railroad center), was picked for the benefit program for Rebekah lodge at the Colonial theater.

Clayton, Ill.—The Pastime theater, in conjunction with a local milliner, had a style show with pictures and live models.

Monmouth, Ill.—C. D. Tinsley of the Superior Film company of Des Moines, Ia., who made "The Fire Fighters" for the Princess theater here last fall, has been secured to make another local photoplay. It will have a Mexican border setting and Company H, Illinois National Guard, was enlisted for the military touch.

North Henderson, Ill.—The North Henderson band has started its spring term of picture shows. This organization finances itself by supplying the fluctuating demand of a small community for photoplays.

Pekin, Ill.—The Court and Capitol theaters are now using a weekly calendar giving the coming programs at both houses.

Kankakee, Ill.—Manager Reilly of the Princess theater ran "Julius Caesar" on Saturday, with a special morning show for school children.

Champaign, Ill.—Champaign is a bit of a railroad terminal, so the two-reel home-talent photoplay which the Belvoir theater had made glimpsed life in the roundhouse and on the rail. P. C. Norman of the Norman Film company of Chicago produced the picture.

Quincy, Ill.—The remarkable record of "The Birth of a Nation" for good business on return dates was sustained in its six performance run at the Hippodrome.

Oneida, Ill.—The woman's club wanted money for fixing up the park. A night's receipts at Paul Ericson's Cozy theater got it.

Springfield, Ill.—The Grand theater played a two-day return engagement of the Bluebird feature, "Undine."

Bloomington, Ill.—The Castle theater had the Superior Film company of Des Moines, Ia., make a two-reel local, "The Man at the Throttle."

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Theater Changes in Wisconsin.

CHIPPEWA FALLS, WIS.—Milton Lamb and Walter Schwaner have sold the Palace theater to C. M. Waterbury of Pierpont, S. D.

Antigo, Wis.—All safety features in the plans of the new Palace theater have been approved by the Wisconsin Industrial Commission. Contract for its construction has been awarded to the Appleton Construction company. It will cost about $40,000 and is to be opened about July 1. Manager Hanson made an inspection tour of many middle-west theaters, embodying the best features of each in the plans for the new house.

Whitewater, Wis.—John and Anton Johnson have purchased the interest of their partner, Frank Callahan, in the moving picture theater here.

Two Rivers, Wis.—The Empire theater has been leased by the Gloe-Naidl orchestra which will give moving picture shows Wednesday, Thursday, Saturday and Sunday.

Hammond, Wis.—Andrew Hope has secured control of the Andress opera house.

Stevens Point, Wis.—J. R. McKinley has had B. S. Scheiderer, architect of Milwaukee, draw plans for a one story brick and tile, 40 x 30, moving picture theater seating 500.

Tomah, Wis.—C. J. Maxwell has purchased the interest of his partner George McCullough in the Unique theater.

Frederic, Wis.—Construction of an opera house will be started here this spring, it is reported.

Racine, Wis.—A moving picture theater is to be opened on the first floor of the Masonic temple at 507-511 Main street.

Jefferson, Wis.—Frank Fischer will manage the moving picture theater which his mother, Mrs. Lizette Fischer, has purchased from R. L. Kathan.

Appleton, Wis.—The Strand theater may re-open under a new management, it is reported.

Menasha, Wis.—Mr. and Mrs. C. P. Droske sold the Idle Hour theater to C. Peterson of Omro.

Menasha, Wis.—The Square theater at Main and Milwaukee streets has been closed and Otto Emmenegger has sold the equipment.

Onalaska, Wis.—R. Weltstern of the Mutual Film corporation of Milwaukee was here and booked the Mutual Masterpictures for every Tuesday at the Crystal theater.

Eau Claire, Wis.—A five cent ticket to the Lyric theater was a premium at the opening of the Sullivan-Considine vaudeville program at the Unique theater.

New House in Superior.

Superior, Minn.—Under arrangements completed today Superior will have a new $100,000 vaudeville and motion picture theater in the near future. The house will be run upon the same policy as the New Grand in Duluth, and attractions of the same class will be played.

M. S. and B. J. Cook, proprietors of the New Grand here, and Manager Frank N. Phelps today obtained a 100-year lease of the property at Eleventh street and Tower avenue, Superior, and they will be joint owners of the new theater.

The house will be arranged with two floors with a seating capacity of 1,200.

The construction and superintending of the entire work will be in charge of Manager Phelps.

Exhibitors and Ideas.

Superior, Wis.—M. S. and B. J. Cook, pproprietors of the New Grand theater at Duluth, and Frank N. Phelps have taken a 99-year lease on a site at Eleventh street and Tower avenue in Superior and will erect a brick, steel and concrete vaudeville and moving picture theater to cost about $100,000. It will seat 1,200 on two floors and will be equipped with playrooms, nursery, smoking rooms and other conveniences.

Ripon, Wis.—Henry Auler, architect, Oshkosh, Wis., has submitted plans for the new opera house here. It will seat about 700. One design is for a combined opera house and armory.

Superior, Wis.—Fred Hensgren has taken over the management of the Drexel theater in the East end of the city.

Fox Lake, Wis.—W. W. Church has purchased the Home theater from Dickson & Collins.

Superior, Wis.—The Grand theater gave a bag of candy to every child that attended a Saturday matinee of Triangle films.

Minneapolis Screen Club

Local Film Men Form Social Organization at Meeting Held in Blue Bird Office—Committee Appointed to Look for Fitting Quarters—Many Leading Film Men Already Interested.

By Perry S. Williams, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—Local film men have a social organization which they have called the Screen Club. The first meeting was held at the Blue Bird office, but a committee now is on the job looking for regular quarters where local and visiting film men can make themselves at home at any time. Those present at the session were D. W. Chamberlain, Thomas J. Hamlin, P. H. Carey, Harry Rathner, G. D. (Dad) Strong, Benjamin Goldman, C. W. Sawin, J. Margoles, Julius Bernheim, Harry Muer, Edward J. Wescott, Lee Horn, Ralph Bradford, J. A. Van Meter, Bert Barnett and Fred S. Meyer. Mr. Meyer was president pro tem and Mr. Hamlin, secretary. The fee for initiation was set at $5 for the next 40 days after which time they will be doubled. The monthly dues will be 50 cents. The next meeting, to be held in the Dutch Room of the West Hotel, was left in charge of Messrs. Chamberlain, Wescott and Sawin.

FORBID SIDEWALK SIGNS.

Mayor Makes Theaters Take in Too Interesting Advertising.

Minneapolis, Minn.—The Minneapolis censorship board took a wallop at the picture men of the city in a most unexpected spot several days ago. A woman member started the ball to rolling with a complaint and the next thing the theater operators knew was that Mayor Nye had ordered them to remove all posters, signs and other obstructions from the sidewalks in front of their places of business. The woman censor asserted the walks were continually blocked in the vicinity of theaters by persons who did nothing more than stop to look for a long stretch at the sidewalk ads. The exhibitors brought the matter up at their next meeting in the West hotel, but decided the Mayor was simply carrying out an ordinance which grows more or less rusty at times, but which, nevertheless, still is operative and that an objection would get them nowhere.

Benson Patrons Get Money's Worth.

Benson, Minn.—Patrons of the Dreamland theater at Benson, Minn., ought to vote Manager Christopherson of the playhouse into the mayoralty. This is the treat he gives them with a highwater mark of 20 cents: Monday evening, serial, "The Diamond From the Sky"; Tuesday and Friday evenings, Paramount offerings; Wednesday evening, Triangle; Thursday evening, V-L-S-E, and Saturday evening, Metro.

Minneapolis in Serial Comedy.

Minneapolis is excited over the staging of a photoplay, "Cohen's Triumph" on the city streets by the Minneapolis Motion Picture Studio. Forty aspirants to fame on the screens are taking part in the filming and it is all the police can do to keep traffic moving while the picture man is getting a scene. In fact, one traffic policeman threatened to arrest the entire cast of characters, picture men, director and all when pedestrians gathered so thickly around them on the chief business thoroughfare, Nicollet avenue, during the noon hour the other day. Since all the pictures are taken at busy corners, now and then prominent residents of the city are caught in the picture, which makes it all the better. The scenario was written by Milton Hyman and William Ransford and the 50 scenes are to be shown without subtitles. The first of the pictures already are being shown at the Strand theater and the management says they haven't seats enough to accommodate the crowds who come, many, undoubtedly, in the hope of seeing themselves on the edge of the action in the picture.

Great West Film Company.

St. Paul, Minn.—Wallace D. Coburn, the cowboy poet, who recently announced his purpose to float a film producing company here, has made good, although L. W. Hill, president of the Great Northern Railroad, has denied the rumor which connected him with the organization scheme. Coburn, Harry K. Jones and Edmund Campbell are named as incorporators in the articles filed with the secretary of state. The company, which is called the Great West Film Company, has a capital stock of $500,000. The company will specialize in pictures showing life in the open West as it really is.

New Film Exchange Block Ready.

Minneapolis, Minn.—The Northwest Weekly Company, William A. Lochren, president, is the first tenant to move into the new Film Exchange block, a six-story structure. It is expected many other exchanges will take quarters from time to time in the new building. The building is built to comply with all the laws and ordinances and there isn't a ghost of a show for any city officials to start anything. The Northwest made a great hit with a little stunt it pulled off at the convention of 250 Northwest automobile men, who were here for the big Chalmers company get-together. The automobile men had a parade in the afternoon and when they sat down for their evening program a few hours later the hall where they met at the West hotel was darkened and they had a look at themselves in the machine pageant.

Censors Ban "Virtue."

Minneapolis, Minn.—The appeal from the finding of Mayor Nye's sub-committee of screen censors, who ordered "Virtue" kept from the boards in Minneapolis, met the same fate at the hands of the full board. "Virtue" failed to get a chance to show even once in this city.

"Gold and the Woman" shared a portion of the same adverse ruling. The film was ordered stopped by a sub-committee of the censors after it had been on exhibition three days. The play was allowed to proceed by the full board, however, after a deal of pruning had been done.

Ft. Worth Opens Sundays

Victory for Advocates of Open Sabbath Shows in Fort Worth, Texas—Referendum Election Won by Majority of 993 Votes—Statewide Campaign for Local Option May Result.

By S. A. M. Harrison, Special Correspondent, 618 Comal Street, Dallas.

FORT WORTH, Texas.—The election to decide whether theaters should be permitted to open on Sunday in Fort Worth, Texas, resulted in a victory for the proponents of the measure. The result was 3,811 for and 2,818 against, a majority of 993.

While the majority in favor was not as decisive as that polled in Waco recently on the same subject, it was convincing enough, as the opponents of the measure had made a far greater fight than those behind it. Then, too, a feeling of over-confidence kept out many who otherwise would have voted for the proposition.

It is understood that the element against Sunday shows will not let the matter rest here. If they should invoke the state law, there is no doubt a statewide effort will be made to change the law into a local option measure.

A Weather Note.

Texas financially is very much at the mercy of agricultural conditions, and a heavy general rain over the state the last of March presages good crops and therefore good business—consequently exhibitors are feeling good over the prospects for summer and fall business.

Special Showing of "Unwritten Law."

Dallas, Texas.—A special showing was given of "The Unwritten Law," the California Motion Picture Corporation's production, on Sunday, April 2, at noon, at the Old Mill theater, Dallas. Something like forty exhibitors and others were present, and the comments were all very favorable to the picture.

Rights on this picture have been purchased by the Central Feature Film Company of Waco, Texas, Oklahoma, Arkansas and Louisiana. M. D. J. Byars, a member of the firm of the Central company, was in Dellas, and acted as host at the special showing.

James A. Athas Gets a New House.

Taylor, Texas.—James A. Athas, one of the pioneer exhibitors in Texas, has sold his theater at Taylor, Texas. "Candy Jim's" theater, to The Bland-Hoke Company of the Colonal theater at Taylor. Mr. Athas originally started the theater as an adjunct to his ice-cream parlor. He has leased the Crazy theater at Mineral Wells, Texas, and is at it again. (The theater is not crazy, nor is its owner. It gets its name from one of the larger wells at Mineral Wells, called Crazy on account of its erratic behavior.)

"Victory of Virtue" Goes Well.

"The Victory of Virtue" is going well in this state. It was booked for two days at the Queen theater, Dallas, and before the time was up an extension of one day was secured. The same change was made at Houston.

This picture is handled in Texas by the Progressive Feature Film Company, which has also secured the state rights on "The Melting Pot."

Dallas Territory Notes.

Dave A. Weis of the Prince theater, Houston, was in Dallas last of March. Mr. Weis is working Oklahoma with the "Battle Cry of Peace," and likes the way business is coming in.

T. Fennell, formerly organist for the Colonial theater, Wheeling, W. Va., has come to Texas to enter the employ of E. H. Hulsey, proprietor of a string of theaters in this state. Mr. Fennel's future duties will most likely be at the Queen theater, Houston.

A. R. Allen, in conjunction with C. C. Ezell, is handling the Jack London South Sea Island pictures in this territory.

McAlister, Okla.—The Liberty theater has raised from 5c. straight to 5c. and 10c. and will abandon program service for Big Four features.

San Antonio, Texas.—The Princess theater, San Antonio, Texas, will change from straight pictures to a mixed program, using features and Pantages vaudeville.

San Antonio, Texas.—The Grand Opera House at San Antonio, managed by Jack Burke, started its summer picture run March 20. Triangle and open market features will be the bill.

DENVER NEWS LETTER.

By E. C. Day, Denver Correspondent of Moving Picture World.

New Men in Local Universal.

DENVER, COLO.—Louis Goldstein, manager of the Denver Universal exchange, has announced two changes in his office force. One is the addition of C. F. Calkin to the staff of road men and the other is the abolition of the position of advertising man which was held by E. J. Lowry. In Calkin's case it might be said that he returns to the Universal instead of being a new additon. He was with the Universal people before becoming associated with the Swanson & Nolan Supply Co., which firm he leaves to accept his new position.

New Las Vegas Theater.

Las Vegas, N. M.—Harry P. Brown, of the firm of Brown & Rosenwald, has completed plans for a $50,000 opera house for this city. Work will be started on the new theater within a month. The Opera house will supplant three small theaters that are now being operated by the same firm.

Hoffman Company Gets to Work.

Denver, Colo.—The Hoffman Film Company has started the production of moving pictures, according to the announcement of Arthur Hoffman, head of the company, which is incorporated under the laws of Colorado.

John Predari, well known among European film men, and because of his long connection with the Pathe companies abroad, is to play the leading male roles, while Gladys Fisher, a Denver girl, will be the leading lady. This will be Miss Fisher's first work for the screen. The first effort of the new film concern will be a comedy the scenario for which was written by Predari.

News Notes of Denver Territory.

Colorado, Colo.—Denham Palmer, Western manager of the World Film Corporation has returned to his headquarters at San Francisco after a week spent in Denver on an inspection tour.

Wakenberg, Colo.—Otto Klein has sold the Empress theater to E. M. Radcliff.

Roton, N. M.—Joe Yeager, manager of the Princess theater, at Roton, N. M., has remodeled his playhouse and enlarged his seating capacity 250. He now can accommodate 600 people.

Trinidad, Colo.—Jack Nash has closed his old theater known as the Isis and is now holding forth at the Strand, which he recently completed.

Antonito, Colo.—T. F. Mulvaney has opened his "New Photoplay" theater. It is ideal in every particular.

Trinidad, Colo.—R. W. Davis, of the Photoplay theater, at Trinidad, moved April 1 to his new location on the site of the old Rex theater.

PRAIRIE STATE'S NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Iowa Business Men Favor Sunday Shows.

CHARLES CITY, IA.—The newly organized Business Men's Progressive league passed a resolution protesting against the fight made here on Sunday picture shows. Only a few persons are engaged in the fight and the opposition is not representative of local sentiment, says the resolution.

In order to have a supreme court decision as to whether William Waterhouse, an exhibitor, is violating the law in running a show on Sunday a truce may be called. His opponents have had him arrested three times and he has been acquitted twice.

Sunday Opening Fight in Mason City.

Mason City, Ia.—Mason City has a Sunday show fight with the customary arrests and assessed fines of managers for violation of the Sunday labor laws. The managers refused to plead guilty to a misdemeanor, although admitting their houses were open. Manager J. M. Heffner of the Bijou, J. F. Johansen of the Bijou, and A. Kahn of the Regent are bearing the brunt of the battle.

Iowa Business Men Honor Exhibitor.

Iowa City, Ia.—A good moving picture exhibitor is regarded as a distinct asset to a community by the local Commercial club. W. M. McKenzie, who came from New York to manage the Englert theater, was the guest of honor at a luncheon given by the local business organization. Paramount pictures loom up in the Englert's new policy.

Two Fires in Theater.

Manson, Ia.—Two fires, one close upon the other, hint of enmity to the Gem theater. The second caused considerable water damage to the equipment. Two weeks before the last fire, the front door of the house was found open and the films torn and destroyed.

Youngsters Want to Stay.

Fort Dodge, Ia.—Juvenile enthusiasm for the serial "Neal of the Navy" caused trouble at the Majestic theater's Saturday matinees for children. These have been held in the early afternoon, but there was much interest in the serial that the youngsters could not be moved after the regular afternoon business began and seats were not available. The children's show has been switched to 10.30 a. m.

Iowa Theater Changes.

Center Point, Ia.—Wilhelm Brothers of Garwin, Ia., have purchased the Cozy theater from Merrill & Wheeler.

Dysart, Ia.—Earl Vaupel, who purchased the moving picture theater here, has been making plans for remodeling, including a new front, and installing new equipment.

Sioux City, Ia.—Plans for a new fireproof motion picture theater, 50 x 75, costing $12,000, to be erected at West Seventh street and Market street, were announced by L. Longnecker, agent for the Purslow estate. F. E. Colby & Sons have drawn plans.

Castana, Ia.—R. G. Taylor plans a moving picture and vaudeville airdome.

Oxford Junction, Ia.—A hollow tile moving picture theater 32 x 90, will be erected by Frank Shedek, owner of the Opera house, on a site on Broadway, which he has just purchased.

Alden, Ia.—Hurst & Pettinger have taken over the Star theater which has been operated by H. A. Shaffer.

Washington, Ia.—August Rath has sold his moving picture show here.

Callender, Ia.—Johnson & Lund of Windom, Minn., have purchased the moving picture show of Christian Peterson.

Scranton, Ia.—The Odd Fellows' lodge contemplates the erection of an opera house.

Primghar, Ia.—R. M. Beamsley of Steamboat Rock has purchased the Casino theater.

Dakota Theater Notes.

Velva, N. D.—L. K. Siverston of Carrington assumed charge April 1 of the Isis theater here.

Webster, S. D.—C. G. Rosenbury of White Rock has purchased the Ruby theater from J. L. Jenkins.

Mitchell, S. D.—The Metropolitan theater is now a feature house, showing six big pictures each week.

Aberdeen, S. D.—"Dollars and the Woman" was the opening attraction at the Rialto theater, the handsome house transformed from the old Idle Hour theater by McCarthy Brothers.

Nebraska Theater Changes.

Merna, Neb.—Jacquot & Foster have opened a moving picture show in the Brotherton building.

Chadron, Neb.—The Pace opera house has been opened.

Beatrice, Neb.—Under the new title of the Monogram theater, M. Peyton has opened the house which has been known as the Jewel theater.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

IN CALIFORNIA.

San Francisco Business Notes.

The Excelsior theater on Mission street, near Onondaga avenue, is to be reopened at an early date.

The New Mission theater will be opened on May 4 with Mary Pickford in "Poor Little Peppina."

A son has arrived at the home of Jack L. Warner, manager of the local branch of the New Film Corporation.

Leo Haas has been promoted from the shipping to the booking department of the California Film exchange.

Chas. I. Luntz, manager of the local Blue Bird interests, has returned from a trip through the interior valleys of the state and booked many new accounts.

Frank Hammer, formerly with George Breck, is now with the Pathe exchange as booker, this being his first venture in this branch of the film business.

The Ocean View theater has been sold by Martin Kertzig to Mrs. Nadge M. Cooper, formerly connected with the Sherman theater.

William Fest and Sol Fisher have purchased the Republic theater at Fillmore and Steiner streets, and will continue to feature vaudeville and moving pictures.

Denham Palmer, district manager for the World Film, has returned from a trip through the Pacific Coast territory visiting the various branches. Conditions are reported as being generally satisfactory, with the San Francisco office heading the list for volume of business.

California Briefs.

Eureka, Cal.—The Colonial theater has been sold by J. V. Spaugh to A. Neilsen.

Oakland, Cal.—The Marquee theater has been purchased by J. Hellman, of Hellman's theater.

Alpaugh, Cal.—R. W. Horner has purchased the interests of his partner in the local theater.

San Jose, Cal.—The Liberty theater has been fitted up in better shape than ever, following the recent fire.

San Francisco Censors

New Censorship Ordinance, Most Drastic Yet, Headed Off at Last Minute by Local Exhibitors' Organization—Police Committee of Board of Supervisors Still Considering the Matter.

By T. A. Church, Special Correspondent, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The inattention of members of the moving picture industry in this city in regard to the activities of local interests outside of the business came near resulting in the passage of one of the most drastic censorship ordinances in effect anywhere without as much as a protest and only an eleventh hour effort warded off the danger. Just how successful this will be in the end remains to be seen as the Police Committee of the Board of Supervisors is still considering the matter. Instead of abolishing the present ordinance, as planned recently, an amendment has been submitted to the Board of Supervisors by representatives of the California Club creating a new advisory (censorship) board of nine members and adding a new prohibitory clause relating to films "inciting race hatred or prejudice."

Public Hearing on New Ordinance.

On the afternoon of March 30th a public hearing of this matter was held before the Police Committee of the Board of Supervisors, consisting of Supervisors Lehaney, Hocks and Deasy. More than one hundred and fifty persons were present at the meeting, mostly film exchange men and exhibitors, and emphatic protests were made against the passage of the ordinance. The clerk of the committee read a communication from the city attorney on the proposed amendment in which he stated that in his opinion the board had power to act on the question but that the measure was far too sweeping and probably could not be enforced.

M. E. Cory, representing the local Exhibitors' League, briefly traced the history of censorship, told of its failure elsewhere, and asked for the passage of the ordinance recently submitted placing moving pictures under the same regulations as the legitimate stage, the press and other mediums of expression. He was followed by Mrs. Nora F. Rasmussen, a former exhibitor, who declared that she had never seen a picture that could offend as much as certain books in the public libraries which are open to all. L. G. Dolliver, representing the Theatrical Federation, said that the American Federation of Labor opposed censorship in any and all forms and recounted some of the accomplishments of this body.

Would Discourage Good Work.

Maurice L. Asher, secretary of the Film Exchange Board of Trade of San Francisco, read resolutions passed this week by this board which cited that the proposed measure would exclude moving pictures of a superior class, that it would discourage the production of fine pictures and asked for the passage of the ordinance referred to by Mr. Cory. Frank E. Woods, of the Fine Arts Studio of the Triangle corporation, told of the efforts of film manufacturers to produce clean pictures and of the manner in which the industry was hampered by local censors. Neil McCarthy, attorney for the Paramount and Lasky companies, gave a clean cut talk on the legal side of the question and declared that producers would welcome advisory boards in every city. He stated that what they objected to was the granting of arbitrary power to any one person, or set of persons, to stop the showing of pictures. The only fair way of deciding whether or not certain pictures were immoral or otherwise, he contended, would be by a jury trial of alleged offending exhibitors. This idea was strenuously objected to by the proponents of the proposed measure. The matter was then taken under advisement by the members of the police committee.

INTERNATIONAL OPENS OFFICE.

H. L. Knappen Heads New Exchange—Chooses Roadman and Booker.

San Francisco, Cal.—The International Film Service, Inc. has entered the local field, having fitted up a neat place of business at 280 Golden Gate avenue, opposite the new home of the General Film Company. H. L. Knappen has been appointed manager and he is now busily engaged in gathering a working force and in getting the new quarters in shape. Mr. Knappen was at one time connected with the local Pathe exchange and later had charge of the Denver branch of this concern, going from there to Atlanta to fill a similar position. He has selected a road man in the person of H. W. Korper and H. J. Henrioulle, well known in film circles here, will be office booker. The first release will be the "Mysteries of Myra," on which an unusually heavy publicity campaign is to be started at once, and April 24 will be the first release date.

Exchange Installs Printing Press.

San Francisco, Cal.—The California Film Exchange has installed a multicolor press and is now in a position to print its own stationery, circular letters and cards. In addition to affecting a considerable saving in cost there is the added advantage of being able to have work turned out on short notice.

General Film Company Moves.

San Francisco, Cal.—The General Film Company has moved from the location on Eddy street, which has been occupied for several years, to its new home on Golden Gate avenue, where an entire building erected for its particular requirements is occupied. A detailed description of this intersting structure will be given at a later date.

Blazon Company Incorporates.

Reno, Nev.—The Blazon Film Company has been incorporated with a capital stock of $1,000,000 by M. F. Hurlbut and Joseph Scaffire, of San Francisco, Cal., T. F. Firby, Helene Hough and W. H. Hough, of Oakland, Cal.

Vim Company Changes Plans.

Alameda, Cal.—The Vim Motion Picture Company, organized some time ago to make moving pictures at Alameda and Oakland, has asked the Commisioner of Corporations to revoke its permit to issue stock, having made a change in its plans.

Calmy Traveling for Golden Gate.

San Francisco, Cal.—M. Calmy is making a road trip through Northern California in the interests of the Golden Gate Film Exchange, Inc., traveling by automobile and visiting all of the small towns. Business conditions in the interior are improving with the advent of clear weather and a good volume of business is being booked.

Board of Trade Has New Manager.

San Francisco, Cal.—Fred W. Voigt, who for several months has filled the position of manager of the Film Exchange Board of Trade of San Francisco, has resigned and has accepted a road position with the local Pathe exchange. He has been succeeded by F. S. Peachy, well known here through his former connections with the United Film and the Universal companies.

Oregon's Sabbath Up

Exhibitors in State Are Facing an Attempt to Shut Every Theater Tight on Sundays —Petition May Be Circulated to Put Strict Closing Bill on Ballot for Coming November Election—A Danger Sign.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—Petitions to place a Sunday bill on the ballot in November are now being circulated among the voters in Oregon. This is the bill fathered by Rev. Tutts and which was described at length in the World several months ago. At a recent discussion of the subject the motion picture men were of the opinion that the Tufts bill provided for the cessation of all labor except on public utilities on one day of the week, but left the regulation of amusements to home rule. This view, however, was not taken by Barnette H. Goldstein, a candidate for the state legislature, in an interview with the writer. Mr. Goldstein declared he interpreted the proposed law to provide for the Sunday closing of absolutely all enterprises except works of public utility.

Voters Must Look Out.

He declared the title of the proposed act to be deceptive and stated that unless the voters were instructed as to its real intent and purpose they might be deceived into voting for something they did not want. He stated that the theater interests of Oregon should thoroughly investigate the true intent of the proposed measure. Oregon, being the first state in the Union to adopt the initiate and referendum, has the reputation of being the home of freak legislation. Mr. Goldstein stated that the proposed "one day of rest in seven" measure was merely an attempt to weave religious fanaticism into the present patchwork of the state's legal fabric.

CENSORS FEAR LITTLE SCREEN.

Think They Miss Things That Large Screen Would Show.

Portland, Oregon.—Of late the screens in the exhibition rooms of the film exchanges have been demanding the censor board's attention. Two prominent exchanges received letters from Mrs. E. B. Colwell, secretary of the board, asking that their screens be enlarged. The Mayor had instructed her to make this request, she said. The reason is that viewers claim that they miss many of the vicious details of the pictures or that the signification of action portrayed is lost when the picture is projected on a screen of reduced size.

But the real reason for the censor board's request, some exhibitors say, is to pave the way for a demand for a central viewing place where a large screen can be had and pictures submitted to minute inspection. The agitation for a central viewing place has been going on for some time.

COOL HEADS PREVENT PANIC.

Pianist and Operator at Grand Theater Show Fine Metal.

Baker, Ore.—Mrs. Maurice Haish, pianist at the Grand theater, Baker, Oregon, averted a panic when a reel of film caught fire in the projection booth March 26. Mrs. Haish played stirring airs which held the attention of the audience and operator Fred Small started a fresh reel in the other machine and operated it until the blaze became so hot that he could no longer stay in the room. Small jumped to the sidewalk below uninjured. The audience left the building quietly and the fire department extinguished the blaze. The loss was $800, covered by insurance.

Maurice Haish, of Haish & Cotter, proprietors of the theater, was in Portland a few days after the fire buying equipment to replace that burned.

W. A. Crank Goes to Seattle.

W. A. Crank, road man for Metro, has left Portland to do road work out of Seattle for the same firm under C. J. Kerr, northwest manager. His absence from Portland is temporary. He has been highly successful in booking Metro in Oregon territory.

Goldstein Leaves the West.

E. H. Goldstein, assistant to general manager of exchanges for Universal, who has been on the Pacific Coast for seven months, was in Portland recently on his way from Los Angeles to New York. Mr. Goldstein has completed his duties on the coast for this trip.

Only Six Days' Work for Women.

Salem, Ore.—It is proposed that women in the state of Oregon shall only work six days a week. In order to determine whether it shall make a ruling to this effect, a committee of the Industrial Welfare Commission has been holding hearings in Portland and examining witnesses. It is a question of vital importance to moving picture exhibitors who employ women ushers and cashiers, and some of them have stated that if the commission makes the ruling, the services of all women in theaters will have to be dispensed with.

Drew Comedies Book Well.

A. S. Kirkpatrick, manager of the Portland Metro exchange, reports heavy demand for Drew comedies and says he has booked first, second, third, fourth and fifth run in Portland. The successive bookings in Portland before placing the pictures out of town is an unusual occurrence in this territory.

Big Four in Portland.

C. P. (Whitey) Merwin, formerly of Seattle, has been employed to represent V-L-S-E in Portland territory and will cover the greater part of Oregon and Southern Washington. He expects to be on the road most of the time. The Big Four will no doubt eventually establish an office in Portland but until they do so, Mr. Merwin will make his headquarters at the Cornelius Hotel. He is well known in this territory, having been at one time manager of the Portland General Film office and until recently with General Film in Seattle.

Eastern Oregon Man Visits.

C. C. Ghormley, owner of the People's theater, Enterprise, Oregon, spent several days in Portland buying equipment for his house which is undergoing extensive alterations. He purchased two American Standard machines from the Service Film Company. Thirty feet will be added to the length of his building and he has purchased 100 first class opera chairs to put in the additional space. A new heating plant is also being installed.

Locher Leaves Pictures.

Fred Locher, until a few weeks ago manager of the Portland office of the World Film Corporation, has signed a contract with the Hearst newspaper syndicate and will enter the journalistic field in Los Angeles. Mr. Locher, who was a recent visitor in Portland, has been serving the World Film in Seattle in the capacity of assistant manager since his departure from the Rose City.

Heard on Portland's Film Row.

H. G. Rosebaum, manager of Triangle at Seattle, was a recent visitor en route home from Spokane.

The Columbia theater was the scene of a fashion show in which living models were featured.

Censorship is spreading. The City Council at McMinnville, Oregon, passed an ordinance establishing a censor board for moving pictures. The town has two houses.

Frank H. Donnellan, who has been publicity man for the S. & C. interests on the Pacific Coast for some time, has left Portland for Seattle where he will become assistant manager of the Empress theater.

J. V. Lynn, publicity man for the Peoples Amusement Company, has left that concern.

L. B. Christ's Pickford theater contest is being received with much attention not only in Portland but throughout the territory and several Western exhibitors have written him asking the details of conducting the contest.

Will Rosenthal of the Sutton Feature Film Company, Seattle, was a recent visitor in Portland arranging the bookings of "Marvelous Maciste."

Orville Combs has sold the Opera House, Wallowa, Oregon, to Rudolf J. Brund.

H. M. Wilson, representing Kalem's "Social Pirates," passed through Portland recently.

SPOKANE NEWS LETTER.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

Ralph Ruffner Attracts Attention.

SPOKANE, WASH.—To encourage latent constructive talent in the youth of Spokane manager Ralph Ruffner of the Liberty theater offered a prize of $5.00 to the boy who could build the best model of an aeroplane, in connection with "The Flying Torpedo," a Griffith film production which was shown at that theater for the first three days of the week.

Eight aeroplanes were entered and placed on exhibition in the lobby of the theater.

Archie Bishop, age 16 years, took the prize, his model being a biplane of the Albatross type, complete with wireless equipment, machine gun and double motors.

Spokane Brevities.

The Casino theater has contracted for the first run of the Mutual Master Pictures and the Charlie Chaplin specials. The first pictures will be shown in May.

J. E. Gregg has started a picture show at Collie City, and will show Mutual Pictures.

A. R. Patton, Spokane sales representative of the Mutual has returned from Portland after covering that territory.

W. J. Morgan, of the Morgan Film Company, of Seattle, is here in the interest of the "Charlie" pictures, which consist of Charlie, Fatty and Mable pictures.

L. J. Schlaisar, of the Blue Bird films, who was in Spokane for the week, returned to Seattle.

W. Potter, of the Universal, announces that the Empress theater has signed up for the Universal pictures.

Clarence Crews, of Walla Walla, has taken over the Spokane theater, and contracted for the Universal pictures, of which 6 reels will be shown twice a week.

No objection from the local theater censor will be raised against the Willard-Moran fight pictures, although interstate commerce regulations prohibits the transfer of pictures of this character, yet if they arrive in Spokane they will surely be shown.

Local Film Hits.

Among the film hits in Spokane theaters for the week of March 26, were Fanny Ward in "For The Defense" and Marie Doro, in "Diplomacy" which drew large patronage at the Clemmer theater.

"The Flying Torpedo," and Bessie Barriscale in "Bullets and Brown Eyes," at the Liberty.

"The Price of Malice" and "Love's Crucible" at the Class A theater.

IN BRITISH COLUMBIA.

May Prohibit Handbills.

Calgary, Alberta.—At a special meeting of the city council held recently, consideration was given to the question of prohibiting the distribution of handbills, such as are often sent out by theaters and various business houses. The matter was taken up at the request of a deputation from the board of trade, who asked that the distribution of dodgers or handbills of any description be prohibited. The legislative committee requested the city solicitor to look into the question of control and regulation, but after investigation decided that nothing should be done in the matter for the present, at least.

Edmonton Manager Presents Cup.

Edmonton, Alberta.—Manager John Hazza of the Empress theater recently finished up a piece of the finest possible kind of publicity, when the "Empress Theatre Cup" was awarded to "B" company of the 51st Regiment, for attaining the highest score in miniature target practice. The cup was put up by the house some time ago, and was the cause of considerable rivalry between the various companies of soldiers in training here.

On the day of presentation the winning company, commanded by Capt. Lee, marched to the theater, accompanied by Lieut.-Col. Harwood, commanding officer, and headed by the battalion band. The cup was formally presented by Mayor Henry, and Capt. Lee followed with an explanation of the contest. In a speech thanking Manager Hazza for the donation of the cup, Lieut.-Col. Harwood commented on the intense interest which had been aroused, and drew attention to the fact that this branch of a soldier's training is especially important.

E. J. Huttelmayer is Sergeant-at-Arms.

Vancouver, B. C.—In the original announcement of the recent election of officers by the Vancouver Theatrical Federation for the current year, the name of E. J. Huttelmayer, sergeant-at-arms, was inadvertently omitted.

Western Canada Notes.

Edmonton, Alberta.—The Princess theater will hereafter show Metro subjects on Mondays and Tuesdays, and the initial showing of this brand brought good returns. School children were admitted free on these afternoons. Prices range from 2 to 25 cents, with "special rates for theater parties." Seats or boxes may be reserved in advance.

Edmonton, Alberta.—In response to the request by the authorities that returned soldiers be given positions whenever possible, Manager Hazza of the Empress theater has put two veterans on the permanent house staff. A. Spellman, wounded at Neuve Chappelle, is acting as doorman, while F. Miller, who was wounded in thirty-four places when a shrapnel shell burst near him at Ypres, is employed as operator.

Calgary, Alberta.—"The Battle Cry of Peace" had three big days at the Grand here, and will probably play a return date.

Edmonton, Alberta.—"The Girl and the Game" serial has been booked at the Gem, and the story is to run in the Edmonton Journal. This paper is also running "Graft," which is being shown at the Empress.

Vancouver, B. C.—Tickets to the Orpheum are presented to persons whose names appear in linear advertisements apprising them of the fact, on the want-ad page of the Vancouver "Sun."

Edmonton, Alberta.—Through arrangements just completed with the Famous Players exchange, no second run Paramounts will be shown hereafter in this city, the service being confined to the Monarch theater.

Vancouver, B. C.—The Famous Players local premises have recently been enlarged by the addition of a projection room, equipped with a new Powers 6A machine.

Western Canada Matters

The Official Canadian War Pictures, "Canada's Fighting Forces," Seen at the Walker in Winnipeg, First Time in Western Canada—What Is Shown in the Film—Other Items of Local Interest.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

WINNIPEG, MAN.—The official Canadian war pictures, under the title "Canada's Fighting Forces," were given their first showing in western Canada at the Walker theater here late last month, being shown for an entire week at 25 and 50 cents. The photography is the work of Lieut. D. J. Dwyer, the official Canadian photographer, and cover the activities of the Dominion soldiers from their departure from various points in this country until their arrival in the trench region of France. Scenes of their embarkation at Quebec on the great fleet of transports which carried them to England, are included, with the accompanying cordon of cruisers and torpedo boats, and a review of forty thousand Canadian troops on Salisbury Plain is also shown. The various maneuvers in the battle of Ypres were graphically illustrated on the screen by animated diagrams, and an explanatory lecture was given by Sergeant Fred Wells, who lost an arm in this battle, and was captured by the German forces, being returned to England in an exchange of prisoners a short time ago.

On one evening during the engagement of the picture a big "Military Night" was featured, and the entire 22nd Overseas Battalion, under Lieut.-Col. Lightfoot, attended in a body.

STRIKERS AND SOLDIERS.

Local Newspaper Deplores the Situation —No Arbitrary Dismissals.

Calgary, Alberta.—The strike situation here remains unchanged. J. B. Cronk, manager of the Allen theater, and spokesman for the managers involved in the dispute with the union, states that the returned soldiers now at work are giving perfect satisfaction, and voices the opinion that it will be a long time before the striking operators will have an opportunity of returning to work. Whereas the former union scale was $22.50 per week, the veterans are now receiving from $24 to $26.50, the top price being paid to the two men at the Allen.

Commenting on the unfavorable conditions which may result from general developments along the same line throughout Canada, a local paper in the course of a long editorial brings up several questions touching on the broader aspects of the case. "The situation," says this paper, "is an exceedingly delicate one, and must be handled with a very great deal of tact. It is a problem bound to arise, but it has come sooner than many expected it. The delicate situation is caused through the sympathy which the public in general—quite properly—has with the returned veteran and the general desire to see him placed in a remunerative occupation. However, it is a very serious matter if in order to secure such occupations competent men must be thrown out of positions and labor unions destroyed. If union men can be replaced by returned veterans in this instance, it will be only a matter of time until every trade union in Canada will be destroyed, and the very satisfactory work done by labor people for many years—satisfactory for both the men and their employers—will tumble down. That is something which must not be allowed to occur. The British army is a labor army. There must be no trouble between the army and organized labor, and under existing conditions it is threatening."

On the other hand, it is stated by the theater managers that no union men were arbitrarily dismissed and replaced by soldiers; nor, as a matter of fact, were these soldiers trained in operating with a view of putting them in Calgary houses, but that it was planned to find positions for them in other parts of the province. Their particular objection was based on the closed-shop clause in the union agreement, and the necessity of accepting any operator assigned to them by the union.

OIL STOVE EXPLODES.

Universal Exchange Shaken—Little Damage Done.

Vancouver, B. C.—The Universal exchange here was recently the scene of an explosion, which, had it occurred at any other time of the day, might have had very serious consequences. During the lunch hour an oil stove in Manager James E. Finch's private office exploded with great force, and a puff of flame filled the entire room. Pictures on all sides of the room were burned and scorched, and the furniture also suffered considerably. A heavy door near the heater was broken by the force of the explosion, and a large area of plaster was loosened from the ceiling. The adjoining room, used by W. Walkley, booker, and W. F. Grunnah, bookkeeper, was also damaged to some extent. Danny Freeman, shipper, who with the exception of Miss Roberts, reviser, was the only person present at the time, summoned the fire department, and says he was quite a hero generally. After the excitement had died down a life-size cut-out of Billie Ritchie was found lying prostrate across Mr. Finch's desk.

Fortunately, the films were stored in a vault at the other end of the suite and were in no danger of burning.

FORD BOOSTS RECRUITING.

Ford Company of Canada Issue Free Topical—Helps Local Recruiting.

Vancouver, B. C.—The Ford Motor Company of Canada has for the past few months been issuing a topical reel of pictures each month, under the name of the Ford Canadian Monthly, and these are supplied free of charge to theaters which desire to use them. A specialty is made of military scenes, and in addition to this the company is making a practice in some parts of the Dominion of taking moving pictures of the various activities of the troops, and presenting the films to local recruiting stations, to be used to stimulate recruiting. Two cameramen are employed, and several topical subjects have also been leased from Cameraman A. D. Kean of this city. Copies of the monthly releases have recently been sent to France for the entertainment of the Canadian soldiers in the trenches.

The company has recently secured the Canadian rights for an exceptionally interesting film, three reels in length, dealing with the first automobile trip ever made across Australia, through the bush and desert country. The man who made the trip and photographed the scenes went unaccompanied, and was the first white man to make a successful crossing since the ill-fated exploration party under Burke and Willis, in the middle of the last century, was overcome on the desert, and reduced to one survivor.

Winnipeg, Man.—Andrew P. Keegan, western general manager for the Specialty Film Import, Limited, has announced that his company has just closed a deal which provides for the showing of "The Iron Claw," the new Pathe serial, in all the Pantages houses in Canada, at Winnipeg, Calgary, Edmonton, Vancouver and Victoria. This now assures the exhibition of this serial in all Pantages houses in both the United States and Canada.

Calendar of Daily Program Releases

Releases for Weeks Ending April 22 and April 29

(For Extended Table of Current Releases See Pages 704, 706, 708, 710.)

General Film Company.

Current Releases.

MONDAY, APRIL 17, 1916.	Serial No.
BIOGRAPH—A Cry for Help (Drama) (Biograph-Reissue No. 46)	20380
ESSANAY—The Strange Case of Mary Page No. 13 (Two parts—Drama)	
KALEM—A War of Wits (No 4 of the "Social Pirates" (Two parts—Drama)	
LUBIN—Frocks and Frills (Comedy)	20381
SELIG—The Three Wise Men (Three parts—Drama)	20375-6-7
SELIG—Selig-Tribune No. 31, 1916 (Topical)	20379
VITAGRAPH—Life and Training In U. S. Navy (Educational)	20378
TUESDAY, APRIL 18, 1916.	
ESSANAY—The Elder Brother (Two parts—Drama	20382-3
KALEM—Ham and Preparedness (Comedy)	20384
LUBIN—One of the Pack (Two parts—Drama)	20385-6
WEDNESDAY, APRIL 19, 1916.	
BIOGRAPH—The Larrimore Case (Three parts—Drama)	20389-90-1
ESSANAY—Canimated Nooz Pictorial No. 9 (Cartoon)	20388
A Scenic Subject on the same reel.	20388
KALEM—Their Taking Ways (Comedy)	20387
THURSDAY, APRIL 20, 1916.	
LUBIN—The Heart's Tribute (Three parts—Drama)	20392-3-4
SELIG—Selig-Tribune No. 32, 1916 (Topical)	20395
VIM—All For a Girl (Comedy)	20396
FRIDAY, APRIL 21, 1916.	
KALEM—A Double-Barreled Courtship (Comedy)	20400
KNICKERBOCKER STAR FEATURE—When Might Is Right (Three parts—Drama)	20397-8-9
VIM—Hired and Fired (Comedy)	20402
VITAGRAPH—His Lucky Day (Comedy)	20401
SATURDAY, APRIL 22, 1916.	
ESSANAY—A Woman's Naked Soul (Three parts—Drama)	20403-4-5
KALEM—The Governor's Special (No. 76 of the "Hazards of Helen" Railroad Series) (Drama)	20410
LUBIN—Millionaire Billie (Comedy)	20406
SELIG—Too Many Chefs (Comedy)	20411
VITAGRAPH—A Caliph of New Bagdad (Three parts—Comedy Dr.) (Broadway Star Feature)	20407-8-9

General Film Company.

Advance Releases.

MONDAY, APRIL 24, 1916.

BIOGRAPH—The Blind Princess and the Poet (Drama—Biograph Reissue No. 47).
ESSANAY—The Strange Case of Mary Page—No. 14 (Two parts—Drama).
KALEM—The Millionaire Plunger (No. 5 of the "Social Pirates"—Two parts—Drama).
LUBIN—Germs and Microbes (Comedy).
SELIG—The Woman Who Did Not Care (Three parts—Drama).
SELIG—Selig-Tribune No. 33, 1916 (Topical).
VITAGRAPH—The Rookie (Drama).

TUESDAY, APRIL 25, 1916.

BIOGRAPH—Celeste (Two parts—Drama).
ESSANAY—The Little Samaritan (Two parts—Drama).
KALEM—Title not yet announced.

WEDNESDAY, APRIL 26, 1916.

BIOGRAPH—The Spring Chicken (Three parts—Comedy).
ESSANAY—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—A scenic subject on the same reel.
KALEM—Counting Out the Count (Comedy).

THURSDAY, APRIL 27, 1916.

LUBIN—Playthings of the Gods (Three parts—Drama).
SELIG—Selig-Tribune No. 34, 1916 (Topical).
VIM—What's Sauce For the Goose (Comedy).

FRIDAY, APRIL 28, 1916.

KALEM—A Lucky Mistake (Comedy).
KNICKERBOCKER STAR FEATURE—The Broken Promise (Three parts—Drama).
VIM—The Rivals (Comedy).
VITAGRAPH—Terry's Tea Party (Comedy).

SATURDAY, APRIL 29, 1916.

ESSANAY—The Danger Line (Three parts—Drama).
KALEM—The Trail of Danger (No. 77 of the "Hazards of Helen"—Railroad Series—Drama)
LUBIN—Love and Bullets (Comedy).
SELIG—Badgered (Drama).
VITAGRAPH—The Man Hunt (Three parts—Drama—Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

BEVERLY of GRAUSTARK

The Three Reel Biograph released Wednesday May 17

The famous novel and play by George Barr McCutcheon

Thomas H. Ince

Announces that his

CINEMA-SPECTACLE

By C. Gardner Sullivan

CIVILIZATION

Will be presented for the first time anywhere at the

MAJESTIC THEATER

LOS ANGELES, CAL.

MONDAY NIGHT, APR. 17th

CIVILIZATION will be in ten reels. It is the most astounding and daring production known since the beginning of cinematography and the theater. Thousands of actors were engaged in the making of CIVILIZATION. One hundred and ninety thousand feet of film were taken to secure 10,000 feet for the final screen display.

IMMEDIATELY after the Los Angeles production CIVILIZATION will be presented in New York at an important Broadway theater to be announced later.

MR. INCE Desires

to give credit to the following assistants for their aid in the production of CIVILIZATION

RAYMOND B. WEST
Jay Hunt
Reginald Baker
Irving Willett
J. Parker Read
Walter Edwards and David M. Hartford

A special orchestra of thirty-five will interpret the incidental music by Victor L. Schertzinger

Calendar of Daily Program Releases

Releases for Weeks Ending April 22 and April 29

(For Extended Table of Current Releases See Pages 704, 706, 708, 710.)

Universal Film Mfg. Company.

SUNDAY, APRIL 16, 1916.	Serial No.
LAEMMLE—No release this week.	
L-KO—The Doubles Trouble (Two parts—Comedy)..	01355
REX—The Sham Reality (Drama).....	01354
MONDAY, APRIL 17, 1916.	
NESTOR—His Neighbor's Wife (Comedy).....	01358
RED FEATHER PHOTOPLAY—Her Bitter Cup (Five parts—Drama)	01357
UNIVERSAL SPECIAL FEATURE—Graft No. 19 "Photo Badger Game" (Two parts—Drama)....	01374
TUESDAY, APRIL 18, 1916.	
GOLD SEAL—The Best Man's Bride (Two parts—Drama)	01359
IMP—Love Laughs At Dyspepsia (Comedy)	01360
REX—No release this day.	
WEDNESDAY, APRIL 19, 1916.	
ANIMATED WEEKLY—Number 16 (Topical).....	01363
L-KO—A Meeting For a Cheating (Comedy).....	01362
VICTOR—Royal Love (Three parts—Drama).....	01361
THURSDAY, APRIL 20, 1916.	
BIG U—Oh! What a Whopper (Two parts—Comedy)	01365
LAEMMLE—The Gambler (Drama)	01364
POWERS—The Toyland Villain (Novelty).....	01366
—An Educational subject on the same reel.	01366
FRIDAY, APRIL 21, 1916.	
IMP—The Haunted Bell (Two parts—Drama).....	01367
NESTOR—Eddie's Night Out (Comedy).....	01369
VICTOR—A Strange Confession (Drama).....	01368
SATURDAY, APRIL 22, 1916.	
BISON—The Passing of Hell's Crown (Two parts Drama)	01370
JOKER—Just Yet But Not Quite (Comedy).....	01371
POWERS—No release this day.	
SUNDAY, APRIL 23, 1916.	
LAEMMLE—No release this day.	
L-KO—Little Billy's School Days (Comedy).....	01373
REX—His World of Darkness (Three parts—Drama)	01372
MONDAY, APRIL 24, 1916.	
NESTOR—His Wooden Leg (Comedy).....	03176
RED FEATHER PHOTOPLAY—Thrown to the Lions (Five parts—Drama)	01375
UNIVERSAL SPECIAL FEATURE—Graft No. 20 (Two parts—Drama)	01393
TUESDAY, APRIL 25, 1916.	
GOLD SEAL—The Other Half (Two parts—Drama).	01377
IMP—Billy's War Brides (Comedy)	01379
REX—The Unexpected (Comedy—Drama).....	01378
WEDNESDAY, APRIL 26, 1916.	
ANIMATED WEEKLY—Number 17 (Topical).....	01382
BIG U—Lonesome House (Drama).....	01380
L-KO—Bill's Narrow Escape (Two parts—Comedy)..	01381
THURSDAY, APRIL 27, 1916.	
LAEMMLE—Miss Blossom (Two parts—Drama)....	01383
POWER—Such Is Life In China (Comedy).....	01385
REX—Chicken Hearted Jim (Drama).....	01384
FRIDAY, APRIL 28, 1916.	
IMP—Why Mrs. Kentworth Lied (Three parts—Drama)	01386
NESTOR—The Newlyweds Mixup (Comedy).....	01387
VICTOR—No release this day.	
SATURDAY, APRIL 29, 1916.	
BISON—The Torrent of Vengeance (Two parts—Drama)	01388
JOKER—The Jitney Driver's Romance (Comedy)...	01390
POWERS—A Family Affair (Comedy).....	01389

Mutual Film Corporation.

SUNDAY, APRIL 16, 1916.	Serial No.
BEAUTY—The Improbable Yarn of McQuirk (Comedy)	04640
VOGUE—A Mix-Up in Photos (Comedy).....	04641
MONDAY, APRIL 17, 1916.	
AMERICAN—His Masterpiece (Two parts—Drama)	04642-3
FALSTAFF—The Sailor's Smiling Spirit (Comedy)	04644
MUTUAL MASTERPICTURE DE LUXE—Feathertop (Gaumont Five parts—Drama) (No. 93)...	
TUESDAY, APRIL 18, 1916.	
THANHOUSER—The Girl From Chicago (Two parts—Drama)	04645-6
VOGUE—Counterfeit Love (Comedy)	04647
WEDNESDAY, APRIL 19, 1916.	
BEAUTY—Number Please? (Comedy).....	04649
GAUMONT—See America First No. 32 (Scenic)....	04650
—Kartoon Komics	04650
MUTUAL WEEKLY—Number 68 (Topical)	04648
THURSDAY, APRIL 20, 1916.	
MUTUAL MASTERPICTURE DE LUXE—Master Shakespeare, Strolling Player (Thanhouser—Five parts—Drama) (No. 94).....	
THANHOUSER—The Man's Sins (Three parts—Dr.)	04561-2-3
FRIDAY, APRIL 21, 1916.	
CUB—The Conquering Hero (Comedy).....	04656
MUSTANG—The Return (Two parts—Drama).....	04654-5
SATURDAY, APRIL 22, 1916.	
AMERICAN—Realization (Three parts—Drama)...	04657-8-9
FALSTAFF—Simple Simon's Schooling (Comedy)..	04660
SUNDAY, APRIL 23, 1916.	
BEAUTY—Bookworm's Blessed Blunders (Comedy)	04661
VOGUE—Slipping It Over on Father (Comedy.....	04662
MONDAY, APRIL 24, 1916.	
AMERICAN—Title not yet announced.....	04663-4
FALSTAFF—Dad's Darling Daughters (Comedy)...	04665
MUTUAL MASTERPICTURE DE LUXE—The Conscience of John David (Centaur—Five parts—Drama—No. 95)	
TUESDAY, APRIL 25, 1916.	
THANHOUSER—A Man of Honor (Two parts—Drama—	04666-7
VOGUE—The Island That Never Was (Comedy).....	04668
WEDNESDAY, APRIL 26, 1916.	
BEAUTY—Bugs and Bugles (Comedy).....	04670
GAUMONT—See America First No. 33 "Charleston South Carolina" (Scenic).....	04671
Kartoon Komics (Cartoon).....	04671
MUTUAL WEEKLY—Number 69 (Topical).....	04669
THURSDAY, APRIL 27, 1916.	
AMERICAN—A Broken Genius (Three parts—(Drama)	04672-3-4
MUTUAL MASTERPICTURE DE LUXE—The Stain in the Blood (Signal—Five parts—Drama—No. 96)	
FRIDAY, APRIL 28, 1916.	
CUB—The Traitor (Comedy).....	04677
MUSTANG—Title not yet announced.....	04675-6
SATURDAY, APRIL 29, 1916.	
FALSTAFF—Willing Wendy to Willie (Comedy)...	04681
THANHOUSER—The Carriage of Death (Three—parts—Drama)	04678-9-80

First National
Motion Picture Exposition
Madison Square Garden, May 6-14 inclusive

Binder hereby goes on record as staking his reputation on this show, if that means anything to you. Yes, and his expectations, too.

There won't be a "still" in the whole place. You will see the biggest "close-up" ever. Now register astonishment, for you are going to feel it! Action! That's me,

J. W. Binder

MOTION PICTURE BOARD OF TRADE
PROGRESSION PROTECTION PROMOTION
OF AMERICA

The Big Convention Events

Exhibitors Day—Every Day *Bankers Day* *Manufacturers Day* *Projection Day*
Fire Insurance Day *Distributors Day* *New York Fashion Day* *Players Day—Every Day*

Pictures, Music and Dancing — every day (direction S. L. Rothapfel)

Bureau of Standards Day (Meeting and Organization)

Art in Motion Pictures Day. In charge of Dr. Francis Trevelyan Miller, Litt. D., L. L. D. The most noted painters, sculptors and dramatic writers will be present and take part in the discussions. Art pictures to be shown.

HERE ARE THE CONCERNS THAT HAVE SIGNED CONTRACTS FOR SPACE:

Eastman Kodak Company
Mutual Film Corporation
Universal Film Mfg. Co.
Vitagraph Company of America
Paramount Pictures Corporation
Jesse Lasky Pictures Company
Famous Players Company
Oliver Morosco Photoplay Co.
Pallas Pictures
Bluebird Films
Fox Film Corporation
International Film Service
National Cash Register Co.
Nicholas Power Company
J. H. Hallberg
Cooper Hewitt Company
Bell & Howell
Novelty Slide Company
Typhoon Fan Company
Motion Picture Apparatus Co.
Searchlight Library
Motion Picture Directory Co.
Morning Telegraph
Motion Picture News
Moving Picture World
Metro Pictures Corporation
Motion Picture Magazine
Motography
Estey Organ Company
American Litho. Company
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I want to say in this message: I have business-managed all the big Madison Square Garden shows. The Style Show, The Business Show, The Motor-Boat Show, The Automobile Show, The Sportsman's Show and all the others. This one is going to be a whale!

Harry Cochrane

Stories of the Films

General Film Company

SELIG.

SELIG-TRIBUNE NO. 25 (March 27).—

Chicago, Ill.—Society celebrates St. Patrick's day at the South Shore Country Club entertaining former President Taft.

Berkeley, Cal.—The U. of C. gives an excellent example to the colleges of the country in their work for preparedness. The student body work constantly at long practice marches.

Waltham, Mass.—Hurrah! Maybe ice will be cheaper this summer! Modern methods of ice cutting enable the ice merchants to harvest their crop much quicker and at less cost.

Fresno, Cal.—This section boasts of the only jitney railroad in the country—five miles—five cents!

Portland, Me.—The steamship Herman Winter, after catching fire, sinks in the harbor here. All hands were saved.

Boston, Mass.—With the aid of a carefully chartered canvas, patrons of a hotel here enjoy winter golf on the roof.

Columbus, N. M.—Battery A, Fourth Field Artillery and Field Hospital Corps No. 7, arrive here, awaiting instructions to join General Pershing in Mexico.

Chihuahua, Mexico.—General Carranza's crack cavalry troop passes through here on the way to co-operate with the American troops in the capture of Villa.

Mineral Wells, Tex.—Manager Rowland has his "White Sox" on the job here "limbering up" before getting down to real hard work of regular training.

Seres, Greece.—Some idea of the cost of war may be gained from this view of supplies and forage for the Allies' forces operating in Greece.

Yarmouth, Mass. — Three thousand mules await in the snow transportation to Italy for work in the Italian army.

Salonika, Greece.—Incessant activity in the harbor here demonstrates that the French navy is ever alert despite the fact that no great naval battle has occurred during the war. Nets are stretched across the harbor entrance to catch and entangle any hostile submarines venturesome enough to attempt to enter.

SELIG-TRIBUNE NO. 26 (March 30).

Guantanamo, Cuba.—Shore sports are not overlooked by the crews of the U. S. battleships here for target practice. Basketball and fleet canteen come in for full patronage.

St. Petersburg, Fla.—The Philadelphia Nationals and the Chicago "Cubs" engage in a spring practice game here. Score, 7 to 2, in favor of "Phillies."

El Paso, Tex.—The 23rd Infantry arrives here with full equipment and makes quick preparations to leave for "Somewhere in Mexico."

London, England.—Wounded soldiers from Charing Cross Hospital are taken for an airing in motorcycle cars.

Warlley, England.—With all regiments contesting, the Irish Guards stationed here win the military cross-country race.

Ft. Meyer, Va.—Presumably at the request of General Pershing, the 5th U. S. Cavalry leaves here for Columbus, N. M., and possibly for the interior.

Nashville, Tenn.—Thousands are rendered homeless by a terrific fire which sweeps this city, destroying over thirty-five blocks and causing a property loss running into millions of dollars.

Bingham, Me.—Proverbial office seekers have one eye on the coming Presidential election and another on logging methods here. With a pull like this they could get anything.

Havana, Cuba.—Devotees of the "Sport of Kings" see "Wolf's Baths" with Jockey Connelly up, win the last race of the season at Oriental Park.

Havana, Cuba.—The closing of fashionable resorts abroad, brings to this city thousands of pleasure seekers who participate in the "Passo de Carnival"—following the old Spanish custom of exchanging greetings. The steamer "Governor Cobb" entering Havana Harbor, breasting the roughest seas of the year. Morro Castle in background.

THE THREE WISE MEN (Three parts—April 17.).—The cast: Nellie (Bessie Eyton); William Owens (Thomas Santsch); Horace Johnson (Guy Oliver); Madge Fields (Edith Johnson). Directed by Colin Campbell. Written by Anthony McQuire. Madge Fields succumbs to the blandishments of William Owens, a wealthy roisterer, and when he tires of her beauty he casts her aside. Too late she realizes the wages of sin. She was loath to believe that Owens had deserted her and her little one. She wrote him letter after letter, pleading and tearful letters which would soften the heart of any one but a selfish rounder. But Owens came not. Christmas time was drawing near.

To William Owens and Horace Johnson, his friend, Christmas Eve meant the bright lights, the merry laughter of women and popping of champagne corks. At the height of the merry making of Owens, Johnson and their friends, enters Nellie of the Salvation Army. She refuses the brimming glass of liquor offered to her. "I don't drink," she says, "but let me tell you a story that was once told to you at your mother's knee."

"When Jesus was born in Bethlehem, there came wise men from the East to Jerusalem, saying, 'Where is He that is born King, for we have seen His star in the East, and have come to worship Him.'" Then the minds of the merry makers revert back to Biblical days when the Savior was born in the manger, and the wise men came bearing gifts.

"They crucified Him and two others with Him."

Then comes a vision of Bethlehem and Owens, by a miracle, finds a sudden distaste for the revelry and leaves the cafe. Seated alone on a park bench, in imagination, he is escorted through Galilee. On one side are his tempters and on the other side is the Salvation Army lassie. Suddenly he awakens by the Christmas morning bells chiming the message of peace and good will to all men. Standing there before him is Nellie, the Salvation Army lassie. Owen's thoughts go back to Madge Fields, the woman whom he had betrayed. Led by Nellie, he goes in search of Madge, finds her, and life's real happiness begins for both of them.

TOO MANY CHEFS (April 22).—The cast: Tom Forde (Tom Mix); Ruth Whitmore (Victoria Forde); John Whitmore (Joe Ryan). Written and produced by Tom Mix.

When Ruth returns to the Bar "G" ranch after acquiring eastern polish, she chides the boys for chewing tobacco, cussing and smoking cigarets. When Tom, the foreman, orders the boys out on the range to round up cattle they are pleased, for they are anxious to be away from Ruth's constant admonitions.

Out on the range the cook becomes warmed with wine, is discharged, and in revenge puts his pipe and tobacco in the coffee pot. Tom sends a cowboy to the ranch and asks Ruth to find another cook for them. Ruth resolves to impersonate a French cook. She calls on Tom at the range in male attile. Starting in on her new duties, she makes a pan of fudge instead of cooking dinner. The boys are infuriated and are about to drive the French cook from the camp when she makes her identity known to Tom. Ruth is so attractive that Tom proposes on the spot and is accepted.

BIOGRAPH.

A CRY FOR HELP (Reissue—Apr. 17.).—The cast: The Maid (Lillian Gish); The Tramp (Lionel Barrymore); Passersby (Dorothy Gish and Robert Harron); The Men (Harry Cary); His Wife (Claire McDowell); The Doctor (Walter Miller).

Knocked down by an automobile, the intoxicated tramp is taken to the doctor's house, revived and treated to a square meal. The husband of a patient, who has just died, calls on the doctor, intending to kill him. The grief-crazed man is foiled several times by the return of the tramp, whom the maid at last pushes out of the house. She hears the doctor struggling with his assailant and faints. The tramp hears the doctor's cry for help and enters by a rear window, despite the objections of a policeman, in time to save his benefactor.

LUBIN.

FROCKS AND FRILLS (April 17).—The cast: The widow (Davy Don); the count (George Egan); Mrs. Ponweber (Florence Williams); her daughter (Patsy de Forest). Written and directed by Edwin McKim.

Otto is a member of the Wise Guys Club. Count Hunter, who is badly in need of money, sails for America to win a rich widow and relieve her of her money.

Count Hunter visits the club; Otto is there and the Count is introduced, but in his stiff and starched formality does not acknowledge Otto. This makes Otto angry. Otto shows an invitation to a masked ball to be held on the following evening at the home of one of the four hundred. The Count gets enthusiastic, and Otto offers him an invitation to go. He accepts. Otto, with two other club members, tells the Count what a wonderful catch the rich widow would be. The Count takes it all in.

The night of the ball arrives. Otto dresses as the rich widow. The fun is fast and furious. The Count wants to take off the widow's mask at the stroke of twelve, but his anxiety to win her and the fortune allows Otto to be quite safe from detection. The Count takes her home, asks to call again the following evening. He calls and Otto again dresses up as the widow. Otto carries the joke to the point where the Count proposes. He is accepted and is about to give her the ring when two friends of Otto's pull off his wig. The Count faints and is carried out by Otto's friends.

ONE OF THE PACK (Two Parts—April 18).—The cast: Pierre Moret (George Routh); Fred Hayden (Jay Morley); John Marston (Louis Fitz Roy); Helen Marston (Eleanor Blevins); Dr. Langham (George Berrell); Brant (Robert Gray); Dr. Schmidt (A. H. Hayn). Written by Tom Gibson. Produced by Leon D. Kent.

Helen Marston, daughter of an old scientist, is sought by two men; one, Pierre Moret, leader of a band of criminals known as "the Pack," who poses as a gentleman of leisure and who has tainted blood; the other, Fred Hayden, a young clerk, whom Helen favors. Dr. Langham, Moret's physician, is an old friend of Helen's father, and makes an informal call upon him. He warns Marston that he is slowly killing himself from overstudy, but Marston does not heed. Dr. Langham sees Moret with Helen, and divining his intentions, warns him that a marriage is out of the question.

Dr. Langham leaves town shortly afterward, and Moret takes advantage of his absence to call upon Helen again. While at her house one day her father suffers a break-down, and to save his life a transfusion of blood is necessary. Moret, fearing lest he be called a coward, is forced to offer himself for the operation. Fred, who has been summoned by Helen, also offers his blood. The samples of blood are taken for the test. The doctor turns his back for a moment, and Moret, seeing a way to dispose of his rival and shield his own condition, changes the samples, with the result that Fred is told he has an incurable disease, and Moret is chosen for the operation. Old Marston dies before the operation, and Helen is left alone in the world.

Fred, believing himself to be doomed, decides to end it then and there. He is seen by Brant, Moret's lieutenant, who persuades Fred to become a member of the Pack. With Fred out of the way, and Helen penniless after a settlement of her father's estate, Moret induces her to marry him. Dr. Langham returns from his trip, and learns of his old friend's death. He comes to offer his sympathy and finds that Helen has just married Moret. He sends her out of the room, and then has an interview with Moret. Moret, frightened by the doctor's manner, confesses everything. The doctor is bound by his profession not to divulge his patient's secret, but compels Moret to write a confession, telling him that as long as he stays away from Helen his secret will be safe, but should he ever try to come back, he (Langham) will place the confession in the proper hands.

The doctor takes Helen to live with him without explaining about Moret. Langham is unable to find Fred to explain that a mistake has been made. Moret sees him, and guesses what the doctor is trying to do. He tries to force the doctor to return the confession, but to no avail. Moret fears that if Fred ever learns of the trick played upon him, he will kill him (Moret), so he instructs his lieutenant, Brant, to get a man to open the doctor's safe, where the letter is, and secure it. Fred has thrown himself into his new life with such reckless abandon that he has earned the name of "the Wolf." When Brant is looking for someone to do the job for Moret, he chooses Fred. Fred goes to the doctor's house and opens the safe. He finds the confession, opens it and learns of Moret's treachery.

Moret, in the meantime, learns that Brant has put "the Wolf" on the job, and in a panic, hurries to the doctor's home in the hope of preventing Fred from learning the contents of the letter. He arrives just as Fred has read the confession, and knowing his only chance is to kill Fred, fires. The shot does not hit Fred, but he pretends it does, and when Moret enters the library to secure the confession, Fred grapples with him, and the fight to the death is on. Fred gets the upper hand, and when Helen and the doctor, attracted by the sounds of the conflict, come into the room, Moret is dead. Fred considers himself more unworthy of Helen than before, but the doctor instils new courage into him, and Fred determines to start life anew. Helen promises to go with him.

THE HEART'S TRIBUTE (Three Parts—April 20).—The cast: Dora Mills (June Daye); Ralph Taylor (E. K. Lincoln); Florence Lalor (Helen Greene); Mrs. Mills (Eleanor Barry); John Mills (Bernard Siegel); Alexander Taylor (Herbert Fortier). Written by Daniel Carson Goodman. Directed by Rene Plaissett.

Dora Mills, an employee in the big office of Alexander Taylor, goes with some friends to a neighborhood dance hall where she unknowingly meets the son of her employer, Ralph Taylor, who has just returned from college for his Christmas vacation. The two people have a love affair, sincere on Dora's side, but not so with Ralph, who is not aware of her employment in his father's office.

When the child comes, Dora is driven from her home and is the social derelict and outcast. While this is going on young Taylor marries Florence Lalor, a society girl. When Dora has no way to turn she sums up courage and goes back to the place of her old employment and there through the help of her forelady, who likes her, she gets back her old job.

Dora is in ignorance of her betrayer until one day when she happens to see on her employer's desk a picture of a man and woman and a baby. She learns the truth and seeks revenge. Florence, young Taylor's wife, calls up the office and asks for a stenographer. Dora is sent. She arrives in the home of her betrayer. Young Taylor comes in while his wife is upstairs, and there is a scene when he tries to buy Dora off. When Taylor goes out that evening with his wife, Dora stops her work, rushes upstairs, grabs the baby, and wants to kill it.

Then a better thought strikes her—a thought for a complete revenge. She rushes back to her hovel, grabs her own infant, hurries back to the home of young Taylor, puts her own child in the crib where she feels it rightfully belongs and is on the point of rushing away with the Taylor baby when she faints. She is found by the Taylors when they return home. There are explanations. Dora denounces the man who forsook her, and Florence drives the man who ruined Dora from her side and takes Dora in her arms for protection.

MILLIONAIRE BILLIE (April 22).—The cast: Billie, a tramp (Billie Reeves); Harold Vandewater (Francis Joyner); Mrs. Climber (Eleanor Blanchard); Tilly Climber (June Daye); Kitty Climber (Mary Rowland); Mrs. Brown (Margaret Moore); Joe Brown (Kempton Greene); Jennie Brown (Alice Mann). Written and produced by C. M. Greene.

Harold Vandewater, a sporting member of the Millionaire's Club, makes a bet with a fellow member that he can tramp his way from New York to Chicago entirely without funds, and without making any change whatsoever in his appearance, and the next day he is on his trip.

In the principal hotel of an intermediate town there are many people with high social aspirations, who are agog with excitement over the expected arrival of the millionaire tramp as promised in the newspaper accounts of his itinerancy. Among them is a family by the name of Climber, and another by the name of Brown, rivals in the social set.

Billie is a real "soldier" in the great hobo army, and after many rough deals at the hands of inhospitable farmers and their wives, he arrives on the outskirts of this particular town. Mrs. Climber and her two daughters, Tilly and Kitty, hearing of the approach of the millionaire tramp determine to entertain him, but capture Billie instead. To give the proper eclat to the event, cards are at once sent out for a dinner dance to Mr. Vandewater, the famous millionaire tramp. Mrs. Climber insists upon one of her daughters making a match with the illustrious though eccentric guest, and although each of them has a lover, one Joe Brown, the other Jim Smith, neither is averse to the securing of so wealthy a husband as is Harold Vandewater.

The entire social set of the town goes to the reception, with the two exceptions of Mrs. Brown and her daughter, Jennie. Joe Brown goes there much against his will, for no other reason than to prevent his sweetheart, Tilly Climber, from throwing herself away on this newcomer. The guests are much amused over the terms of the Vandewater bet, which specifies that he shall not, in whatever time it may consume to make his tramp, change his attire nor spend a cent of money. Much to the disgust of the two lovers, the Climbers are attracted to the newcomer, and the two lovers vow to get their revenge in some way or other. This comes, when after an altercation on the dance floor with Billie, Joe Brown is asked to leave the house, and on arriving at his own home, intercepts a procession headed by the real millionaire tramp, and summoning his mother and sister, he takes him to the Climber home. Their arrival throws great consternation in the Climber household, for the true millionaire tramp personally punishes the false one, and the Browns gain their end by presenting him to town society, while poor Billie ends his episode by sleeping behind the prison bars.

VITAGRAPH.

LIFE AND TRAINING IN THE U. S. N. (April 17.)—Taken in co-operation with the United States Navy, and with the permission of Secretary Daniels. Written and directed by Col J. E. Brady.

A series of intimate views which shows the life of our jolly tars during their work and play hours. In it are shown the drills of the cadets, both afloat and ashore. Artillery and boat drills, and views of the sailors climbing up into the crows-nest of the old frigate Constellation, are all revealed by the eye of the camera. The jackies are also shown partaking in their favorite sports and exercises, such as wrestling, boxing, high diving, etc. The cameraman just happened to be on hand when a sham battle was in progress, and obtained some excellent views of the marines landing from the boats and engaging the enemy forces in skirmishes. An infantry drill and football game on the Annapolis parade grounds are also shown. A fleet of battleships, destroyers and submarines passes in review before the camera.

HIS LUCKY DAY (April 21.)—The cast: Freddy (William Dangman); Felix (William Lytell, Jr.); Constable (George O'Donnell); Father (Harry Mayo); Daughter (Lucille Crane); Mother (Florence Natol). Written by James A. Stiles. Produced by Frank Currier.

Freddy, arriving in a new town, proceeds to "rub the Constable's fur the wrong way." Together with a drunken man he is arrested. At the town lockup Freddy manages to lock the constable in a cell, and escapes. On the street he sees a young girl in tears. She tells him that her father, a drunkard, had been locked up. Jumping at the conclusion that the man he had left in the cell was her father, Freddy returns and rescues him, too. After much difficulty he gets him to the girl's house, where he is not recognized.

Freddy leaves the stranger and walks down the street. A poster catches his eye, and on reading it he sees that $100 reward is offered for the return of an escaped lunatic. The description tallies with the man Freddy has just left, so he takes the poster and is returning to the house, when the constable, who has now freed himself, grabs him. Freddy pacifies his savage anger with the news of his discovery and they agree to split 50-50. They proceed to the house where the lunatic is captured. Freddy gets the constable to release the girl's father.

A CALIPH OF THE NEW BAGDAD (Broadway Star Feature—Three parts—April 22.)—The cast: Edward Gaston Van Dyke (Van Dyke Brooke); Alice Hope (Leah Baird); Mr. Rivers (Templar Saxe); I. Bawn (Edward Elkas); Tom McCarthy (E. A. Turner); Canby (Harry Fisher); Banut (Charles Edwards); Higgins (Joe Tucker). Written by William Addison Lathrop. Directed by Van Dyke Brooke.

Fond recollections of the days when he was a prominent actor, draw Van Dyke, now prosperous, to the boarding house which he knew so well in the olden days. Here he meets some of his old friends and they have a fine time, talking over the good old days. Here, also, he sees one Mr. Rivers, a society man, who is using the old game of telling a young girl, Alice Hope, that he will finance a musical comedy and put her in the leading role.

Van knew this trick in the old days, and he decides that Mr. Rivers shall be baffled. Rivers has Bawn, a theatrical agent, help him out in his scheming, by telling Alice that he will put on the production. Rivers goes out with Alice and Van follows with Canby, the owner of the boarding house, who, seeing his intentions, gets into an argument with him and threatens to eject him next day. The following day, Rivers, calling on Alice, reveals his character in the presence of Van and Canby, and leaves.

None of the people in the boarding house believe that Van is really rich. Alice and McCarthy, an actor, are married, and Van gives them a check for $1,000. McCarthy, however, thinking Van a poor man, tears up the check when he gets home. After the wedding Van decides to give the crowd a treat, so he tells them all to be down for a big blowout that night. When he sends a telegram saying that he cannot come, they all agree that he is a four-flusher, but then the chef enters with the big eats, and Van is "the real thing" and a "jolly good fellow." McCarthy, seeing that Van really has the dough, makes a dive for his room, where he goes down on hands and knees and picks up all the little pieces of the check, and pieces them together.

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ESSANAY.

THE STRANGE CASE OF MARY PAGE (Episode No. 11—"The Raid"—April 3).—This episode opens with Detective Sergeant Callahan on the witness stand and takes up his testimony of how Philip Langdon himself was for a long time suspected of killing Dave Pollock—a crime for which he was defending his sweetheart, Mary Page. The police officer detailed how he raided the gambling den of Big Jim and found Mary Page a prisoner. Arresting her together with the gamblers she was immune to questioning, as she was suffering from psychosis, although this was unknown to the police at the time. Langdon was seen in the vicinity and suspected and shadowed by Callahan. As it developed the young lawyer's visit to Pollock's office was in an attempt to discover some trace of the missing Mary. Finding her, Callahan overheard Langdon ask her to give herself up and that he would defend her to his utmost. It was then that Langdon was no longer suspected.

THE STRANGE CASE OF MARY PAGE (Episode No. 12—"The Slums"—April 10.—The testimony of Bennett, friend of Pollock's, takes up this episode. He tells how, with Pollock, he dined with Mary Page and Amy Lerue, and how after dancing they made a slumming tour. Chinese opium joints followed visits to gambling dens and the city was thoroughly "done." Pollock, by this time strangely lively, invited the party to enter a shooting gallery in the heart of the district. They did, and all tried with both rifle and pistol. Mary was the last to shoot and surprised her companions by her skill with the revolver. Pollock, who had been drinking, lurched toward the girl he desired at this exhibition of another of her various capabilities. He made a remark, unheard by the rest, but sufficient to make Mary wheel suddenly and declare: "Another word like that from you and I will discharge this gun in your face!" That ended the party, and Bennett's only further knowledge of the case was overhearing Pollock instructing gunmen to "get" Philip Langdon, Mary's sweetheart.

THE ELDER BROTHER (Two parts—April 18).—The cast: Phillip, the elder brother (Francis X. Bushman); Irving (Bryant Washburn); the dancer (Gerda Holmes); Leider (John H. Cossar).

Phillip and Irving are left equal parts of their father's fortune. Irving promptly begins to spend his share and, falling in with Leider, the two soon win the reputation of being "the biggest sports in the city." Phillip has studied medicine and has begun practice. The life his brother is leading is only vaguely known to him. Irving becomes infatuated with a cabaret dancer, who has not been contaminated by her surroundings. However, in her childish way she liked Irving only for the pretty things he purchased for her. Leider came to like her too, and this jeopardized his friendship for the younger man.

Finally they quarrel over who will see her home and in the midst of it she steals out an-

other door, tripping on the threshold and twisting her ankle. Phillip drives along and picks her up and takes her home. Later Irving tells his brother of his infatuation and persuades the physician to accompany him to the cafe. Phillip sees the girl he befriended and, viewing her among the surroundings, is disgusted. On the contrary, she grows madly in love with him. Leider attempts to injure Irving by giving him adulterated cigarettes. He is a wreck and brought to his brother's home for attention. Phillip discovers cocaine in the cigarettes and accuses the girl, who has come to the house. Leider bursts in at this moment and confesses his duplicity. Irving swears never to smoke again and Phillip, realizing the girl is not as bad as he had pictured, takes her in his arms and tells her that he, too, is in love with her.

CANIMATED NOOZ PICTORIAL NO. 9 (Cartoon by Wallace Carlson—April 19).—An interview with Gen. Runteboat Debandski, one of the principal marshals of the Czar's army, features the latest Canimated Nooz, which takes up the first five hundred feet of this split reel release. Western scenic has the other half. The general is some stepper, the correspondents find, and can keep several leaps ahead of the biggest shells while answering his interviewers' questions. The new spring fashions, designed by Lucy Hill, form part of the latest news features. Among these is the "full" skirt with abbreviated length and whatchamacallit trimming, apparently the last word in class. The Zeppelin gown and a skirt which is very "full" are also shown. Hunky Dory, a well-known ale hound, is introduced to Canimated Nooz followers. His morning exercise is startlingly original, though imitation is not suggested.

HER NAKED SOUL (Three Parts—April 22).—The cast: Marvin Dexter (Darwin Karr); Shirley Davis (Neli Craig); Rupert Chadwick (Hugh Thompson); Rupert Chadwick, Jr. (Edmund F. Cobb).

Demure little Shirley Davis, stenographer, finally permits her employer, Chadwick, to take her out to dinner. The trips become more frequent thereafter, and wine is no longer strange to the erstwhile typist. Chadwick tires of her and discharges her. Embittered by being so lightly and harshly cast aside, she undertakes the primrose path absolutely.

A year or two finds her one of the leaders of the midnight crowds. One evening she entertains in her apartment. Chadwick and a few companions, intoxicated, come in unbidden. His words so infuriate her that she announces she is through with the sordid life and orders the entire party from her home. Next day she seeks work as a stenographer. Marvin Dexter, a young broker, skids his machine as he rounds a corner and the girl is knocked down. She is uninjured, however, and when Dexter asks what he can do for her, all she asks is a position. He hires her.

Some few years later Dexter and Shirley, now happily married, are living in a western city. He suddenly meets Chadwick, also a resident of the same city and an old college chum. He invites him to his home. Chadwick attempts to get the old hold on the wife of his friend by threats of revealing her past. Dexter senses it and she tells him all. After his rage at her he sets out with a pistol, ostensibly to kill Chadwick. Shirley hastens to warn the intended victim, not for his sake, but to save the man she loves from being a murderer.

On Chadwick's door steps she discovers his dead body. Dexter arrives a moment later and the police shortly after. "I killed him," announces Dexter to protect his wife. He is alarmed when she tells him she did not kill him. But for Garvey, the detective, Dexter's confession would have convicted him. But the detective notes the disappearance of Chadwick, Jr., the dead man's dissolute son. He is captured and confesses that because his father would not pay his increasing debts he shot him. With Chadwick out of the way, Dexter and Shirley start life anew.

Universal Film Mfg. Co.

NESTOR.

HIS NEIGHBOR'S WIFE (April 17.).—The cast: The Bachelor (Neal Burns); Mr. Newlywed (Ray Gallagher); Mrs. Newlywed (Billie Rhodes); The Boss (Harry Rattenberry). Written by Neal Burns. Produced by Horace Davey.

Neal lives a bachelor's life in an apartment house. Across the hall live the Newlyweds, Ray and Billie, whose acquaintance Neal has made. One morning as Neal and Ray are talking, the former tells Newlywed that he is going to ask for a raise in salary, but he doesn't know just how to work the boss to get it. Ray suggests that he pretend to be married, as that is always a good lead to ask for a raise. Neal tries it on the boss and is successful.

The boss asks Neal about his home life, and states that he was so glad to hear of Neal getting married that he intends to take dinner with them that night. This puts Neal in a fix, and he is in a quandry as to what to do. He returns home discouraged, and meets Mrs. Newlywed in the hall. She notices his downcast appearance and asks what troubles him. He tells her of the raise he is receiving and how the boss is coming to celebrate, expecting to meet his wife. Mrs. Newlywed can suggest no way out of the difficulty, when Neal has a bright idea, and suggests that Mrs. Newlywed come over and pretend to be his wife. She tells him that if it was not for her husband coming home that night she would do so, and Neal returns to his room expecting to get fired by the boss.

Ray meets a bunch of friends who insist that he have dinner with them downtown. He phones his wife, telling her that he won't be home until late, and not to wait for him. Billie has prepared a sumptuous dinner for her lord, and decides that as he won't be home she will be doing an act of charity to help poor Neal out, so she calls him, and suggests that he bring his boss to her apartment and pretend that they are man and wife. This suits Neal fine, and the boss arrives to find the two anxiously awaiting him.

Ray's friends meanwhile have had to leave and he decides to return home earlier than he expected. He comes in in the midst of the dinner and catches Neal kissing his wife. He cannot understand the "going-on" in his apartment, and begins to make trouble. Neal tries to hush the matter up by pretending that Ray is "slightly demented" and forcibly shoving him across the hall and locking him in his own apartment. Ray resents this treatment, and finding a revolver determines to wreak vengeance. He crawls through the window and goes into his own apartment. There is a wild scramble to escape, and the police, hearing the disturbance, call out the reserves. The boss is taken to the lock-up. Ray makes a complaint against Neal and the boss and Neal are brought in to answer. The boss recognizes the sergeant and is allowed to go. Poor Neal pleads with him to give him a recommendation, but the boss absolutely refuses to recognize him, and he is locked up without bail. Ray returns home and his wife explains the reason for the party. She begs him to dismiss the charge against Neal, but Ray remains adamant.

EDDIE'S NIGHT OUT (April 21.).—The cast: Eddie Newlywed (Eddie Lyons); His Partners (Eddie Lyons, Lee Moran and Neal Burns); Mrs. Newlywed (Betty Compson); Her Mother (Stella Adams). Written and produced by A. E. Christie.

It is quite strange that Eddie, being a newlywed, should be down-hearted, and his two partners, who are his pals, comment quite frankly on his discouraged look. Eddie has quite a job of shopping every day after he leaves the office and generally arrives home smothered with bundles. His partners insist that he tell them what is worrying him, as they might be able to help him out. Thinking he is having trouble at home they ask if this is so, and Eddie, in a resigned voice, repeats "Trouble at home? No, only a mother-in-law, and she is a terror." The boys suggest that he meet them that night at the club and forget his troubles.

Eddie's reception at home that night inclines him to take the boys' invitation up. Mother-in-law is lord of all she surveys, even Mrs. Newlywed palls under the dominion of her mother and as a consequence is unhappy. "The straw that breaks the camel's back" is when Eddie is ordered to bathe the parrot. He rebels, and escaping from the house, goes to the club. He tells his woes to the boys and they try to drown them in gurgling waters. As night wears on, Eddie gets consolation from the drinks he has taken and vows to return home and assert his rights as head of the house. The boys go home with him, but leave him at the gate. Filled with bravery, Eddie tries in vain to get in. His wife tries to sneak him in, but the eye of his mother-in-law foils his plans. Poor Eddie is forced to spend the night in the park and next morning wakes full of fight.

Determined to get in the house by hook or crook, he calls his two pals to his aid and by smuggling him in a box they get him inside. Mother-in-law hears the noise in the box and tries to hold him down until the police can be summoned, but Eddie "comes home" and tells "who's who." Frightened at the unexpected authority displayed by her son-in-law, mother-in-law forgets her high and mighty ways and there is a change for the better.

LAEMMLE.

THE GAMBLER (April 20.).—The cast: Vance Thomas (Fred Church); Roberta Daly (Myrtle Gonzalez); Walter Boynton (Val Paul); Thomas, Sr. (Alfred Allen). Written and produced by Lynn Reynolds.

The desire to gamble seems hereditary with Vance Thomas. At twenty-five he was a confirmed gambler and the exact antithesis of his best friend, Walter Boynton, who was a steady, reliable young man. Both men were rivals for the hand of Roberta Daly.

Vance had been found short in several gambling deals and he went to his friend Walter for a loan. Walter gladly loaned him the money, but remonstrated with him and tried to win him away from that sort of life. The two urged the girl to make a definite decision and luck favored the gambler. While she believes Walter would make an ideal husband, she fears that they would soon tire of each other because of his regular habits.

Few gamblers reform by marrying, however, and Vance graduated from petty gambling to a higher class of finance. His father had remonstrated with him several times for drawing against the former's account and threatened the boy with legal punishment the next time the occasion should arise. Vance had what he considered a "sure tip" one day, and gambles on fluctuating stock. The result is that he draws on his father. The stock takes a downward trend and he goes broke. That night he disappears. Near the river bank they find a note, and the clothes he had worn. This was a blind, however, for after changing his clothes he slipped away and went west.

The years rolled by. Vance's supposed death was almost forgotten. Roberta had begun to depend on Walter more and more, when the years slipped by, cheating him of happiness. This is forcibly brought to her notice one day when she sees that Walter is beginning to grow gray. She finally consents to his pleadings and plans a hasty wedding. Vance Thomas had done better in his change of location and has quite a bit of money. He determines to run back to his home town, and look about. He arrives on the night of the wedding, and as he wanders through the garden grounds he sees Walter and Roberta about to be married. He hesitates whether to go forward and disclose his identity and finally decides to make it a gamble.

He throws dice to see whether he should go and disclose himself or return from the scene. Fate is against him and he abides by the decision. This time the river is not cheated of its prey and all that is left of the gambler is a few ripples which gradually fade away.

BIG U.

OH! WHAT A WHOPPER (Two parts—April 20.). The cast: Billy Bibbs (Harry Coleman); Clara Bibbs, his wife (Charlotte Lillard). Written and produced by Sidney Goldin.

Billy Bibbs, a hen-pecked husband, has promised to take his wife on Saturday afternoon to Manhattan Beach. On Saturday morning he sees a "double-header" advertised and decides to attend the game at the Polo Grounds. Accordingly he sends his wife a telegram calling off the seaside engagement on account of being unexpectedly detained. Wifey is something of a baseball fan herself and when she receives Billy's telegram she calls up her brother and they also go to see the game.

Billy secures a seat on the grandstand, advertised and decides to attend the game quite unaware that his wife and her brother are seated four rows back of him. As the game proceeds he grows more and more excited and makes himself decidedly objectionable. Finally he makes himself such a nuisance through his interference during a dispute between the umpire and the players that he is ignominiously ejected from the Polo Grounds.

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His wife, thoroughly mortified, leaves immediately afterwards and manages to get home before him. On his arrival home Billy gives her a thrilling account of an unexpected adventure. According to this adventure Billy is on his way home to keep his seaside engagement when a piece of soap is thrown from the window of a house he is passing. Attached to the soap he finds a note stating that the writer is a young woman who has been kidnapped by a "black hand" gang, and that they are holding her captive until they can arrange for her ransom.

We next see Billy engaged in a heroic rescue of the young woman, who invites him to her home, where her father offers him a reward of $10,000, which he politely refuses, declaring that he has merely done his duty. Billy's wife listens patiently until the end of his remarkable story and then denounces him a a cast-iron liar. At first Billy protests that he is telling the absolute truth, but collapses when wifey reveals to him how she had seen his disgraceful behavior at the baseball game. The domestic *entente cordiale* is finally restored by Billy's promise never to go to the Polo Grounds without taking his wife along with him.

BISON.

THE PASSING OF HELL'S CROWN (Two parts—April 22.).—The cast: "Chuck" Wells (Bill Nye); Sheriff Bill Graney (Neal Hart); His Daughter Rose (Olive Fuller Golden); "Blaze" (Harry Carey); Cowboy (Hoot Gibson); His Girl (Peggy Coudray). Written by W. B. Pearson. Produced by Jacques Jaccard.

Hell's Crown, a town where law and order are as scarce as preachers, is ruled by "Chuck" Wells, a former gun man. He has a dupe in Blaze, the terror of the town, and holds him by keeping him well supplied with money. A sheriff is appointed at Carson City on account of the horse rustlers.

On the sheriff's arrival at Hell's Crown he has a brush with Blaze and shows he isn't a man to be fooled with. Chuck seeing his power slipping from him, gets Blaze to run him off. Blaze starts out with that intent, but meets Rose, the sheriff's daughter. Old memories are recalled while Blaze is with her.

The next day Chuck takes four men and corners the sheriff on the street. Blaze jumps to the sheriff's side as he falls wounded, and cleans up the town. He wings Chuck and Chuck's men quit. After the doctor has pronounced the sheriff out of danger, Rose is attracted to Blaze, and the story closes with the sheriff on the road to recovery, and Rose and Blaze the best of friends.

GOLD SEAL.

THE BEST MAN'S BRIDE (April 18—Two Parts).—The cast: Winthrop Gray (Herbert Rawlinson); Edith Henry (Francelia Billington); Upton Phillips (Charles Gunn); Mrs. Henry (Helen Wright). Produced by William Worthington.

Winthrop Gray, a wealthy globe-trotter, was much disturbed by the receipt of a telegram from his Aunt Adelia requesting him to stop in San Francisco and act as representative of the family and best man to his cousin, Upton Phillips. Winthrop is the only available relative and agrees to carry out his part with bad grace. He receives a cool reception at his cousin's home, for Upton is not at home and has failed to leave any word regarding the expected relative. Before leaving, however, Gray inquires of the butler the fiancee's address, and the butler, surprised, tells him Miss Henry's address before thinking.

Gray reaches the house and makes himself known. The relations between Gray and his cousin have not been of the best. Upton, while a lad, had been egotistical and self-seeking, and the trait has followed him to manhood. Knowing his cousin as he does, Gray could imagine the girl to whom he was engaged being some shallow-headed, giddy, butterfly sort of girl, caring only for the present. His surprise was very great upon meeting Miss Henry, and her cordial reception of the only representative of the family present made friends between them at once. They had talked but a short while until Gray noticed an underlying sadness in the girl's voice whenever she spoke of the marriage. She unconsciously let drop several hints that the marriage was a loveless one, being for practical purposes only.

Gray leaves the girl that night with a desire to help her but does not know how to do so. Not knowing anyone especially and not caring for the usual round of theaters, he decides on a trip through the Barbary Coast. Not knowing the place to which he sets out, however, Gray wears his evening clothes and several valuable articles of jewelry. Miss Henry and Upton are dining at one of the large cafes after the theater. She noted near them several lively parties. Her particular notice was called to a bunch of city sports. Upton's attention is attracted by a lively bunch nearby and he recognizes one of the girls as an old acquaintance of his. Edith has reproached Upton for his neglect of his cousin and her remonstrances lead to a small quarrel. Thinking to punish her, Upton leaves her for the table of his friends.

Some time later she sees Gray wandering about dazed. His clothing shows signs of hard usage. The bunch of men nearby notice him and suggest that he be invited to join them to see the town. The girl realizes it is for no good to him that they wish him to join them, and with the assistance of one of the waiters she succeeds in getting him to a taxicab. The men follow them out and pursue the fleeing taxicab. Their driver eludes them and the girl has Gray taken to the home of her godmother, where the expected wedding is to take place.

Gray still acts dazed, and the girl, fearing he is in a serious condition, tries vainly to revive him to a knowledge of the present. Fearing to leave him alone, she sits up the greater part of the night and at daybreak she lies down on a couch to rest and falls asleep. She awakes several hours later in terror, fearing all sorts of accidents may have befallen her patient. She is reassured when her knock is answered by the cheery voice of Gray, who demands to know where he is. She explains how she brought him from the hotel and tells him of his strange condition. He is very much embarrassed, as he believes the girl thinks he was merely drunk. He then tells her of having been doped and robbed of all his valuables.

He realizes the position the girl is in on his account, and suggests that the only way out of the matter is to marry her. She does not agree. The real idea of the marriage of the girl and Upton was to relieve the girl's family to some extent as well as to help out the younger children, and the girl, though it means sacrificing herself, refuses to disappoint her family. Gray overrules her objections, however, and finally confesses that it has been a case of love at first sight with him, and impetuously tells the girl of his love. With a glad cry she asks him why he had not said so in the beginning.

Gray is energetic, and soon has a license and a preacher, and also makes arrangements to sail on the steamer that evening. As the ceremony cannot be performed without witnesses, the two are in a quandary. This is easily remedied, however, for Upton, the girl's mother and the balance of the family, worrying about the girl's absence, come in a bunch to the house and are welcomed by Gray, who blandly suggests that Upton act as his "best man." While the surprise is a shock to everyone, Upton is glad of the opportunity to withdraw from his engagement. Gray and the girl hasten to catch their boat, followed by the good wishes of every one.

IMP.

LOVE LAUGHS AT DYSPEPSIA (April 18).—The cast: Achilles Payne (Victor Potel); Sallie Sloppus (Jane Bernoudy); Cupid (Zoe Beck). Written by Hal Clotworthy. Produced by Roy Clements.

Sallie Sloppus, desperately in love with Achilles Payne, finds that the path to the wedding altar is not a speedway, owing to a dyspepsia treatment which Achilles is taking, which forbids him from surrendering to his emotions.

Sallie consults the famous work of Cecilia D'Amour, "The Maiden's Guide to the Wedding Altar," but everything that Cecilia advises Sallie to try on Achilles, Dr. Bilkem's famous Dyspepsia Treatment, which Achilles is taking, forbids Achilles from engaging in.

Just as Sallie, in despair, is about to surrender her hope of winning Achilles, Cupid comes to her assistance, and directing her "love-making," harpoons Achilles for her and incidentally cures his dyspepsia.

THE HAUNTED BELL (Two Parts—April 21—The cast: John Lane, a novelist (King Baggot); Mrs. Lane, his wife (Edna Hunter); Prof Nassaib Haig (Joseph Granby); His Servant (Sam Crane); The Butler (Frank Smith); The Curio Dealer (Joseph Smiley). Produced by Henry Otto.

The picture opens with a close-up of a Hindu priest kneeling before a large bell. This fades into a scene of Hindu girls engaged in a lively Oriental dance. Again the scene fades out and we see John Lane, the novelist, seated at a desk in his den, gazing with apparent amazement at a large bell that is hanging near an open window. His wife enters and he asks her to close the window, telling her that the bell rang of its own accord.

The scene then shifts to the apartment of Prof. Nassaib Haig, who is praying with a priest at a shrine of Buddha. The professor dines the following day with John Lane, who tells him that his descriptions of India will be a great help to him in writing his novel. On entering the novelist's den after dinner the professor sees the bell and bows to it, greatly to the surprise of Mr. and Mrs. Lane. After the professor has left Mrs. Lane looks in a dazed manner at the bell and suddenly screams and falls in a faint to the floor.

Lane and the butler rush to her assistance. On recovering from her faint she insists that the bell is haunted, as she heard it strike nine times. This seems to rouse the curiosity of the butler, who examines the bell. Later we see the professor confiding to the priest that he has discovered the long lost sacred bell of Tajmahal Temple, and they plan to get possession of it. Accordingly, the professor goes to a curio dealer and gives him a commission to secure the bell, warning him that Mr. Lane must never know of whom it is being purchased.

The curio dealer calls on Lane and tells him that, knowing him to be a fancier of antiques, he thought he must have some he would care to dispose of. Mrs. Lane suggests that her husband dispose of the haunted bell, but he tells the curio dealer that he wouldn't sell it for $1,000, having made up his mind to solve its mystery, and the butler is a silent witness to their conversation. On reporting Lane's refusal to part with the bell for $1,000, the professor authorizes the curio dealer to offer him $5,000 for it, and a Hindu servant overhears this from behind the portieres.

Back in the Lane parlor Mrs. Lane notes that the clock registers noon, and, on entering the novelist's den, both she and her husband are astounded to hear the bell ring twelve times.

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Presently the curio dealer enters and makes the offer of $5,000 for the bell. That evening, while trying to solve the mystery of its spontaneous ringing, Lane sees that it is ten minutes to nine by the steeple clock in the distance and regulates his clock accordingly.

Ten minutes later he hears the clock strike nine and a light dawns upon him, as the bell rings at the same time. Mrs. Lane enters the den and he tells her that it is a case of sound vibration, explaining that the steeple clock and the bell are in tune when the window is open, but when the window is closed the sound vibration is cut off. Next morning Lane discovers in his den the body of the curio dealer. Meanwhile the butler is leaning against the door with pajamas in his hands. Lane goes to the door, opens it and the butler falls into the room in a nervous fright. Lane orders him to report the murder to the police, and the butler hides the pajamas behind the door. Mr. and Mrs. Lane find the pajamas, the coat of which is spotted with blood.

When the butler returns from telephoning the police Lane confronts him with the blood-stained pajamas and accuses him of the murder, but the butler declares he can explain the blood stains. He tells them that, after going to bed, he heard a gun discharged. He jumped up, ran into the hallway and found a man stretched out on the floor. In placing his hand over the man's heart to ascertain if life was extinct his hand became stained with blood, which he tried to wipe off on his sleeve.

Lane doubts his story and presently admits a detective, several policemen and the Hindu servant of the professor. Requested to give an explanation of the Hindu's presence, the detective says: "This man was arrested in this neighborhood last night. We brought him along, thinking he might be concerned in the case." The detective then asks to see the dead body, and proceeds to put the Hindu through the third degree. The Hindu acknowledges the crime, while Lane turns to his wife and says: "Now, I will get rid of the haunted bell."

REX.

HIS WORLD OF DARKNESS (Three Parts—April 23).—The cast: Philip Kent (Ben Wilson); Anita Kent, his wife (Clara Byers); "Beauty" Kent (Lois Alexander); Henry Ives (Charles Ogle); Dr. Stone (Jack Newton); Jack Wilbur (Bert Busby). Written by Stuart Paton and Norbert Lusk. Produced by Ben Wilson.

Philip Kent while at the law office of his friend, Henry Ives, receives news that his wife his given birth to a girl. Suddenly Kent is stricken blind. Specialists are consulted, but they are unable to restore his sight. Taking advantage of her husband's blindness, Mrs. Kent, a frivolous, pleasure-loving woman, engages in an open flirtation with Ives.

Some years later Ives is in the library when a letter arrives from a noted eye specialist stating that, after a thorough examination, he is convinced Philip will regain his sight. Ives suppresses his letter and makes Philip believe that the specialist has reported that he is hopelessly blind. Subsequently Philip's former college chum pays him a visit and induces him to have his eyes treated by a prominent specialist in another city, leaving Mrs. Kent under the impression that he is simply taking Philip on a trip for his health. After Philip has departed Ives obtains Mrs. Kent's consent to elope with him.

The operation proves a success and Philip is no longer blind. Instead of telegraphing the good news to his wife he decides to surprise her. Accordingly he returns home and, simulating blindness he "feels" his way with a cane up to the door and is admitted by the maid. Mrs. Kent, accompanied by Ives, comes home with bundles which she has purchased preparatory to her elopement. As she comes into the room Philip is about to jump up to greet her when he sees her kissed by Ives.

Philip, still feigning blindness, calls his wife by name and asks her if she is alone. Ives motions to Mrs. Kent to keep silent about his presence, and she replies to Philip: "Why certainly! When did you get home?" Philip feels for his wife's face and his fingers stiffen, as he is tempted to choke her for her deceit, but he controls himself and pats her with seeming affection. A few hours later a boy arrives with a message from Ives requesting Mrs. Kent to be at his apartment at 8 o'clock that evening. Philip rises from his chair, "feels" his way with his cane to where his wife is sitting and reads the message over her shoulder. After packing her grips Mrs. Kent stops at the library to tell Philip that she is going over to a neighbor's house. As soon as she is gone Philip rushes out of the house and is next seen coming through the window portieres of Ives' apartment.

He seats himself and waits for Ives, who presently unlocks the door and comes in, expecting to greet Mrs. Kent, when Philip looms up before him. Believing Philip still blind, Ives starts to leave, when Philip points to the adjoining room and says: "She's in there dead!" Philip then takes out his watch and calmly announces: "It is now five minutes of 8; at 8 o'clock you will also be dead!" Then, without taking his eyes from Ives, he draws a pistol from his pocket and sits down to wait.

Ives pleads with Philip. Philip remains silent. Ives clutches at his heart and finally falls dead. Philip then goes to the portieres and leaves the apartment the same way he entered it. Shortly afterwards Mrs. Kent comes in to keep her appointment with Ives, and, seeing her lover lying dead across the table, she staggers into the street. When Philip walks up and faces her on her arrival home she stammers: "You can see!" Philip stares at her and fairly hisses: "Yes, I have seen everything that has gone on today."

She pleads for mercy, but he is through with her, and as his fingers close on her throat he shouts: "You are too vile to live." "Beauty," their daughter, is awakened by his voice and calls "Daddy!" Philip hears her story in the library. He loosens his hold on his wife's throat and exclaims, pointing to the door: "Go, and never let me see your face again!" Then follows a symbolic scene in which the unfaithful wife is seen on the downward path departing over a hill, and, as the picture fades out, we see Philip seated in his library, lost in memories of the past.

L-KO.

A MEETING FOR A CHEATING (April 19).—The cast: The Husband (Billie Ritchie); The Real Burglar (Dan Russell).

Billie was rather proud of his wife's jewels and warned her repeatedly about leaving them lie so carelessly around, but without impressing her. Bill decides to have a friend play the part of a burglar so he writes a note to him, but is careless enough to let his wife get hold of the note.

Unfortunately, that night a real burglar breaks into the house. Bill's friend was late, so Bill himself decides to play the part of burglar. Soon the three are working around the house, dodging each other. The police arrive, but do not catch the real culprit until after some wildly exciting chases over the roof, down chimneys, etc. Bill and his friend have an exciting time proving their identity. But all ends well for them and the real burglar is carted off to a cell.

VICTOR.

A STRANGE CONFESSION (April 21).—The cast: John Stevens (Rex Rosselli); Bob (Colin Chase); Mrs. Stevens (Mrs. Jay Hunt); Helen (Golda Caldwell). Scenario by L. Hutton. Produced by Jay Hunt.

The owner of a bird and pet animal store forgets to fasten the padlock on the cage of a huge monkey he keeps on the sidewalk in front of the store. The delivery bus belonging to the merchant next door is standing at the curbing

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and the monkey decides to take a ride. He hides in the bus, and is carried to the home of John Stevens, a wealthy banker. Bob Stevens, the son, has just had an unpleasant scene with his father, who has refused him more money for card debts.

While the delivery boy is flirting with the house maid, the monkey enters the library through an open window, and, finding the safe open, takes a pack of bank notes and buries them under the hedge. A little later a policeman finds the monkey wandering about and returns him to his owner. Mr. Stevens acuses his son of stealing the money and orders him from the house.

Helen Davis, ward of Mr. Stevens, and sweetheart of Bob, later buys the monkey for a pet. The monkey picks up Mrs. Stevens' handkerchief, one afternoon while they are seated on the veranda, and takes it to the same place where he buried the money. Mr. and Mrs. Stevens follow him and discover Helen and Bob in the garden. Bob's father again orders him away, but Helen sees the monkey dig up the money and things are all satisfactorily explained.

POWERS.

THE STOLEN MELODY (April 15.)—The cast: Dolly Grey (Doris Pawn); Homer Pasmore (Sydney Ayres); Tobias Grey (Mr. Wadsworth); Fraulyne Walker (Val Paul); Pert Pasmore (Nancy Sweet). Scenario by M. R. MacKinstrey. Produced by Sydney Ayres.

Homer Pasmore, a composer, living in a little village with his sister Pert, is in desperate search of an idea for an opera. Dolly Grey, his sweetheart, stealing away from home, brings him a large bouquet of Cherokee roses and, standing in his doorway in her quaint little dress, she furnishes him with an inspiration and he begins composing an opera which he calls "The Flower Girl."

Mr. Grey, Dolly's father, the village banker, holds a mortgage on Pasmore's little home and opposes the match between Pasmore and his daughter. Franklyn Walker, a successful man and the favored suitor for Dolly, comes down from the city and is immediately taken into the family circle. Dolly, however, cannot be found until her visit to the Pasmore home is discovered.

Walker calls in person to take Dolly home, but she refuses to accompany him. When he attempts to force her to return with him, Pasmore angrily throws him out of the house. Old Grey then denounces Pasmore and closes the mortgage in retaliation. Pasmore then takes up his residence in a New York attic where he plans to complete his opera and market it. By coincidence he is in the same house in which Walker lives. Walker hears Pasmore playing his music and jotting it down, steals the piece before Pasmore feels that his score is perfected. In Walker's hands the opera meets with ready sale.

In the meantime Walker has intercepted Pasmore's letters to Dolly and she is left in a forlorn state of mind. To escape marrying Walker she leaves her father's house and later answers an advertisement for singers in a new opera. To her amazement she finds that the orchestra is playing Pasmore's music.

Meanwhile Pasmore, walking down the street, is amazed to hear the strains of his opera coming from the building. He investigates and finds Dolly discussing the stolen music with the producer. Walker is sent for and put under arrest. Pasmore derives his just reward for his music.

UNIVERSAL.

ANIMATED WEEKLY NO. 15 (April 12).—Aero for Citizen Sailors.—Aviator Glenn Martin gives naval militia $7,500 air craft.—Los Angeles, Cal.

Elephants Go Shopping.—Huge beasts take baby on trip down Fifth avenue.—New York City.

Singers Study in Open Air.—Future opera stars exercise on Mme. Novello Davies' housetop to develop voices.—New York City. Subtitles: Insurance against throat stagnation. Rehearsing an aria of "Madame Butterfly."

Mile-a-Minute Wins Race.—38,000 cheer as autos make thrilling dashes around "freaky" course.—San Diego, Cal. Subtitles. The winner, Bob Burman. Barney Oldfield.

Welsh Flag Day.—3,000 women, in national garb, sell flags for benefit of soldiers.—London, England.

Auto Chases Zeppelins.—"Air raid alarm" sends Middlesex Motor Battalion out on practice scout.—Hendon, England.

U. S. Repairs War's Ravages.—British officer inspecting artificial limbs for crippled soldiers.—Cleveland, Ohio.

Four-Legged John L. Sullivan.—Largest performing bear in world, star boxer and wrestler.—Sapulpa, Okla.

Army Chases Villa.—Feeding soldiers on 300-mile line without using railroads is big problem. Subtitles: Supply trains rushing back from front for another trip.—Columbus, New Mexico. Horses need hay. Twenty-fourth Infantry, biggest regiment in United States, bound for the firing line.—"Somewhere in Mexico." Soldiers march "on their stomachs." Gasoline aids chase. Carranza reviews Mexico's future soldiers.

Dinosaur Against Preparedness.—"He was armored, yet died," say armament's foes, of antideluvian reptile.—New York City.

1916's Baseball Season Opens.—Rival stars of two leagues meet in curtain-raiser.—Brooklyn, N. Y.—Subtitles: New York "Americans." Ex-Federal Leaguer Magee. "Home-Run" Baker, back after year's lay-off. Manager Donovan coaching Gilhooley. The Brooklyn "Nationals." "They're off." A fast double-play. Cartoons by Hy. Mayer.

UNIVERSAL SPECIAL FEATURE.

GRAFT (Episode No. 18, "The Hidden City of Crime"—Two Parts—April 10).The cast: Major Harding (Richard Stanton); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White).

Dorothy Maxwell is seated in a restaurant with a party of friends. They are anxious to go "slumming," and are particularly desirous of seeing Chinatown, so the party arrange to make a trip there after the theater. As they leave the place a man at the next table, who has had a newspaper before his face while they were present, lowers it and the features of Stanford Stone are revealed. He has heard all and hastens to Chinatown and lays his plans.

At nine o'clock Harding, having overheard a mysterious telephone conversation, is strolling about the deserted cemetery when a slight noise near the far end attracts his attention. Several men are about an open grave removing a great quantity of small tin cans. Harding watches the work for some time, but unable to determine what the men are up to, boldly walks among them and inquires. The answer comes from behind—a well-directed blow from a sling-shot, and Harding falls, unconscious, into the open grave. The men quickly spade the earth over him, burying him alive; then, loading themselves with the cans, they make their way to an auto waiting some distance from the spot.

Harding, once his senses have returned, has little difficulty in pushing his body clear of the loose earth, the grave being a shallow one. One of the gang returns for the last of the little cans. As he stoops over to pick them up, Harding, with all his remaining strength, hits him over the head with a spade. The fellow is knocked out. Harding takes the man's coat and hat and puts them on, discarding his own clothes. The leader of the party curses Harding for his slowness, but does not discover that Harding is not "Mike," a new member whom the gang have picked up that day.

Harding climbs into the auto and it speeds toward the city. Their journey ends in a dark and deserted alley. The cans are removed and carried down a flight of stairs into a bare room, where a couple of Chinese guards are stationed; then down another flight into a room furnished in Oriental splendor. Here the cans are deposited. In this room is a richly dressed old Chinaman, Won Chin Foo, and his daughter,

(*Continued on page 684.*)

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(Continued from page 681.)

Fan Lo; also Hector Graham, a respectable club man and society favorite to the world, but in reality the keeper of gambling dives, the head of the opium traffic and a white slave dealer.

As his reward Graham takes Fan Lo forcibly and holding her helpless, kisses her with brutal desire. Harding has remained in the background up to this moment. Now he springs forward, and, to the surprise of all, knocks Graham down and frees the girl. The gang set on Harding, who is forced backward to the opposite wall. When he reaches it, the old Chinaman quickly presses a small button. A section of the floor beneath Harding drops downward and he slides into the cellar beneath. All of the angry mob rush for the stairs, bent on wreaking swift vengeance on the traitor. Harding just has time enough to look about his prison when the door is opened and Fan tells him to follow her quickly. Fan leads the way up a short flight of steps which is covered by a trap door. Opening this they enter a room above.

Dorothy and her party have looked into Chinese restaurants, the tea houses and the like, when a Chink, hired for the purpose by Stone, offers to guide them through the underground world. They are led into the opium joint. Harding, drawing far back in his bunk, for fear some of the party should betray him, does not see Dorothy. He has determined to save the girl whom Stone is plotting against. The guide throws open a door and tells the party to run, as all the Chinks have jumped to their feet and seem to threaten them. Dorothy is the last to leave. A Chink "gives her the needle" and she falls back into his arms unconscious. She is carried to the back room and placed on the floor. The balance of the party fly through the underground saloon, and reach the street before they discover the absence of Dorothy.

Harding has recognized Dorothy as she is carried to the back room. He tells Fan that he must rescue the girl. His interest in Dorothy arouses Fan's insane jealousy. Harding pleads with her, as he risked his life to save her, to try to save the helpless girl. Fan is finally won over and suggests a plan. While Harding turns his back the two women exchange clothing; then Fan shows him the way to the upper world. Harding is loath to leave her, but there is no other way, so leaving Fan weeping softly, he and Dorothy slip out of the room and make for the door. They reach the door, when suddenly it is flung open and Stone steps in.

Harding attempts to slip past, but Stone insists on seeing the Chink girl, and when Harding attempts to push him aside pulls the latter's cap off. Upon recognizing him Stone jumps aside and tells the Chinks to get Harding. Harding snatches an oil lamp from the wall and hurls it in their midst. The lamp explodes and catches fire. Harding and Dorothy rush through the door. Stone and the others are about to follow when their way is blocked by Fan, armed with a long sword, who keeps them back for a time. The crooks above have heard the noise and all pull weapons for defense. Into this belligerent throng Harding dashes with Dorothy. With quick wit he shouts to the inmates: "Fly for your lives; the place is on fire." Behind them Stone, Fan and the Chinks are fleeing from the smoke that is rapidly filling the place. Harding and Dorothy, more dead than alive, reach a place of safety.

The next day Hector Graham is surprised at receiving a request from the mayor for an interview. He calls and when the mayor asks him about certain opium deals of which he is accused, Graham flies into a rage and threatens to make it hot for the mayor to dare to suggest that he was ever mixed up in anything crooked. The mayor then invites Fan to step forward from her concealment. Next he produces Foo in irons—and last he has Graham look into his face that he may recognize the man who struck him the night before. Graham collapses. Harding has won another victory.

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AMERICAN.

PENDULUM OF CHANCE (Two parts—April 13).—The cast: Carl Churchill (Edward Coxen); Samuel Pelton (Charles Newton); Alice, Churchill's wife (Lizette Thorne); Ned Wallace (George Fields).

The head of his own business, a solid, substantial concern, Carl Churchill feels that he is successful. He is pleased with the slow, steady development and follows the customs inaugurated by his father, the founder of the company. Alice Churchill, his wife, is, however, of a different stamp. She tries to awaken Carl's ambition, at least to the point where he will change his business policies.

At this time Ned Wallace, formerly in love with Alice, and Carl's rival, speculated unsuccessfully and establishes a brokerage business in competition with Carl. He also meets Alice again and eventually Carl becomes aware of Alice's admiration for Wallace, and the discovery stings him to determination. He takes efficiency as his motto and commences to reconstruct his business accordingly. Under the new plan the first to go is Samuel Pelton, his aged bookkeeper, confidential man and the advisor of his father before him. The old man, cast adrift at his time in life, is unable to obtain employment and is soon in actual need. Meanwhile, as Carl becomes absorbed in his work, Alice turns to Wallace.

At a time when Carl's every effort is concentrated upon the big deal by which he hopes to clear a fortune, Pelton sees Wallace in company with Alice. His conclusion is that Carl's indifference has spoiled her life as well as his. It rouses his hatred of Carl to fury. He determines to see Wallace and through him endeavor to wreck his vengeance upon Carl. He calls upon Wallace at the exact moment when, having been refused by Alice, he has decided to break Carl to get her. Wallace accepts Pelton's cooperation and he is sent back to Carl to beg back his position and act as Wallace's spy. This succeeds as Carl is at the time in need of certain statistics which Pelton possesses.

Through Pelton's aid, Wallace ruins Carl, and Pelton, knowing Carl's plans, wins heavily in the market and becomes the firm's chief creditor. He discharges Carl immediately as inefficient, the same cause for which Carl had, a few months previously, discharged him. Returning home late that night, Carl struggles to determine the course to take. Silently he slips into his room and packs, but Alice is awake and watching. Her eyes opened to Wallace's methods, she is only too glad to receive Carl's forgiveness and go with him to start in anew.

THE WAYFARERS (Three Parts—April 16).—The cast: Frank Andrews (Alfred Vosburgh); George Renfrew (George Periolat); Grace Deering (Vivian Rich); Jim Martin (George Webb).

Frank Andrews has been defrauded of his savings by George Renfrew, an investment shark. When Andrews reads of his loss in the paper, he goes to Renfrew's office with the intention of forcing him to make good. His protests are received by Renfrew with contempt and he is ejected from the office by a clerk. The noon hour comes slowly and the office force go to lunch with the exception of Jim Martin, whom Renfrew sends on an errand. Andrews, still smarting under the wrong, decides to return again to threaten Renfrew with exposure unless he makes restitution. When he enters the office, he finds Renfrew has been killed with a stiletto paper knife Martin, returning from his errand, finds Andrews holding the blood-stained knife and accuses him of the murder. Andrews realizes that the evidence is against him, hurls Martin aside, and, rushing out of the office, goes to his room, where he hastily gathers a few belongings together and starts away.

The police have been put on his track, and he hears them questioning the landlady in the hallway below in time to turn back. He bursts into the first door he comes to, where he finds

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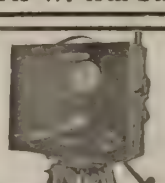

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a girl just in the act of taking a bottle of poison. His surprise overcomes his fear and while he is taking the bottle away from the girl, the officers pass by, enter, and search his room and depart. Grace tells him she was desperate and was taking the only way out. She begins to tell him her story, but he stops her, saying that they are both desperate and can keep their secrets. Andrews persuades Grace to steal away with him, and in a distant place under another name they begin a life of happiness together.

All goes well until destiny takes Martin to the same place on his vacation. He comes in contact with Grace while Andrews is away on a surveying trip, and desires her. When Andrews returns, Martin recognizes him, and later returns during Andrews' absence to threaten Grace with Andrew's exposure unless she consents to go with him. She has agreed to save her husband, when Andrews enters, declares he is not guilty, and explains the circumstances.

Grace realizes that she can still have Andrews and declares she can prove his innocence, and confesses that she killed Renfrew. He had betrayed and deserted her sister, who committed suicide. When she went to call him to account, he jeered at her. In a frenzy she attacked him with the paper knife and in their struggle he fell on it and was killed.

Martin declares that it makes no difference to him who did it, that he is going to have the reward offered for the capture of the murderer, and goes for the authorities. Andrews and Grace decide again to escape, but as they start away, Martin is brought in dead, from a collision with an auto. Their secret dies with him, and their future happiness is assured.

VOGUE.

RUBE'S HOTEL TANGLE (April 11).—The cast: Rube (Rube Miller); his wife (Alice Neice); Art (Arthur Neice); his wife (Madge Kirby). Written by Rube Miller.

When Rube visits the city he takes Alice, his wife, with him, not because he wants her along, but because she wants to go. Arriving at the hotel in the city, Rube sees Madge in the writing room and flirts with her. Art comes in and sees them. This, of course, starts a fight which Alice finishes when she comes looking for Rube. Rube, leaving her to fight his battle, runs upstairs, and in his fright gets into the wrong room, which happens to be Art's. Madge chases him out. Art, who is just coming along the hall sees him. From then on it is one riot of laughter. There is a cross-eyed maid, a monkey faced porter, a despondent man who tries to kill himself, several girls that are on the point of retiring, guests, etc. As a gloom chaser, and a grouch dispeller, it is all that, and more.

A MIX-UP IN PHOTOS (April 16).—The cast: The Little Blonde Lady (Rena Rogers); Jack, the college boy (Arthur Moon); his father (Jack Gaines); the rich spinster (Louise Owen). Directed by Jack Dillon. Scenario by P. A. Dillon.

Jack, a college man, receives a letter from his father, a book publisher, that the old gentleman has found a wealthy bride for him. Jack, after reading the letter, writes his father that he must first see the photo of his bride-to-be. Father then visits the rich spinster (his selection for Jack) and not being impressed with her photographs, he steals the picture of the spinster's secretary, a little blonde lady.

Jack, when he receives the blonde lady's photo, is so smitten that he hurries home from college, only to find that his bride-to-be is a homely gaunt old maid. He refuses to marry her, and is disowned by his father. The little blonde lady that night writes a story which she submits to father the next morning for publication, and the story father reads is the life of his son married to the spinster. Many humorous situations happen in the blonde lady's story, with the result that father is brought to a realization that a handsome young man is no husband for a spinster, and he tells his son to choose his own bride. Of course he chose the little blonde lady.

COUNTERFEIT LOVE (April 18).—The cast: The mysterious one (Rube Miller); the villain (Arthur Tavares); the go-between (Alice Neice); Gumshoe Madge (Marge Kirby). Scenario by Thomas Delmar. Produced by Rube Miller.

Madge, female detective, is sent out by her chief to round up a gang of coutnerfeiters which have been giving him a lot of trouble. Madge joins the gang, and when she has enough evidence to convict the gang, Rube, the mysterious one, joins the gang and Madge falls in love with him. Then, to inform on the gang means that Rube will get the same as the others, so Madge is torn between love and duty. Rube has trouble with the head of the gang about Madge. The police capture them all, and Madge and Rube find out that they are both in the same line of work.

MUTUAL.

MUTUAL WEEKLY NO. 67 (Apr. 13).—

Buffalo, N. Y.—Fire boats break ice jam in Buffalo River.

Berkeley, Cal.—5,000 celebrate 48th birthday anniversary of University of California.

Cambridge, Mass.—Spring weather brings out Harvard athletes. Subtitles: The baseball team has first workout. The 1916 'Varsity crew. The "Preparedness Squad."

Washington, D. C.—New motor truck searchlight is adopted by U. S. Army.

Paris, France.—Latest modes in milady's chapeaux (creations of Jeanne Blanchot).

San Francisco, Cal.—Miss Alice Goodman, girl boxer, demonstrates her fistic ability for the Mutual Weekly.

Bath, Me.—Rigged and ready for the sea, the schooner "Jerome Jones" is launched.

San Francisco, Cal.—Col. Marston, aged hiker, off on 60-mile dash to San Jose.

Berkeley, Cal.—Sculptor to sail to Greece in replica of Roman galley. Robt. Paine will carry crew of 12 fellow artists.

New York City, N. Y.—Four-alarm fire in downtown district causes $100,000 loss.

Chicago, Ill.—Old Lake Street structure is replaced with new bascule bridge. Subtitles: Last train over old bridge. First train over new $600,000 bascule bridge.

San Antonio, Tex.—Detroit Tigers ready for 1916 pennant race.

San Antonio, Tex.—Six persons die in fire which destroys fashionable country club here.

Ft. Sam Houston, Texas.—Third U. S. Cavalry off for Mexican border.

El Paso, Tex.—Motor trucks rush supplies to Gen. Pershing's command in Mexico.

SIGNAL FILM CORP.

THE GIRL AND THE GAME (Fifteenth and Last Episode—Two parts—"Driving the Last Spike"—April 3.).—The "Superstition" cut-off completed, Helen is picked to drive the last spike. A special train is to carry Helen, Rhinelander, Storm and a gay party of guests to the scene. Seagrue, angered by a sense of defeat, adopts a course of fiendish revenge. Calling his servants, Adams, Seagrue sends for Ward and instructs the two to "get" Storm and Spike.

At the cut-off, officials of the operating department await the arrival of the special. When it arrives two men, hidden on the hillside, looked down with unfriendly eyes as the golden spike is handed to Helen. To complete the ceremony, Rhinelander arranges for Helen to start the first train over the cut-off. She climbs into the cab and as the great drive wheels slowly revolve, she slips to the ground to join the party.

Storm and Spike, standing at the switch, do not notice two men silently creeping toward them. Suddenly Ward and Adams pounce upon them, making them helpless. Storm is carried unconscious up the track to await the coming of the train of empty ore cars—Ward and Adams planning to place the two men in one of the cars, leaving it to the ore to do the rest when the heavy mass of rock plunges down the chute from the mine.

Returning to bring Spike in like fashion, they find him gone. A hasty search not revealing his hiding place, Ward and Adams return to make sure of Storm. Bound and gagged Spike rolls along the track to the bridge, where he hopes to drop out of sight. As Spike tries to throw himself from the bridge the cord with which his wrists are bound catches on a projection and he hangs suspended by his wrists. As he struggles wildly for freedom he hears footsteps of men running along the track. With the cord sawing into his wrists, he gave a terrific jolt, the strands part, and he falls exhausted to the ground and hurries into hiding. In their hurry Ward and Adams overlook the hiding place of Spike and in another moment he is running toward the special.

In a few words Spike tells of Storm's fate. The next moment Helen jumps into the cab of the waiting train and uses every bit of power to reach the mine in time to save Storm's life. In the meantime Ward and Adams load Storm into an empty car. At the very moment that Helen drops from the engine the operator pulls the lever. Instantly the girl turns the dumping key of the car. Storm drops through the car bottom to the trestle.

Ward and Adams return to Seagrue. That evening Helen entertains to formally announce her engagement to Storm. The guests arrive. Among them is Seagrue. His two paid murderers wait in the garden. Spike hears the shot, learns that Seagrue had been killed, hears the murderers making their getaway in an auto, and he and Helen give chase. At the railroad crossing the train crashes into them and Ward and Adams are instantly killed. A week later Spike reads an account of the marriage of Helen and Storm.

MUSTANG.

UNDER AZURE SKIES (Three Parts—April 8).—The cast: Bill Hardy (Art Acord); "Pop" Dennis (Dick Lareno); Jim (Lawrence Peyton); Joe (William Tedmarsh); Al (Sid Algier); Mrs. Dennis (Madeline Fordyce); Nell (Nita Davis). Scenario written by Karl Coolidge. Directed by William Bertram.

Bill Hardy, fresh from the cow country with a load of steers, cashes in his six months' pay check, and is drawn into a card game by a couple of sharks at a "club." He discovers he is being cheated and gets into a fight, from which he emerges by way of a secret chute, badly battered and minus his pile.

Bill is rescued by Nell, a nurse in the Salvation Army Hospital, and cared for until he is able to go on. He is ashamed to face the boys with the story of his mishap, so he drops off at a strange pasture. By saving Mrs. Dennis from a runaway, Bill wins a place on the Flying U Ranch, owned by big hearted "Pop" Dennis. This is not to the liking of Jim, the foreman, who scents a rival.

Mrs. Dennis is an invalid and Dennis decides to send for a nurse. Bill suggests the little nurse he left behind, with his heart, and

(*Continued on page* 688.)

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Week's Announcements

Film Service Inc.

People Daily

(*Continued from page 685.*)

she comes to make the cowboys of the Flying U take notice.

Jim with some of the others is rustling Dennis' cattle. Jim falls for Nell, and exercises his authority to interfere with her companionship with Bill. Bill gets his further enmity by riding a bucker Jim could not manage and he knocks Bill down, for which he is discharged. Jim plans to get a big bunch of cattle before he goes and his plan is overheard by one of the boys, who notifies Dennis, and they take the trail. Nell and Bill, riding, are attacked by Jim and his gang. Bill is roped, but Nell escapes. As Jim is about to string Bill up, Nell rides through, cuts the rope and Bill, jumping on behind the cowboy who has come to warn them, they escape. In the end Bill is happily tethered with Nell and the baby.

MUTUAL MASTERPICTURE DE LUXE.

APRIL (American—Five parts—April 10.).—The cast: April (Helene Rosson); Jefferey Gordon (E. Forrest Taylor); Tim Fagan (Harry von Meter); Martha Fagan (Louise Lester); Doc Jenkins (Charles Newton); Judge Devore (Al Fordyce); Mrs. De Voe (Marie Van Tassell); Casper (Harry McCabe); Cora, the nurse (Nellie Widen).

Judge De Voe and his wife are robbed of their baby girl, Mary Katharine, by a nurse in retaliation of her discharge. The nurse takes the baby to the mountains seeking the aid of her cousin, Martha Fagan, in hiding the child. Martha is the wife of Tim Fagan, a brutal mountaineer. They have a baby—the same age as the De Voe child, whom she calls April and who her husband cares nothing about. While he is on a hunting trip, their baby dies. The nurse arrives while Martha is at the grave of her child, and leaves the stolen baby while she goes out in search of Martha. In passing a deep canyon she makes a misstep and is dashed to death. When Martha returns and finds the child, she thinks that it is a gift from heaven to take the place of her child, and calls it "April." When her husband returns she lets him believe it is their child.

Eighteen years later April is still in the mountains with her supposed parents. Martha Fagan has aged with the hardships of life, and has become sullen and bitter; but she still loves April. Tim Fagan is engaged in counterfeiting with a young mountaineer, Casper, who wants to marry April. Tim agrees to sell April to Casper for $500. April dislikes Casper, though unaware of the bargain. The only one of the mountain folk who appreciates April is Doc. Jenkins, and between these two, there is a strong affection.

Jerry Gordon, of high social standing, has written a book of poems. He takes a trip to the mountains for his health. He meets April and she recognizes him as the author, having read his book, and friendship is established between the two. He pitches his camp nearby and she brings him his vegetables, milk and eggs. As the days go by, they become more interested in each other, but he hesitates to tell her of his love as he feels the gulf of social standing between them.

One night Casper comes to Fagan and induces him to sell April for $3.50. April overhears this and goes to tell Jeffery about it. Jeffery is out hunting, a storm takes place and April stays in his tent for the night. He is obliged to find shelter elsewhere. In the morning Fagan discovers April's absence. He and Casper start out immediately in search of her. Just as they are nearing Jeffery's tent, Jeffery returns as Fagan is about to shoot him, April comes between them and at this moment, Doc Jenkins appears on the scene. Casper declares that he loves April and that she belongs to him, while April clings to Jeffery who, declares that he is going to marry her. Doc Jenkins says that the ceremony must take place at once in order to settle the matter and performs the ceremony while covering Fagan and Casper with his gun.

In the meantime Martha Fagan becomes seriously ill and dies. Before her death she tells Doc Jenkins of April's identity and that the baby clothes she wore when she was first found were concealed in a chest. In the meantime, the DeVoe's are visiting Jeffery and when they find out of his marriage to a girl living in the mountains, are very much horrified and shocked. April hears this and decides to throw herself into the ravine. Just as she is about to leap off the rock, Casper finds her and tries to save her. She struggles with him, and in the struggle, he loses his balance and falls to his death.

When Doc Jenkins goes to the camp and meets the DeVoe's they quickly discover that they are the parents of April as they recognize the baby clothes that Doc has with him. In the excitement Doc asks for April, he finds her standing on the rock preparatory to sacrificing her life. She is saved from her impending fate, learns the truth regarding her parentage, and that Jeffery really loves her and wants her.

Triangle Film Corporation

HIS WIFE'S MISTAKE (Keystone—Two Parts—April 2).—The cast: Roscoe Arbuckle, Al. St. John, William Jefferson, Minta Durfee, Betty Gray and Arthur Earl.

Roscoe begins work on his new job as janitor of the Shortacre Building in New York. While performing his duties he enters the offices of a broker, I. Steele. The broker is out, but his wife, who knows that her husband expects a rich customer in with a check for $10,000 to close an option, mistakes Roscoe for this Mr. R. U. Stout of Showme, Missouri. Thinking to be of assistance to her husband in his business, Mrs. Steele is very affable and finally invites the supposed Mr. Stout to go to luncheon with her.

Steele returns with the necessary papers and is told by his office boy that his wife has gone to a gay cafe with the new janitor. The option expires in fifteen minutes, but Steele longs for blood and takes a revolver from his desk and starts for the restaurant. No sooner has he departed than the right Mr. Stout appears. With Al, the office boy, he goes in pursuit of the broker.

Meanwhile Roscoe and Minta are having a pleasant meal, entirely unaware of the danger in which they are about to be. Mr. Stout develops unexpected speed, keeps pace with the bounding Al and they arrive in time to prevent a murder and get the necessary papers before the expiration of the option.

THE HABIT OF HAPPINESS (Fine Arts—Five Parts—April 2).—The cast: Douglas Fairbanks, George Fawcett, Dorothy West, George Backus, Macey Harlam, Grace Rankin and William Jefferson.

Sunny Wiggins is regarded as worthless by the other members of his family, who have risen to the social station where they are snubbed by the best people. The morning of the day the play begins his sister is preparing to entertain a party of butterflies, among whom is the mentally lacking beanpole she intends to marry. Sunny is in bed with as queer a lot of associates as could be collected. He has recruited his following from the bread line; two of them are in bed with him while the others are sleeping on the carpet, and one has even gone to rest in the bath tub. Not too willingly do all hands go to the shower, but it is a wash or no breakfast.

Downstairs goes the motley array and into the dining room. Sunny thinks it fine that such a spread has been prepared for his guests and there is little left when sister enters with her guests. Of course, Sis at once tells father and Sunny is called to book. Dismissing his own guests, he finds that he has only one friend in the place, one of his sister's guests, and he doesn't know her name. She thinks Sunny is splendid and when his father has sent him out to try his sociological theories along the Bowery, she wishes him luck.

There in a cheap lodging house Sunny teaches the derelicts to laugh, and with such success that an eminent specialist drafts him to cure a millionaire grouch of dyspepsia. In the rich home of the dyspeptic he finds that the girl is the millionaire's daughter. She enters heartily into his plans but an aged 'cellist, whose favorite music is Chopin's "Funeral March," exerts more influence in the household than he. But when father has discovered his daughter and the supposed physician in fond embrace there is a fight, which ends with father a prisoner in his room, to be cured by starvation.

Meanwhile a broker, whose offer of marriage has been refused by the daughter, is plotting to ruin her father in Wall street. How Sunny thwarts the attempt, cures the grouch, becomes his son-in-law and partner and thereby is reinstated in the good graces of his own family, is the story this comedy tells.

THE WAIFS (Kay-Bee—Five Parts—April 2).—The cast: Jane Grey, William Desmond, Robert Kortman, Carol Holloway, J. Frank Burke, Fannie Midgley, Lewis Durham, Truly Shattuck and Harry Keenan.

The story derives it plot from a practical joke perpetrated by underclassmen at the theological seminary from which Arthur Rayburn has just been graduated. At the reception following his ordination these jokers put rum in the punch served and Rayburn becomes intoxicated. In this condition he is unfrocked by the bishop and the latter's daughter, Rene, breaks their engagement.

Down into the slums goes Rayburn, where he falls under the influence of a pretty piano player, Rags, in a saloon. Rags tries to redeem him, but makes little headway until she prevents the young preacher's attempt to commit suicide in the river. She loves him without reserve and under her guiding care he recovers from his degradation and opens a club for workingmen. He is so successful that the enterprise comes to the attention of the bishop of the diocese. The bishop visits the club, recognizes its leader and promptly reinstates him in the ministry.

With his future assured, Rayburn turns in gratitude to the girl of the slums who has saved him. He asks her to marry him but in spite of her love, knowing that he still loves Rene, Rags refuses him and returns to the life in which he found her.

A BATHHOUSE BLUNDER (Keystone—Two Parts—April 2).—The cast: Mae Busch, Joseph Belmont, Frank Hayes, Polly Moran, Blanche Payson and Don Likes.

Hayes and Polly arrive at the beach with their son, Belmont, to spend their vacation. Father is looking forward to a gay time and starts right in flirting with girls in the lobby of the hotel. He is whisked away by Polly but returns to find his son and Mae, the bathing instructor, together.

From now on complications pile up with great rapidity. Hayes attempts to keep his son away from Mae; Polly tries to keep her husband away from Mae; and Belmont does his best to escape being snared by Blanche Payson, the girl of his parents' choice. Before the general explanation at the end nearly all the principals have received a good wetting in the ocean.

Pathe Exchange, Inc.

PATHE NEWS NO. 28 (April 5).

Somewhere in Mexico.—Strong convoys of armed troops guard all supply wagon trains along the 300-mile line of communication to General Pershing's forces. Subtitle—1. The trail is a difficult one and the troops on the march frequently have to separate.

New York City.—Harlem's pretty babes, in original perambulators, are out to win the prize in the Carnival Contest. Subtitle—1. King and Queen of the Carnival.

Los Angeles, Cal.—Glenn Martin, the famous

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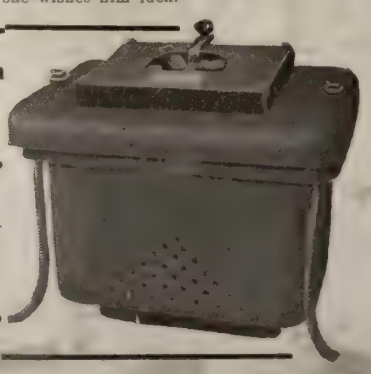

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aviator, instructs the State Militia in the art of flying as the first step to form an organized reserve Aero Corps.

San Diego, Cal.—World famous speed kings dedicate the new Boulevard Course on the Exposition Grounds with a 50-mile race. Subtitles—1. Indians of the Painted Desert look on with primitive awe at the mad "gas demons." 2. Miss San Diego attempts to induce Barney Oldfield to give up his racing cigar.

San Francisco, Cal.—The German freighter Republic, sunk at Papeete Harbor in 1914, arrives here after being raised from the ocean bed. Subtitle: Holes made by German warships which shelled the vessel.

Eastchester, N. Y.—A new armored car, equipped with two 30-mm. automatic quick-firers, is tested before being taken over by the New York National Guard.

Bath, Me.—The unprecedented demand for tonnage has led to the opening of long discarded New England shipyards. Subtitles—1. The good ship Jerome Jones is launched with all her five masts in position. 2. Although costing $90,000, this vessel is already chartered for $120,000 for her first voyage.

Ysleta, Texas.—"Practical Preparedness" is the motto of the people of this border city, who have organized a Home Guard as a protection against possible Mexican raiders. Subtitle—1. The women, too, are all armed with pistols.

Columbus, N. M.—Large numbers of tank wagons are unloaded to carry the precious fluid to the American troops along the hot and dusty Mexican trail. Sub-title—1. Some of the wagons used for transportation to Casas Grandes resembles the old prairie schooners.

Pathe Paris Fashions.—In natural colors. Creations Laferriere. Sub-titles—1. Blue lounging gown of printed taffeta. 2. Black taffeta street dress with steel button trimmings. 3. Beach dress of printed lawn, waist and skirt of white cotton voile.

PATHE NEWS, NO. 29 (April 8).

Guantanamo Bay, Cuba.—When the bo'sun pipes "Coal Ship," everyone sets to with a will to get the task done in record time.

College Park, Md.—A long pull and a strong pull is seen at the annual tug of war of the Maryland State Agricultural College. Subtitle. 1—The fate of the losers.

Somewhere in Mexico.—The difficulties of transport over the barren wastes of the Chihuahua desert are overcome by the use of large number of mules. Subtitles: 1—Lucky are the mules when there is plenty of water for them after their day of toil. 2—A little relaxation.

San Francisco, Cal.—The troops at Fort Winfield Scott are paraded and inspected to show their readiness for any emergency call. Subtitle: 1—The tents can be pitched very quickly.

New York City.—Two Suffrage leaders leave in the "Golden Flier" for an auto tour to the Pacific Coast. Subtitle: 1—Mrs. Carrie Chapman Catt christens the "flier" with a bottle of gasoline (now more precious than champagne).

Washington, D. C.—The new army searchlight is tested at the War College before dispatch to the troops in Mexico. Subtitle: 1—The powerful light can detect a man at seven miles distance on the darkest night.

New York City.—The elephant family catches the spring outdoor fever and goes out for a stroll down Fifth avenue. Subtitle: 1—Little Miss Chin Chin purchases a smart Fifth avenue hat.

St. Denis, France.—A violent explosion completely destroys a large munition depot here, killing and wounding scores of people. Most of the victims were passers-by. Subtitle: 1—Passing trolley cars were severely damaged.

Cleveland, Ohio.—J. H. Fisher, the village blacksmith, continues to forge iron and steel despite his 90 years.

Seattle, Wash.—A new type of water craft, driven by aerial propeller, is built to overcome the difficulty of navigating Alaska's shallow streams.

Somewhere in Mexico.—Colored troops of the 24th Infantry are proving their ability as able fighters for Uncle Sam in this hot climate. Subtitles: 1—Duplex tents are used for sleeping accommodation while on the march. 2—On account of the heat, all superfluous hair is removed. 3—Writing to the old folks at home.

THE GIRL WHO WON (Balboa—Two Parts—April 8).—Nancy, a street gamin, is the daunghter of a noted woman pickpocket, and is allowed to run practically wild. One day she finds a dog whose foot is badly cut, and brings the poor animal to the office of Dr. Warden, a big surgical specialist. The doctor is so taken up by the innocent effrontery of the girl that he fixes up the sufferer.

The wife of Dr. Warden has an affair with Dinistesky, a foreigner, and in attempting to get rid of him is killed. Poor Nancy sees the crime, and, since she was on the doctor's grounds at the time, is suspected. In court, however, she proves her innocence, and Dr. Warden adopts her, sepding her to school.

Two years elapse and vacation time comes. Nancy is to come to her new home and be chaperoned by Mary Caldwell, fiancee of the doctor. Teddy Wilmont, a local bachelor, falls in love with the girl, but Mary tells him of her origin, and he ceases his attentions. Heartbroken, she prepares to go back to school, and one day sees Mary drive up to the house in a carriage. The horse bolts and runs away, but Nancy succeeds in catching him, saving Mary's life. The poor girl is injured in so doing, but is more than repaid when the doctor, disgusted at Mary for her disclosure, confesses his love for Nancy.

LUKE'S DOUBLE (Phunphilm—April 12).—Luke falls asleep and dreams that he has a double of himself. He has an awful time about it and can't quite figure it out. They go along and Luke No. 1 gets into a "jam" with an officer of the law. The result is that No. 2 gets all the blame for all the trouble. Then Luke No. 2 arouses the anger of a young lady in the park and makes his escape. The result of this is that the policeman called into the case runs across Luke No. 1 and arrests him.

Finally he is thrown into jail and is languishing there when his other self appears on the outside of the cell door. His only remark to this new phenomenon is "Whether I'm me or you, or who's what, you're in wrong." But while rolling around in his bed he comes to his senses and realizes that it was all a horrible dream.

TEDDY AND THE ANGEL CAKE (Pathe—April 15).—A cartoon comedy by Earl Hurd. Teddy is usually a mighty good boy, but this day he is tempted to make away with a new angel cake which his mother has just baked. Fury rises within the maternal breast and mother pursues her offspring into the neighboring wood where he has fled. Teddy leaps a stream with the agility of a gazelle and, in attempting to follow, mother lands into the stream on all fours. Her young hopeful runs to her rescue and pulls her to safety, but all this is forgotten when they reach home, for Terry gets what is usually meted out to erring youths when they transgress the laws of the kitchen and pantry.

ALGERIA. NEW AND OLD (On the Same Reel As Foregoing).—The remarkable march of progress and the contrast between the old order and the new is most clearly shown in this subject. Oran, an important shipping point for Algeria, North Africa, which France is converting from a primitive country into a prosperous colony, and its vicinity, being the subject taken, the picture shows the changes wrought by progress. Oran at the present time as a modern city, and surrounding it, as yet untouched by improvements, utter primitiveness is pictured. Many of the old Moorish relics are shown; Tlemcen, an old inland city which the French engineers have rebuilt; El Figuig, an ancient desert city; views of an oasis and a caravan in the desert, and other interesting sights go to make this picture a worthy educational release.

THE GIRL THAT DIDN'T MATTER (Balboa—Two Parts—April 15).—Judge Hoover, who presides over a small county court in the middle west, is a man beloved by all and metes out justice according to his lights. One day there comes to him an orphan, Myra Wilson, homeless and charged with delinquency. Moved with pity for the poor girl, the judge orders her sent to his house, over which a spinster sister reigns. The girl is just tolerated by the sister and everything possible is done to make Myra feel uncomfortable.

Later, Hoover is elected State Senator and is forced to go to Washington. He then sends Myra to a boarding school, feeling that she will be treated better there than at home while he is away. But the girls of the school soon learn of Myra's court experience, and such is the chaffing she receives that she leaves the institution and hurries to the Capital to her guardian. Big-hearted Hoover wires for his sister to come on at once to take charge of the apartment he has taken.

Meanwhile, the Senator has been "rushed" by a crowd of lobbyists anxious to secure the passage of a certain bill in the Senate. It is their idea to catch Hoover in a compromising position with Marie Straska, a female lobbyist, and they bend all efforts in this direction. The Senator is about to prove a willing victim when Harry Lentham, a suitor of Myra, learns of it and arrives at Marie's house in time to prevent trouble. Later, Myra, who kept secret her love for her guardian, discloses it to him, and he is overjoyed, having thought that Lentham was the man in whom she was most interested. The spinster, of course, turns up her nose, but what care the happy Senator and Myra?

BIG JIM GARRITY (Gold Rooster—Five Parts—April 18).—Big Jim Garrity is the superintendent of a mine in Georgia. The owner

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of the mine, an old and infirm man, wills the property to Jim on his death, leaving living expenses for his nephew, who is a doctor and victim of a drug which he distributes. He makes repeated requests to Jim for money, but they are turned down. Later Jim incurs the enmity of a mine foreman, and the latter, with the doctor, attempts to blow up the mine. They are partially successful, and in a fight over the spoils, the cashier is killed, Jim being accused of the murder, and sent to jail. He escapes and goes to a foreign land.

Coming back several years later, he meets socially the Craigen family, which is prominent in New York society. He falls in love with the daughter of the house, and learns that she is a drug victim, who receives the drug from the doctor, who was responsible for his incarceration. They meet face to face and the doctor, in mortal fear of Big Jim, admits that he killed the man who, it developes, is the only son of Mr. Craigen. Reconciliation follows and Big Jim, after an uphill fight, finally manages to wean his beloved from her unfortunate habit.

Miscellaneous Subjects

BLUEBIRD PHOTOPLAYS, INC.

THE GREAT PROBLEM (Five Parts—April 17).—The cast: Mary Carson and Peggy (Violet Mersereau); Bill Carson (Dan Hanlon); George Devereaux (Lionel Adams); Peggy (the child) (Kittens Reicherts); Skinny McGee (William J. Dyer); Mrs. Devereaux (Mrs. J. J. Brundage); Joseph (Howard Crampton). Written and produced by Rex Ingram.

Bill Carson is sentenced to twelve years for housebreaking. He vows that he will, upon ending his term, have vengeance upon George Devereaux, the prosecuting attorney, whose speech swayed the jury to conviction. The little daughter of Carson is left in charge of his pal Skinny McGee, when the mother died of shock, because of Carson's conviction.

When Skinny dies the girl Peggy turns to picking pockets for a livelihood, Skinny having brought her to proficiency in this line, as her only education. There is a scene pictured in the board rooms of a reform organization. Devereaux accepts a challenge that he cannot take a criminal and reform him by improved and beneficial surroundings.

Peggy is brought into a police station on charge of picking pockets, and is chosen to be the one upon whom Devereaux shall practice his experiment. Taking her to his palatial home, Devereaux seeks for two years to train Peggy in the better way. His efforts are variously successful, and finally a young man proposes marriage to Peggy and is accepted.

Upon arriving at the church Peggy discovers that she is in love with Devereaux, and flees from the wedding party in consternation. She decides to return to her old life, and departs from the Devereaux home without making her intentions known.

About this time Carson ends his term of imprisonment. He seeks to conclude his vengeance by shooting Devereaux, and for that purpose waits for him to come from his house. Carson is hiding behind a tree, when he is recognized by Peggy and when, on the instant that Carson is about to fire a revolver at Devereaux, the girl throws herself before her father and receives in her own body the bullet intended for Devereaux.

The story acquires its ending in the recovery of Peggy, the avowed reformation of her father, and the final picture shows Peggy once more established happily in the Devereaux home where we are led to believe she will, in legal and ceremonial form, eventually become a permanent resident.

GREAT NORTHERN.

THE FOLLY OF SIN (Five Parts—March).—Dr. Hatton and Dr. Felix, two young physicians, are working to produce a serum for the cure of cancer. Dr. Felix secretly envies Dr. Hatton's personality and social conquests, while the latter is jealous of the other's more advanced work. Hatton conceives a plan to divert his colleague's mind from his work by getting him interested in society and a charming orphan, Margaret.

Lieutenant Vincent, Margaret's brother and guardian, is soon transferred to another city and Margaret is left alone with an old aunt. Dr. Hatton maneuvers so that Felix spends most of his time with Margaret, while he diligently applies himself to his work. Marguerite's infatuation for Felix results disastrously, and Dudley, Lieutenant's friend, goes to inform him of the improper relations between his sister and the physician. Vincent obtains leave of absence and sets out to defend his sister's honor. Meanwhile Margaret has written Felix about her condition, to which he replies with a check This she indignantly returns to him.

Upon his return Lieutenant Vincent challenges Dr. Felix to a duel, in which the former is fatally wounded. Felix is sent to prison for six months, and the night of his release Dr. Hatton, as Mephistopheles, takes him to a mask ball. In the midst of revelry Dr. Felix thinks how cruelly he has treated Margaret, and he goes to the hospital in search of her, where he learns that she and her child both have died. Overwhelmed by sorrow he returns to his rooms, where he reads of Dr. Hatton's discovery of the Cancer cure. Too late he realizes that Dr. Hatton's duplicity has ruined his career. As life no longer appeals to him he takes poison and his dying eyes behold a vision of Mephistopheles with the face of Dr. Hatton, and seems to hear his mocking words: "I have superseded you. Your folly achieved my triumph."

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GEORGE KLEINE.

THE MISHAPS OF MUSTY SUFFER NO. 8 "JUST IMAGINATION"—(April 19.).—Musty is enjoying a nap in the middle of a country road when along comes Silly Billy with his wheelbarrow full of hay. He loads Musty into his one-man-power pushmobile, covers him up with hay and resumes the journey. Pretty soon he passes a well and stops for a drink. While he is drinking, Musty awakens and departs. Billy refreshed by his draught, is very strong, and when he seizes the handles of his lightened vehicle, it flies into the air, descending upon the head of the unlucky Musty and completely knocking him out. Musty is discovered by some passing soldiers and interned as a suspicious character, but when he sees that his guards pass through the grating of his cell by merely bending aside the flexible bars, our noble young hero loses no time in making his escape. Tired of aimless wandering, Musty seats himself on a convenient stump and wishes for a good "soft" job. A fairy tramp suddenly appears before him and leads him to a huge signboard which announces that Dr. Hickory and Dr. Nut are looking for a refined young man as a subject in their experiments with the power of imagination. After mysteriously changing clothes with a tastily attired clothier's dummy, Musty gets the job.

Dr. Hickory and Dr. Nut, assisted by their charming young lady helper, put Musty through a fine course of sprouts. He is seated before a splendid dinner, but when he turns his head the plates become empty as if by magic. The two doctors congratulate Musty on his splendid appetite. "You've eaten it all," they say. "Now drink," referring him to a punch bowl which fills automatically with tempting liquid before his very eyes. He fills one small glass and sees the punch bowl empty. While gazing in wonderment at the bowl, his glass changes to a flatiron, much to his disgust.

He is put to bed and immediately awakened, told that he has slept twelve hours and that it is now time for breakfast. Delighted, he takes his place at the table and seizes a coffee pot which suddenly takes on the appearance of a live goose. He is then treated to an imaginary game of pool, in which he shows great dexterity, and a psychological sleigh ride, which amuses him hugely, but nearly freezes him to death. Then Dr. Hickey tells him he ill show him his future wife. His hair is carefully combed and he is hit over the head with a stuffed club. While he is semi-conscious the imagination specialists urge him to look through a pair of field glasses. Through the lenses he sees a vision of his old friend Dippy Mary, busily engaged in massaging a lawn with curry comb and brush. Then Dr. Hickory hits him over the head with an axe, and when Musty awakes he finds himself in the road beside the shattered remains of Silly Billy's wheelbarrow.

WORLD-EQUITABLE.

THE SHADOW OF DOUBT (Equitable—Five Parts—April 10).—The cast: Ned (Carlyle Blackwell); Alice (Jean Shelby); John Randolph (George Anderson); Ruth (Lillian Allen); Henry Collins (Frank Beamish). Directed by Ray Physioc.

John, eight years old, is adopted by Mr. and Mrs. Randolph. Before leaving, John gives a beautiful miniature of his mother to the matron for safe keeping until Ned, four years younger, finds a new home. Fifteen years later John is admitted to the bar in England, a well educated, refined young man, while Ned is a shipping clerk in a wholesale house.

Several years later John comes to America with his wife, Alice, and establishes law offices in New York. Ned has worked diligently but has never gotten ahead. Trying to make both ends meet, he becomes desperate as his wife, Ruth, is an invalid. He comes under the influence of two crooks, and when he cannot raise money for his wife's necessities, goes with them to crack a safe. They are caught, Ned's plea for leniency is ignored by the judge, and he is sent to jail.

Alice Randolph is interested in model tenements and John contributes to the fund. When she tries to interest him in the uplift of criminals, he refuses, saying money spent on jailbirds is wasted. Ned, released, starts over again under the name of Henry Andrews, but his jail record follows him and he cannot get

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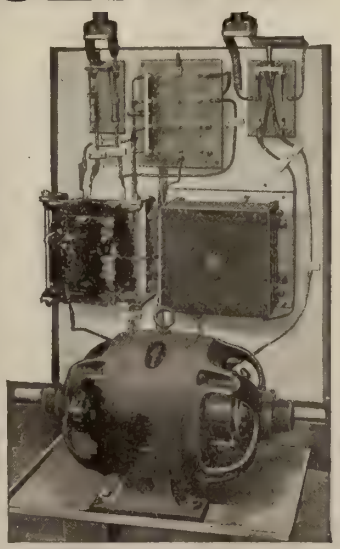

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work. His wife is failing rapidly and nothing but an operation costing $1,000 can save her.

One of Randolph's clients, Henry Collins, is a subtle beast of prey where women are concerned. Alice has learned of Ned's plight and determines to help him. John refuses to lend her money for the assistance of a man he knows is a criminal. Collins offers the money, which Alice refuses. Haunted by the thought of the tenement sufferer, she goes to Collin's apartment and secures the loan. Ruth's operation is successful and Alice aids Ned in getting employment with John's business partner, asking him to shield Ned's past, and tell John that he came well recommended.

Collins has evil intentions towards Alice. When he hears that John is going to leave town that afternoon, he resolves to visit Alice that night. Rushing out of his office, John takes the wrong raincoat, noticing the mistake as he reaches the depot. Placing his hand in the coat pocket he brings out the miniature picture of his mother, which he has given his brother Ned at the orphanage. Ned puts on John's raincoat, and finding in it John's deed and papers, rushes to the house to give John his coat.

John comes home and finds Ned near his safe. As he attempts to conceal himself, John believes him to have come there to rob him and has him arrested. Later, when Alice tells him that the man he knew as Henry Andrews is his own brother Ned, John goes to the station and brings Ned back. Meanwhile, Collins comes to visit Alice, who is terrified and at his mercy, he being in a drunken condition. He goes direct to her bedroom, and after a struggle, she wards him off, running out of her room just as John comes in. At the sight of Collins, John is infuriated and a fight ensues. Ned intervenes just in time to save Collin's life. After a thorough explanation, John understands and forgives everything, becoming reconciled with his wife and brother.

HUMAN DRIFTWOOD (Peerless—Five Parts—April 10).—The cast: Robert Hendricks (Robert Warwick); Velma (Frances Nelson); Myra (Leonore Harris); Father Harrigan (Alec B. Francis); Lief Bergson (Albert S. Hart). Directed by Emile Chautard.

Robert Hendricks, who is a rich young bachelor, becomes infatuated with Myra, a beautiful, but evil, dancer of a New York dancing resort. He invites her to his apartment, where his attorney calls unexpectedly. Hendricks sends sends Myra in an adjoining room and receives the lawyer, who comes to tell him that he is leaving for Europe and wishes to turn over $20,000 in unregistered securities, as the balance of the estate of Hendricks' father, of which he was trustee.

Myra pricked her ears at this and, peeking through the portieres, saw Hendricks place the securities in a concealed wall-safe. After the departure of the lawyer, Myra comes out of seclusion and Hendricks tells her to remain in his rooms until his return, as he wishes to speak to his broker at once regarding the bonds.

The moment Hendricks leaves the apartment, Myra phoned to her pals a band of crooks, telling them to hurry there for a rich haul. They were just taking the bonds out of the safe as Hendricks returned. In the fight that ensued, one of the crooks, Myra's lover, was accidentally killed by Myra's own hand. When Hendricks realized the full significance of the situation, rather than turn the girl over to the police, magnanimously allows the girl to escape.

The years pass and Hendricks becomes a serious reformer, forceful and effective. He is sent for as the head of his society to clean up the fearfully immoral conditions prevailing in an Alaskan mining camp. Unknown to Hendricks, Myra is the sinister influence of the camp, where she conducts a dance hall. The mystery of the place is the presence there of a beautiful unsullied young girl known as Velma. She is supposed to be Myra's niece. Despite the vicious conditions surrounding her, Velma is innocent of evil, with the pure heart of a young girl.

Hendricks falls in love with her, but Myra has already promised the girl to the bully of the camp, a huge, uncouth ruffian, who has "struck it rich" and who can pay Myra's price for Velma. Father Harrigan comes to the assistance of the good little girl and is pleased to learn of her true love for Hendricks. However, to prevent Hendricks marrying the girl, Myra reveals her identity to him, who hitherto had not suspected it, and declares that Velma is his own daughter, the offspring of their illicit relationship years before.

Driven half mad by the hideous lie, Hendricks sets out in pursuit of the bully who has carried off Velma after a desperate fight in Myra's dance hall in which the woman is fatally wounded. Eventually he comes to grips with the ruffian. The bully goes to a fearful death, while fate unravels Hendricks' tangled love and he gathers Velma in his arms after her true identity was revealed by the dying Myra.

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THE LOST BRIDEGROOM (Famous Players—Five Parts—March 20).—The cast: Bertie Joyce (John Barrymore); Dorothy Hardin (Katherine Harris); Mrs. Amelia Hardin (Ida Darling); Madge McQuirk (June Dale); Black McQuirk (Hardie Kirkland); Slim Denny (Edward Sturgis); Crooks (Jack Dillon and Tammany Young).

Bertie Joyce is a young society chap who is struck on the head by thugs while returning from his bachelor dinner on the eve of his marriage to Dorothy Hardin. His memory completely obliterated by the blow, Joyce wanders down to the river front, falls asleep on a wharf and tumbles into the river. Of course Joyce was in evening clothes at the time of the hold-up and the thieves have divested him of his coat and overcoat.

When Joyce scrambles out of the water, he removes his dress shirt, wrings it out, finds his tall hat, and ambles into the first saloon with the shirt over his arm. There is a mild sensation in the place when the stranger enters and the inhabitants—it is the headquarters of a band of thieves—are all for throwing him out. But the proprietor's daughter comes to the rescue and the stranger is fed and clothed. Then it is decided that he would make an excellent gentleman burglar, adding "class" to the gang, so he is trained in the art of burgling.

The papers are full of the disappearance of young Joyce and the descriptions of the vast assortment of wedding presents over which the near-bride is pictured as weeping. It looks like a rich haul to the gang and Joyce, his identity never for a moment suspected, is sent with two others to rob his own fiancee's home. They get inside the house, and when Dorothy interrupts the work, Joyce instinctively shields her from the blow of one of the crooks.

The thug attacks Joyce and the two men engage in a desperate battle during the course of which they fall down a flight of eighteen steps. Joyce lands on the bottem at the foot of the stairs and is stunned. The police arrive and a doctor is immediately summoned for Joyce. He declares that a very minor operation will completely restore Joyce's memory, and when it has been performed, Joyce has no knowledge of his excursion into the underworld, but believes that he is simply recovering from the hilarity of his bachelor dinner. If the instructions of the doctor have been carried out, he still believes so, for Dorothy, whom he has married, has solemnly promised never to tell.

THE SALESLADY (Famous Players—Five Parts—March 23).—The cast: Helen (Hazel Dawn); Bruce (Irving Cummings); Lizzie (Dorothy Rogers); Bruce's father (Clarence Handysides); Officer Burke (Arthur Morrison).

Poverty forces Helen Shirley, a country lass, into New York in search of a living. Shy and unsosphisticated, Helen falls an easy victim of the notorious band which preys upon young girls and she is easily induced to go to a boarding house which is in reality the headquarters of the gang.

Failing to find employment, she decides to give violin lessons and while practicing, she hears the agonized cough of a girl in the next room. Investigating, she discovered that the girl is in last stages of tuberculosis and that only instant removal to the mountains will save her. Moved by compassion, Helen impulsively sells the beautiful dog which is her only source of amusement and contrives to set the girl on the path to recovery.

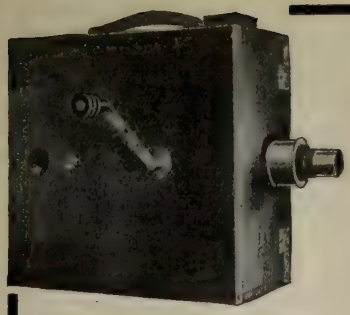
Practically penniless as the result of her kindness, Helen is ejected from her room but young Bruce Kerwin, a wealthy New Yorker, who has been attracted by her beauty, learns of her plight and induces one of the other girls in the house to "loan" Helen some money.

Through the efforts of Burke, a mounted policeman and his sweetheart, the girl obtains employment in a department store where the advances of a floorwalker annoy her. When she repulses him, he contrives to have her discharged, but when she tells her story to the matron, she is taken to the manager and reinstated.

The floodwalker, finding that Helen and young Bruce are going together, informs the boy's father that he is interested in a shop girl. In the row which follows between father and son, Bruce leaves his home and then marries Helen. Soon after he is injured and Helen decides to try her luck on the stage. She is a tremendous success and scores a great hit, captivating, among others, the elder Kerwin, who does not suspect that she is his daughter-in-law. The old gentleman meets Helen—she, of course, is aware of his identity—and the girl adroitly wins his heart before revealing her identity.

AUDREY (Famous Players—Five Parts—March 27).—The cast: Audrey (Pauline Fredericks); Lord Haward (Charles Waldron); Evelyn Byrd (Margarete Christians); Jean Hugon (E. Fernandez); Mrs. Darden (Helen Lindrith); Mr. Darden (Henry Hallam); John Byrd (Jack Clark).

Audrey, the only survivor of an Indian raid, is found by Marmaduke Haward, a young Englishman, who adopts her and returns to Eng-



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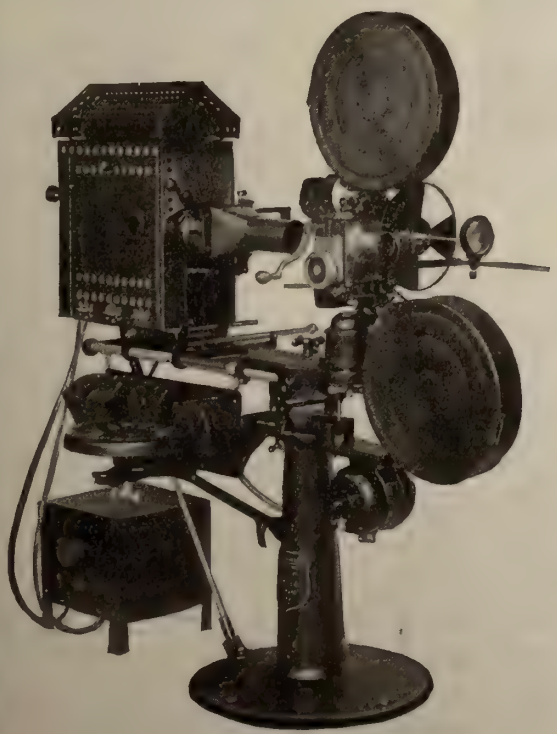

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land with her as his ward. He entrusts her to the care of Gideon Darden, a minister. A short time later Haward returns to England upon receipts of news that he has been left a title and great fortune.

Years have passed and Audrey, a carefree child of the woods, who has grown to womanhood, unknowingly attracts the admiration of Jean Hugon, a trapper. Hugon attempts to woo Audrey, who laughingly shuns him. Innocent of her physical charms, as she roams the woods, she lures Hugon who attempts to enforce his affections upon her. She becomes afraid of him and retreats.

Haward returns from England with the title of Lord and Darden, who has neglected Audrey, gives her suitable clothing. Haward's interest in Audrey grows until Lady Evelyn, his sweetheart, discards him. Audrey attends a social function in company with Lord Haward, and Lady Evelyn's brother insults her. He fights a duel with Lord Haward in which the latter is wounded. Next Sunday the minister denounces Audrey and she is dispossessed and driven away from home. Lord Haward, learning the news, rescues her and attempts to re-establish her, which results in a better understanding between Lord Haward and his ward.

THE SOWERS (Lasky—Five Parts—March 30).—The cast: Karin Dolokhof (Blanche Sweet); Prince Paul Alexis (Thomas Meighan); the Princess Tanya (Mabel Van Buren); Count Egor Strannik (Ernest Joy); Boris Dolokhof (Theodore Roberts); Chief of Secret Police (Horace Carpenter); The Peddler (Raymond Hatton); the Tramp (Harold Howard).

Headed by a young nobleman, the Russian League of Freedom determines to free the peasants from oppression by the government. Prince Paul Alexis is in love with Karin Dolokhof, daughter of the chancellor. Both are working for the league.

Shortly after they announce their engagement the prince receives word from the Czar that he must marry the Princess Tanya, for political reasons. Upon receiving the command the prince expresses his intention to leave Russia with Karin Dolokhof, but she reminds him of his allegiance to the freedom league. Princess Tanya is in love with Count Egor Strannik, but under pressure, she discards the count and marries the unwilling prince.

Through espionage, the chief of the secret police learns of the prince's affiliation with the freedom league and as Prince Alexis and his wife, Princess Tanya, hold a reception, at which the government heads are present, he sends Count Egor Strannik to secure the evidence. The count, who is still in love with Princess Tanya, tries to force his love upon her, and as he holds her in his arms, Prince Alexis discovers them and beats the count with a knout. For revenge the count, with a band of followers, forces the prince to reveal the hiding place of some important league papers.

THE HEART OF PAULA (Pallas—Five Parts—April 3).—The cast: Paula Figueroa (Lenore Ulrich); Claire Pachmann (Velma Lefler); Stephen Pachmann (Jack Livingstone); Bruce McLean (Forrest Stanley); Emiliano Pachero (Howard Davies); Mr. Adams (Herbert Standing).

Stephen Pachmann, a young mining engineer, is sent to Mexico to examine a mine. His young wife is very apprehensive and her fears are shared by her brother, Bruce McLean. Just as Pachmann is about to enter Mexico, McLean overtakes him and persuades him to give up the trip for the sake of his wife. McLean takes Pachmann's passports and enters Mexico.

He soon meets Paula, and the girl falls madly in love with the American. This arouses the intense jealousy of Pacheco, Mexican bandit, who finds that Paula loathes him. Pacheco manages to capture McLean and holds him in a mountain wilderness for ransom. News that "Stephen" is being held by the bandit is flashed to the United States and Claire starts to rescue her brother.

The bandit tells Paula that Pachmann (McLean) has a wife and that she is on her way to buy her husband's release. The Spanish girl waits and sees the supposed wife greet McLean with kisses. She is furious until she learns that McLean is a brother to the woman. Pacheco threatens to kill McLean after he had attempted to escape, but Paula saves him by offering herself to the guerilla leader. That night she plans revenge, but Fate changes her decree.

THE RACE (Lasky—Five Parts—April 6).—The cast: Grace Vandyke (Anita King); James Grayson, Sr. (Robert Bradbury); Jimmy Grayson, Jr. (Victor Moore); Andrew Vandyke (William Dale); Mrs. Jefferson (Mrs. Louis McCord); Mr. Anderson (Ernest Joy); mechanic (Horace B. Carpenter).

After losing $10,000 in gambling, Jimmy Grayson, son of a wealthy automobile manufacturer, is disowned by his father. He was standing on a street corner a few minutes later when an automobile driven by a beautiful young, feminine chauffeur struck and slightly injured him. The owner of the automobile, a kind hearted elderly woman, secures employment for Young Grayson as a garage mechanic and when the young woman chauffeur learns that he has no home she takes him to her father's house.

Her father is a clerk in the office of Grayson, the auto manufacturer. The younger Grayson and Vandyke design a new carburetor and in order to make a number of models, Vandyke steals $9,000 from the firm. Grace, his daughter, learns of her father's crime and in an effort to protect him, she accepts an offer of an automobile firm to drive a machine across the continent. She is instructed to beat the Grayson car, which is making a similar trip, but she does not know that it is being driven by Jimmy. Young Grayson is unaware that he is racing against the plucky girl.

There are many thrilling scenes in the transcontitental run. The race ends when Grace, given the wrong route, drives over an embankment. Jimmy finds her, hears her story and decides to go to jail. He deliberately breaks his machine and is towed into New York by Grace's car.

THE LOVE MASK (Lasky—Five Parts—April 13).—The cast: Kate Kenner (Cleo Ridgley); Silver Spurs (Earle Fox); Dan Deering (Wallace Reid); Jim (Robert Fleming); Estrella (Dorothy Abril).

Forced through the death of her parents to make her own way in the world, Kate Kenner, a girl of the west, prospects. In her daily toil she discovers "virgin" gold, which is taken rrom her by unscrupulous miners. She enlists the aid of Dan Deering, the sheriff and blacksmith, and in Deering's absence, Silver Spurs, a bandit, enters Deering's shop, sees a reward for his capture, steals the sheriff's watch and flees.

Deering's intervention is resented by the miners who fire upon him. During the affray, Silver Spurs appears and aids the sheriff and returns his watch. During the altercation, one of the miners files claim to Kate's mine and she is dispossessed. As the thieves are about to ship some of the mined gold away, Kate impersonates Silver Spurs and is about to reclaim her own, when Silver Spurs also appears in quest of the treasure.

The bandit concedes her the first chance which proves unsuccessful and in the affray the real Silver Spurs is wounded. He is traced to Kate's cabin where the sheriff finds a spur, believed to be his, but which is Kate's property. The sheriff arrests her and she is about to be hanged when the bandit sends a note, acquitting Kate, and telling of the theft of the gold from a saloon where it was left for safety.

THE ETERNAL GRIND (Famous Players—Five Parts—April 17).—The cast: Mary (Mary Pickford); Amy (Loretta Blake); Jane (Dorothy West); Owen (John Bowers); Ernest (Robert Cain); James Wharton (J. Albert Hall).

Three sisters, Mary, Amy and Jane, live together in dire poverty. Mary has assumed the responsibility of caring for her other sisters, Amy, a moral weakling, and Jane, a chronic invalid, by working in a factory owned by James Wharton. Ernest, the worthless son of Wharton, establishes Amy in an apartment of her own and the worry and anguish which Amy's terrible mistake causes her sisters result in a complete breakdown on the part of Jane.

If Jane is not sent away, the doctor gives Mary no hope for her recovery. In her desperation, Mary makes a direct appeal to the elder Wharton, but is summarily dismissed from his home. Ernest, however, sees Mary and attempts to win her as he did Amy. The latter's suspicions aroused by Ernest's indifference, she arms herself and follows him to see who the new charmer might be. The sacrifices which she has made for Jane have necessitated Mary's removal from the old rooms to more humble quarters. So when Amy follows Ernest into a tenement house and confronts him with a revolver as he takes another girl in his arms, she is stunned to find that the girl is her own sister Mary.

In a tremendous scene, Mary takes in the situation and, seizing the revolver from Amy's hand, she holds Ernest at bay while a minister is obtained. Then she slides behind a curtain and holds the gun at Ernest's back while he and Amy go through the marriage ceremony.

Mary, meanwhile, has found a new and deep interest in Owen Wharton, Ernest's very manly brother. Owen is deeply in sympathy with the factory workers and even goes so far as to take a position in the plant under another name. When the rotten factory floor caves in, Owen is caught in the debris and seriously injured. Mary finds him and assists in saving his life. Of course, the father finally relents and changes his views on the subject of factory construction—and of daughters-in-law, but it is not until Mary has fought a few more battles.

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ALSACE (April).—Mr. Orbey, a wealthy manufacturer of Thann, has decided to remain in the newly annexed country, after the war of 1871. He is the champion of the struggle between the Alsatians and their oppressors, which began with the first day of the annexation. Every occasion is taken advantage of to instil into the hearts of the Alsatians the love of their lost Fatherland, which they are sure will be restored to them some day. But how different is the attitude of the Teuton immigrants, both military officers and civilians, who remain isolated in the midst of an unflinching population.

The festival of the patron Saint of Thann is the occasion for all the faithful Alsatians to gather for a rustic dance. Pleasure and joy reign supreme. Suddenly a group of intoxicated Germans comes to disturb the peaceful throng. Mme. Orbey was dancing with her husband when an officer, pushing aside the crowd, impudently comes to ask her to dance with him. She refuses, and he moves to snatch her away from the arms of her husband, who slaps him in the face. The struggle becomes general, blows fly all around, the opponents roll in the dust, and the feast ends in bloodshed.

Mr. Orbey, wounded, returns home, where he is made the object of many sympathetic calls. Excited at the thought of the incidents of the day those present are filled with an overwhelming love for their lost Fatherland. Their hearts are filled with joy when Mme. Orbey starts playing the "Marseillaise." Outside the patrol hears the forbidden song. The soldiers come upstairs and arrest Mr. Orbey. He is sentenced to be expelled from Alsace, and he leaves with his wife in the midst of great popular excitement. Mr. and Mrs. Orbey have left in Thann their son, James, who, with his uncle, Mr. Honneck, takes charge of his father's manufacturing plant. Having been compelled to bow down to the law of the oppressor, James has had to do his military service in Germany, a very bitter sacrifice, because Rene, his cousin Susie's fiancee, has crossed the frontier to serve France.

Having been admitted into the home of Mr. Schwartz, a wealthy manufacturer, and having been attracted by the charm of his daughter, Marguerite, James gradually falls in love with the girl. His father and mother are still exiles in France, and his uncle is the only reative who tries hard to make the young man forget his unfortunate infatuation. But Mr. Honneck's efforts are futile and not knowing what more to do, he communicates his distress to Mme. Orbey, who finally secures permission to return to Alsace. His mother pleads with him to give up the girl, and he consents. But his sacrifice makes him desperately ill, and his mother finally has to get Marguerite. The young people are married. More than ever arises in the young family the irreconcilable race antagonism. The conflicts are continuous, and James' heart is torn between the love for his wife and his filial devotion.

July, 1914: James' position has become intolerable when suddenly there comes the most dreaded news: Germany is mobilizing. The long awaited day has arrived and France is making ready to enter upon a campaign by which she hopes to tear out of the book of history the page written forty-four years ago. Young Rene has decided not to leave for the front without kissing his sweetheart once more, and braving all dangers, he succeeds in crossing the frontier, hiding under his chauffeur's coat the French uniform.

He meets Susie at the Orbeys, but having been found out and denounced, he is about to be arrested as a spy when, thanks to James' devotion and presence of mind, he succeeds in escaping and in reaching his post. Events follow each other quickly. Mme. Orbey has made ready to leave for France, with her son, whose place is in the ranks of the defenders of freedom and justice. Time is pressing and as her son does not appear, Mme. Orbey rushes to his house, while James, dressed in civilian clothes, steals away to fulfill what he believes to be his "other duty."

James passes through agitated groups of those who are responding to the order of German mobilization and suddenly stops. Someone has just cried "Death to the French!" The generous blood which runs in his veins cannot lie, and facing the enemy, he cries "Long live France!" He is immediately attacked, and badly wounded he crawls to his house to fall dead in the arms of his mother.

The dawn of the "Great Day" has come. All over the great plain the villages captured by the French are still burning. The French enter Thann. Mme. Orbey, in mourning, staggers towards the tomb of her son, her beloved James, and cries, "Rejoice, Rejoice, my son, the Frenche are here!"

V-L-S-E, INC.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 24 (Mar. 24).—

Salonika—Unusual motion pictures from Salonika show the effects of an air raid made by aeroplanes of the Teuton forces. The wrecked buildings, some of which are still blazing; the captured aeroplanes and aviators, generals who have figured largely in the news from the eastern campaign are shown in these views.

London—Convalescent English soldiers enjoy the first heavy snowfall London has had in twelve years.

San Francisco—Forty-horse team drags a 60-ton cable up the hills of San Francisco.

Washington—An intimate picture of Representative Schall, of Minnesota, the new blind Congressman, shows him with a page who helps him about the capitol.

Marlin, Tex.—Manager McGraw puts the husky New York Giants through their paces at their training camp.

Washington—Boy scouts take part in field sports and render first aid to an injured companion.

New York—Costumes for street and formal wear from America's leading designers are shown in the Fashion Section.

Richmond, Cal.—Pullman coaches that have outlived their usefulness are dismantled and burned.

Columbus, New Mexico.—A base for the punitive expedition that has pushed its way into Mexico in pursuit of Francisco Villa is established at Columbus. Other soldiers are shown on the desert trail following the outlaw.

Krazy Kat longs to be a hero and save Ignatz Mouse, but Ignatz plays a joke and Krazy fails in a funny Herriman cartoon.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 26 (March 31).—On this release we are given views of the explosion of an arsenal at Fort De La Briche, Paris, France, in which fifty persons were killed. In another city of the same name (Paris) Texas, five thousand miles away, a fire swept through the town leaving hundreds homeless and a Hearst-Vitagraph camera man was there to take the lurid scene.

At Chicago, the high school pupils built portable officers' quarters which were photographed for the Hearst-Vitagraph, before they were shipped with compliments to General Frederick Funston.

In Salonika the troops of the Allies are shown rushing work on mighty defenses, the second United States cavalry are caught at Fort Ethan Allen, Vt., just as they start for the Mexican border, while down at Aqua Prieta, Mexico, in search of the festive item, another Hearst-Vitagraph filmed Colonel Fierro and his Carranzaista soldiers en route to join the hunt for Villa.

New York and Paris fashions showing charming Easter conceits and cartoonist T. E. Powers' latest models of a Funnygraph entitled "Do You Know This Man," end this offering.

SALVATION JOAN (Vitagraph—Seven parts—April 10.).—The cast: Joan Crawford (Edna May); "Bill" John Hilton (Harry T. Morey); Madeline Ellison (Dorothy Kelly); Robert Ellison, her husband (Donald Hall); Master Bobby Ellison (Bobby Connelly); Philip Ralston (L. Rogers Lytton). Written by Marguerite Bertsch. Produced by Wilfred North.

Salvation Joan is a society girl who wearies of the empty life of society when she realizes the suffering, misery and poverty that exists in the great city in which she lives. In spite of the opposition of friends and relatives she joins the Salvation Army, but conceals her identity. Joan is attracted by Bill, who she thinks, is one of a gang of rough characters of the saloon and gambling places, but who really has more sterling qualities of manhood concealed within him if they could be brought out.

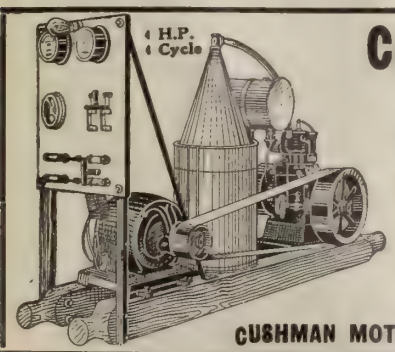
In a fight started at a Salvation Army meeting by the rowdies, Bill comes to the rescue of Salvation Joan, in spite of the risk of great danger to himself. This wins the gratitude of Salvation Joan and the result is that Bill becomes a regular attendant at the Salvation Army services. It is hard to keep love and religion from mixing. As a society girl Salvation Joan had previously broken off her engagement to Phillip Balston because somehow she could not place confidence in him. This distrust was well borne out when Ralston's associations with gangsters was accidentally revealed to her one day when she chanced to discover him leaving a meeting with a crowd of them.

To promote his sinister ends, Ralston traps Madeline Ellison, sister of Joan and the wife of Ambassador Ellison, and threatens that if they expose him he would sandalize Madeline. The situation becomes more and more complicated and reaches its final climax when "Bill," after an evening of thrilling adventures, turns out to be a secret service man and arrests Ralston as a spy, saving the country from war. Ralston, in an attempt to escape, is shot and killed. "Bill's" heroism wins the heart of Salvation Joan, and both reveal their identity and vow that they love each other.

THE FLAMES OF JOHANNIS (Lubin—Five Parts—April 10).—The cast: Marika, a foundling, and Zirah, an old gypsy maid (Nance O'Neil); Mr. Vogel (George Clarke); Mrs. Vogel (Eleanor Barry); Gertrude (Ethel Tully); George (Victor Sutherland); Pastor Hoffner (Irving Dillon); Kate, a slave (Mrs. Carr); Paul, the handy man (James Cassady); Little George (Violet Axzell); Little Marika (Rosemary Carr). Scenario written by Herman Sudermann. Directed by Edgar Lewis.

The picture opens in Pennsylvania twenty-five years ago, during the winter of terrible drought. Vogel, the most prosperous farmer in the village, is called to the bedside of his only brother to take charge of the brother's child, George, four years of age. On his way home from the suicide's house, Vogel finds an old gypsy woman carrying an infant almost frozen to death. Vogel takes the infant home with him and the next day adopts it together with George. The old gypsy is paid a sum of money to give up all claim of the child on condition that she will not interfere in the future. She accepts and departs.

Marika and George are known in the town as the calamity children. Three years later, a daughter, Gertrude, is born to Vogel. Returning from the christening, Marika is suddenly seized by the old gypsy woman who caresses her. The old woman is driven off by the crowd but the incident makes an impression upon Marika's mind. Marika and George become childhood sweethearts, and when George is twelve years of age, he and Marika plant a little tree in the garden back of the house, and call it their sweetheart tree. Vogel, who oversees this, chides George for being so sentimentally silly, saying that he should be at work filling the grain bins. George resents Vogel's manner, and the latter becomes angry and then tells George how his father was a suicide who left Vogel to pay all his debts and bring up his son. George runs away, vowing that he will not return to the village until he can repay Vogel in full.



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Years pass and Marika and Gertrude are grown to young womanhood. Marika, with the memory of George ever in her heart, learns that he has prospered and is about to return to the village. Vogel, who hears this news, decides that George is the man to marry his daughter, Gertrude. George returns, and is hailed with delight by all except Marika, who, actuated by a motive of gratitude because of all Vogel has done for her in the past, stifles the call of her own heart and keeps her love for George locked within her own breast. Later George questions Marika as to why she insists upon avoiding him, but she is evasive, and he, in a fit of pique, proposes marriage to Gertrude.

When she hears of this, Marika insists upon fitting up the new home which George and his future bride are to occupy in a neighboring village. This necessitates her making frequent trips at night, returning to her home the following day. On one of these trips Marika again meets the old gypsy woman, who seizes her and calls her her daughter. Marika rushes to her home and later, as she hears the family discussing the incident of meeting the gypsy years ago, she realizes for the first time that the old hag is her own mother.

It is St. John's eve, two days before the wedding of George and Gertrude, and Marika on this night is to make her last trip to the new home of George and Gertrude. The family have retired and George has remained up to keep Marika company until train time. As she realizes that George is soon to go out of her life forever, Marika is unable to restrain the pent-up passion of years, and she begs George to take her in his arms.

This action is seen through the window by the old gypsy, who realizes that from now on she can secure money from George to keep the facts of what took place from the public. As the day dawns George begs Marika to let him go to Vogel and tell his love for her, but she, knowing that the shock would kill Gertrude and break her foster parents' heart, refuses. Later she silently looks on with breaking heart as George and Gertrude are married.

During the wedding ceremony the old gypsy enters Vogel's house and is found by the returning guests in the cellar, intoxicated. She is arrested and taken to jail. Marika learns of this and goes at once to her mother, and finds her very ill. She dies in delirium. The next morning Pastor Hoffman, who has always loved Marika, comes to the cell and finds his beloved bending over the body of her mother. He takes her into his arms and she leaves the prison with him.

CHARLIE CHAPLIN'S BURLESQUE ON "CARMEN" (Essanay—Four parts—Apr. 10).—The cast: Darn Hosiery Don Jose (Charles Chaplin); Carmen (Edna Purviance); Toreador (John Rand); Second Officer (Feo White); The Uncle (Jack Henderson); Smuggler (Ben Turpin); Chiquita (May White); Tramp (Wesley Ruggles).

Lieutenant Darn Hosiery Don Jose in the opera is sent to a province in Spain to stop smuggling. The smugglers try to bribe him, but he steals their money so that they have nothing to bribe him with.

Carmen tempts him. He falls prey to her blandishments. A fellow officer also loves Carmen and he and Don Jose fight a duel in which the latter is victor. The other officer is killed, but shortly afterward decides to come back to life.

Don Jose flees, and inasmuch as he is no more in authority, Carmen runs away with a popular toreador. Don Jose follows her, stabs her, and then himself with a stage knife. While they are lying on the ground dead, the toreador makes Don Jose feel the toe of his boot, which quickly brings him to life, and the play ends with a laugh instead of the wonted tears.

MR. JACK'S ARTISTIC SENSE (No. 9 Vitagraph—April 17.).—The cast: Mr. Jack (Frank Daniels); His Wife (Rose E. Tapley); His Son (Arthur Cozine); Pazzini, Artist (Dave Burton); Dottie, Model (Marguerite Forrest). Written by Bruno Lessing. Director C. J. Williams.

Mr. Jack was never interested in things artistic until he discovered one Dottie, oh, so sweet! and an artist's model. Of course, Jack makes it his business to call at the studio as often as possible, to see a picture which Pazzini, the artist, is making of Jack's son, Albert. The latter has also been bitten by the same bug as his father, and is madly in love with Dot. After Albert was supposed to be back in college, when his vacation was over, he was still visiting Dot, at the studio. On one of these occasions our Mr. Jack also entered, and he in turn, has to hide when his wife comes in to look at their son's picture, cuts out the face, and sticks his own face through the opening.

Mother isn't satisfied with the color of her son's nose, so Pazzini obliges by adding a little red, and is rewarded by having a strong set of molars close on his index finger. Jack is discovered by Albert, squares matters by announcing his engagement to Dottie. The gay old lothario in kissing his prospective daughter-in-law, deposits a streak of red on her cheek from his nose, and almost starts another fight, but things are finally smoothed over, and Jack is ready for a new adventure.

ARTIE, THE MILLIONAIRE KID (Vitagraph—Five parts—April 17.).—The cast: Artie (Ernest Truex); Annabelle (Dorothy Kelly); Artie's Dad (John T. Kelly); Uriah Updike (Albert Roccardi); The Detective (William Dunn); The Widow (Etianne Girardot). Written by William Courtney. Produced by Harry Hardworth.

Artie Hamilton is kicked out of college. He starts for New York to break the news to father, Colonel Philetue Hamilton, millionaire railroad magnate. Arriving at the office he helps himself to the stenographer's bon bons, gives his college yell and is then ushered into the office of the president by an office boy who thinks him a "nut," but respects his claim of being the "boss's" son. When his loving parent asks him if he has attained a degree, he replies that they gave him the "G. B., P. D. Q." Whereupon the elder Hamilton ceases to be "loving" and confers the degree of "N. G." on Artie as he throws him through the door. After gaining his balance he shouts back that within a year he will return with enough money to buy the whole road.

Artie is next seen on the outskirts of Byways with a number of books on "How to be Beautiful." During his wanderings he comes across a young woman's seminary and decides this ought to be a good place to dispose of some of his wares. Deciding to investigate, he climbs the wall surrounding the place, discovers a charming young girl, whom he proclaims a "peach" and decides to marry her. He jumps down from the wall and goes to the young lady to make known his intentions. She is greatly alarmed at his disregard of a rule made by the old maid principal, prohibiting men on the school grounds. He is only a short time with Annabelle when the rest of the girls learn of his presence and "How to Be Beautiful" becomes very popular. The principal then discovers the cause of all the excitement when she sees Artie from a distance and makes a mad rush toward him to demand an explanation. When she learns the title of the book she is won over to the cause and nothing is too good for little Artie.

Byways seems to have some attraction for the elder Hamilton, for Artie sees his car on the main street, and unnoticed, steals up behind the machine to find out what it is. From the conversation he learns that Dad is trying to gobble up a right-of-way for a branch of his road from a man named Updike. Now it happens that this same Updike is the wealthiest man in Byways and has set his heart on Annabelle, promising her parents half his fortune if they will consent to the marriage. Artie decides to "get" Updike and still win Annabelle. He buys up a country paper from an editor who is "down and out" and inserts a notice in his paper that a prominent society leader, a widow, was leaving for Byways, where she is interested in an immense business enterprise. He then gets in touch with his old college chum and arranges with him to play the part of the widow.

Updike, ever on the alert, goes to Artie to find out about the business deal. Artie tells him of the railroad and informs him that this is the reason of the widow's coming. When the "widow" arrives Updike is one of the first to greet her and immediately falls victim to her charms. She tells him that his is not the property wanted and advises him to put his land in the hands of Artie, who is now the leading real estate dealer of Byways, to dispose of. This he consents to and Artie forms a syndicate of some of the townspeople and buys the ground. Not satisfied with this, Artie decides to "sting" Updike a little more. He has him buy in some property at an enormous price, of which he and the "widow" are the owners and makes him think this is the ground wanted by the railroad magnate. Updike then informs the people who had entered into Artie's scheme that they have been "bunked," and the office of "The Byways Bee" is stormed with excited people who demand their money back. Artie gladly returns their cash with the exception of Annabelle's pa, and he refuses to give him back his. With the amount secured from the deal with Updike, he purchases the property himself.

Philetue Hamilton again comes into the story when he arrives at Byways with the idea of getting the right-of-way, his surprise cannot be imagined when he finds out that it is his own little boy who owns the desired stretch. He tries to "put one over" on Artie when he gives him a tip on a certain stock in order to get him to draw out of the property deal to invest. Artie plays the tip the other way and "cleans up." He places his price on the land at one million dollars. It comes high, but father must have it—so he signs the check. He has brought joy to the heart of his future father-in-law who sanctions his marriage to his daughter, and Artie places that young lady's fears at rest when he discloses the identity of the "widow."

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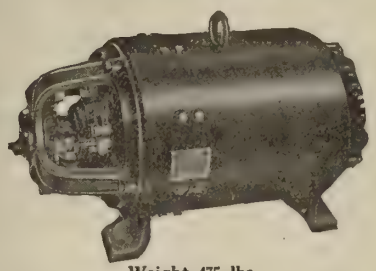

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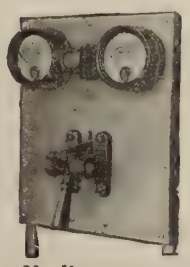

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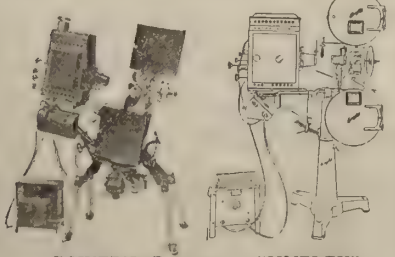

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(*Continued on page* 701.)

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FOR SALE—Profitable picture business in one of the best Delaware towns. Established eight years by present owner. Draws from seven other nearby towns. Gets ten, fifteen and twenty cent admission prices. Seats 500, easily made seat more. Not a sacrifice. For particulars, address N. S. H., care M. P. World, N. Y. City.

EQUIPMENT WANTED.

WANTED—To buy two No. 6 Power's heads only. Need not be in best condition. Address Maryland Amusement Co., 703 Maryland Ave., Pittsburgh, Pa.

WANTED—Four 16 or six 12 inch oscillating 60 cycle, 110 volt, A. C. fans. Small size A. C. to D. C. motor generator 3 phase, 220 volt, 60 cycle. Must be in first class shape. Give description, price. Eagle Theater, Grand Junction, Ia.

EQUIPMENT FOR SALE.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theatre Supply Co., 509 Chestnut St., St. Louis, Mo.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

CAMERAS, perforators, printers, tripods, projectors, developing outfits, polishers, rewinders. Special filming, private screening. Titles, Zeiss lenses, optielectromechanical repairing. Eberhard Schneider, 219 Second Ave., N. Y. City.

FOR SALE—110 volt A. C. motor drive Simplex. Demonstration machine, never used, $302. Pink Label, Electra & Plania imported carbons. Hommel's, 947 Penn Ave., Pittsburgh, Pa.

WE HAVE—Several lots of exceptionally good chairs on hand at present, all alike at 65c. each. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

MACHINES GALORE—Edison Exhibitions, $40 to $75. Simplex motor drive, almost new. Royal, $40, Compensarc; other bargains. Wichita Film & Supply Co., Wichita, Kans.

FOR SALE—Two hundred fifty opera chairs, practically new. A bargain if taken soon. Union Transfer Co., Madison, Wis.

CONTENTS—Of completely equipped studio for sale at a bargain. Address D. F., care M. P. World, N. Y. City.

POWER'S NO. 6A—Simplex, Motiographs, Edison, Standard and Optigraph. Bargains in all makes of machines. A full line of used machines and theater equipment. Write for bargain list. We are the largest dealers and your inquiries receive prompt attention. Write today. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

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$110 BUYS—Power's No. 6 moving picture machine; Fort Wayne compensarc $30. Mercury wanted. H. David, 711 So. Kedzie Ave., Chicago, Ill.

OPERA AND FOLDING CHAIRS—1,800 opera slightly used, perfect condition, 65c. each. Brand new maple folding, 40c. Write for catalog with direct factory prices on new theater chairs. Atlas Seating Co., 10 East 43d st., N. Y. City.

ASK—Nicholas Power or F. H. Richardson—then order an "Amberlux Lens Filter." Hundreds already in use. Ten times more effective than best gold fibre screen made. W. D. Warner, Wyandotte Bldg., Columbus, Ohio.

CAMERAS WANTED.

WANTED—Motion picture camera for cash. Professional, any condition, any price. Address H. R. H., care M. P. World, N. Y. City.

CAMERAS FOR SALE.

THE OPPORTUNITY OF A LIFETIME—Real motion picture cameras at an enormous saving. Each one guaranteed to take a rock steady picture. 1st—$200 Ernemann, Baby size, motion picture camera, F. 2.5 anastigmat lens, projector and printing apparatus. Complete in every detail. Our price $60. 2d—100 ft. capacity Thomas motion picture camera, rosewood box, Ernemann F. 3.5 lens in focusing mount. Our price is $52.50. 3d—200 ft. Kinograph motion picture camera fitted with Goerz Hypar F. 3.5 lens, brand new, our price $75. 4th—350 ft. Urban professional motion picture camera Goerz Hypar F. 3.5 at an excellent value, $125. 5th—Friese 400 ft. capacity motion picture camera. Every movement highest grade construction, Zeiss Tessar lens F. 3.5. Our price $200. 6th—Extra heavy American panoramic and tilting top tripod, $45. 7th—American light weight panoramic and tilting top tripod, $25. Write to-day. Every machine guaranteed. David Stern Co., 1047 W. Madison St., Chicago, Ill. In business since 1885.

MOTION PICTURE CAMERAS—Motion picture tripods, view cameras, kodaks, folding hand cameras, fine imported cameras, professional studio cameras, complete photographic outfits in all sizes and styles, photographic lenses for all photographic purposes, of all makes and sizes. Speed shutters, hundreds of fine photographic outfits in stock. Send for the largest bargain book and catalogues of photographic apparatus. Koehler's Camera Exchange, Inc., No. 7 East 14th St., N. Y. City.

NEW MODEL NO. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

ENSIGN—100 foot daylight loading camera with Zeiss Tessar F3.5 lens, $40. 4 Schneider tanks and four racks (100 foot capacity), one film rack holder, all for $32.50. Stereopticon, $5. Two Simplex Multifex lamps for titles, $5. Everything for $75 or separately as quoted. Exhibitor, Box 423, Scranton, Pa.

PATHE CAMERA—With two 300 foot inside magazines, Carl Zeiss 50mm. lense. Perfect condition. $135. Gunby Bros., Inc., 145 West 45th St., N. Y. City.

SAVE MONEY—Vistas $60, Ernemann, 400 ft., $250, Peters $150, all with F. 3.5 lenses. Tripods with tilt and panoramas $18 upward. Ray, 326 Fifth Ave., N. Y. City.

FILMS WANTED.

I WILL—Purchase five and six reel features. State what you have and mention amount of paper and prices. Wm. Orr, 172 W. Washington St., Chicago, Ill.

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FOR SALE—Three reel features with original lobby displays, $25 each. "Tracked by Wireless," "Zigomar," "Tiger Lily," "Pit and Pendulum," "Cycler's Last Lap," "Dawn of Tomorrow," "In Touch With Death." Barney Film Brokers, 5 So. Wabash Ave., Chicago, Ill.

"THE POISONED POOL"—A dandy three-reel Westerner. State Rights, ten cents per foot. Lone Star Co., Twenty-four-ten North Flores St., San Antonio, Tex.
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BIG PACKAGE printed cards, signs, posters, etc., all practical. "To-day," "To-morrow," "Coming," days of week, months, etc., 500 pieces. Would cost $5 to order. All postpaid, $1.25. Evening Call Printing Co., Monessen, Penn.

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 672, 674.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Mar. 22—The Battle of Truth (Three parts—Drama).
Mar. 27—The Golden Supper (Drama) (Biograph—Reissue No. 43).
Mar. 28—Alias Jimmie Barton (Two parts—Drama).
Mar. 29—Madelaine Morel (Three parts—Dr.).
Apr. 3—Three Friends (Drama) (Biograph—Reissue No. 44).
Apr. 5—Paths that Crossed (Three parts—Dr.).
Apr. 10—The Tender-Hearted Boy (Drama) (Biograph—Reissue—No. 45).
Apr. 11—The Man Who Called After Dark (Two parts—Drama).
Apr. 12—The Stampede (Three parts—Drama).
Apr. 17—A Cry for Help (Drama) (Biograph—Reissue No. 46).
Apr. 19—The Larrimore Case (Three parts—Drama).
Apr. 24—The Blind Princess and the Poet (Drama) (Biograph Reissue No. 47).
Apr. 25—Celeste (Two parts—Drama).
Apr. 26—The Spring Chicken (Three parts—Comedy).

ESSANAY.

Mar. 22—Canimated Nooz Pictorial, No. 7 (Cartoon).
—A scenic subject on the same reel.
Mar. 25—I Will Repay (Three parts—Dr.).
Mar. 27—The Strange Case of Mary Page, No. 10, "The Clew" (Two parts—Dr.).
Mar. 28—The Dixie Winner (Two parts—Dr.).
Mar. 29—Vernon Howe Bailey's Sketch Book of Paris (Cartoon).—Scenic of Western America on same reel.
Apr. 1—The Spider's Web (Three parts—Dr.).
Apr. 3—The Strange Case of Mary Page No. 11 (Two parts—Drama).
Apr. 4—Under Royal Patronage (Two parts—Drama) (Reissue).
Apr. 5—Canimated Nooz Pictorial No. 8 (Cartoon).
—A Scenic subject on the same reel.
Apr. 8—The Lightbearer (Three parts—Dr.).
Apr. 10—The Strange Case of Mary Page No. 12 (Two parts—Drama).
Apr. 11—Millstones (Two parts—Drama).
Apr. 12—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—A Scenic subject on the same reel.
Apr. 15—The Last Adventure (Three parts—Drama).
Apr. 17—The Strange Case of Mary Page, No. 13 (Two parts—Drama).
Apr. 18—The Elder Brother (Two parts—Drama) (Reissue).
Apr. 19—Canimated Nooz Pictorial No. 9 (Cartoon).
—A Scenic Subject on the same reel.
Apr. 22—Her Naked Soul (Three parts—Dr.).
Apr. 25—The Little Samaritan (Two parts—Drama).
Apr. 26—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—Scenic Subject on the same reel.
Apr. 29—The Danger Line (Three parts—Dr.).

KALEM.

Mar. 31—Almost a Heroine (Comedy).
Apr. 1—The Trapping of Pesler White (No. 73 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 3—The Corsican Sisters, No. 2 of "The Social Pirates" (Two parts—Dr.). (Special release.)
Apr. 4—From Altar to Halter (Comedy).
Apr. 5—Trapping the Bachelor (Comedy).
Apr. 7—The Fickle Fiddler's Finish (Com.).
Apr. 8—The Record Run (No. 74 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 10—The Parasite (No. 3 of "The Social Pirates"—Two parts—Drama).
Apr. 11—Millionaires by Mistake (Comedy).
Apr. 12—Fashion and Fury (Comedy).
Apr. 14—Romance and Riot (Comedy).
Apr. 15—The Race for a Siding (No. 75 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 17—A War of Wits (No. 4 of the "Social Pirates"—Two parts—Drama).
Apr. 18—Ham and Preparedness (Comedy).
Apr. 19—Their Taking Ways (Comedy).
Apr. 21—A Double-Barreled Courtship (Com.).
Apr. 22—The Governor's Special (No. 76 of the "Hazard's of Helen" Railroad Series—Drama).
Apr. 24—The Millionaire Plunger (No. 5 of the "Social Pirates"—Two parts—Dr.).
Apr. 25—Title not yet announced.
Apr. 26—Counting Out the Count (Comedy).
Apr. 28—A Lucky Mistake (Comedy).
Apr. 29—The Trail of Danger (No. 77 of the "Hazards of Helen" Series—Dr.).

LUBIN.

Mar. 18—Dare Devil Bill (Comedy).
Mar. 21—The New Janitor (Comedy).
Mar. 21—The Crash (Two parts—Drama).
Mar. 23—A Sister to Cain (Three parts—Dr.).
Mar. 25—Love One Another (Comedy).
Mar. 27—Otto the Soldier (Comedy).
Mar. 30—The Voice in the Night (Three parts—Drama).
Apr. 1—Billie's Double (Comedy).
Apr. 3—The Fatal Bean (Comedy).
Apr. 4—The Return of James Jerome (Two parts—Drama).
Apr. 6—The Scarlet Chastity (Three parts—Drama).
Apr. 8—A Wise Waiter (Comedy).
Apr. 10—Otto the Bell Boy (Comedy).
Apr. 13—The Greater Wrong (Three parts—Drama).
Apr. 15—Mr. Housekeeper (Comedy).
Apr. 17—Frocks and Frills (Comedy).
Apr. 18—One of the Pack (Two parts—Drama).
Apr. 20—The Heart's Tribute (Three parts—Drama).
Apr. 22—Millionaire Billie (Comedy).
Apr. 24—Germs and Microbes (Comedy).
Apr. 27—Playthings of the Gods (Three parts—Drama).
Apr. 29—Love and Bullets (Comedy).

SELIG.

Mar. 2—Selig-Tribune No. 18, 1916 (Topical).
Mar. 4—The Uncut Diamond (Drama).
Mar. 13—The Regeneration of Jim Halsey (Three parts—Drama).
Mar. 13—Selig-Tribune No. 21, 1916 (Topical).
Mar. 16—Selig-Tribune No. 22, 1916 (Topical).
Mar. 18—Toll of the Jungle (Wild-Animal—Drama).
Mar. 20—Number 13 Westbound (Three parts—Drama).
Mar. 20—Selig-Tribune No. 23, 1916 (Topical).
Mar. 23—Selig Tribune No. 24, 1916 (Topical).
Mar. 25—Trilby's Love Disaster (Western—Comedy).
Apr. 3—The Devil, the Servant and the Man (Three parts—Drama).
Apr. 3—Selig-Tribune No. 27, 1916 (Topical).
Apr. 6—Selig-Tribune No. 28, 1916 (Topical).
Apr. 8—Along the Border (Western—Dr.).
Apr. 10—Wives of the Rich (Three parts—Society—Drama).
Apr. 10—Selig-Tribune No. 29, 1916 (Topical).
Apr. 13—Selig-Tribune No. 30, 1916 (Topical).
Apr. 15—The Beauty Hunters (Comedy).
Apr. 17—The Three Wise Men (Three parts—Drama).
Apr. 17—Selig-Tribune No. 31, 1916 (Topical).
Apr. 20—Selig-Tribune No. 32, 1916 (Topical).
Apr. 22—Too Many Chefs (Comedy).

VIM.

Mar. 24—Behind the Footlights (Comedy).
Mar. 30—Their Vacation (Comedy).
Mar. 31—Anvils and Actors (Comedy).
Apr. 6—Mamma's Boys (Comedy).
Apr. 7—In the Ring (Comedy).
Apr. 13—The Battle Royal (Comedy).
Apr. 14—The Sleuths (Comedy).
Apr. 20—All for a Girl (Comedy).
Apr. 21—Hired and Fired (Comedy).
Apr. 27—What's Sauce for the Goose (Comedy).
Apr. 28—The Rivals (Comedy).

VITAGRAPH.

Mar. 18—Miss Warren's Brother (Broadway Star Feature—Three parts—Dr.).
Mar. 20—A Squared Account (Comedy).
Mar. 24—Freddy Versus Hamlet (Comedy).
Mar. 25—Husks (Three parts—Drama—Broadway Star Feature).
Mar. 27—Three Johns (Comedy).
Mar. 31—Freddy Foils Floaters (Comedy).
Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 3—Her Partner (Drama).
Apr. 7—Freddy the Fixer (Comedy-Drama).
Apr. 8—Myrtle, the Manicurist (Broadway Star Feature—Three parts—Com.).
Apr. 10—The Hoyden (Drama).
Apr. 14—Susie, the Sleuth (Comedy).
Apr. 15—Sin's Penalty (Three parts—Drama) (Broadway Star Feature).
Apr. 17—Life and Training in the U. S. N. (Educational).
Apr. 21—His Lucky Day (Comedy).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama (Broadway Star Feature).
Apr. 24—The Rookie (Drama).
Apr. 28—Terry's Tea Party (Comedy).
Apr. 29—The Man Hunt (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES

Mar. 11—The Human Cauldron (Three parts—Drama).
Mar. 18—Miss Warren's Brother (Drama).
Mar. 25—Husks (Three parts—Drama)
Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 8—Myrtle, the Manicurist (Three parts—Comedy).
Apr. 15—Sin's Penalty (Three parts—Drama).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama).
Apr. 29—The Man Hunt (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

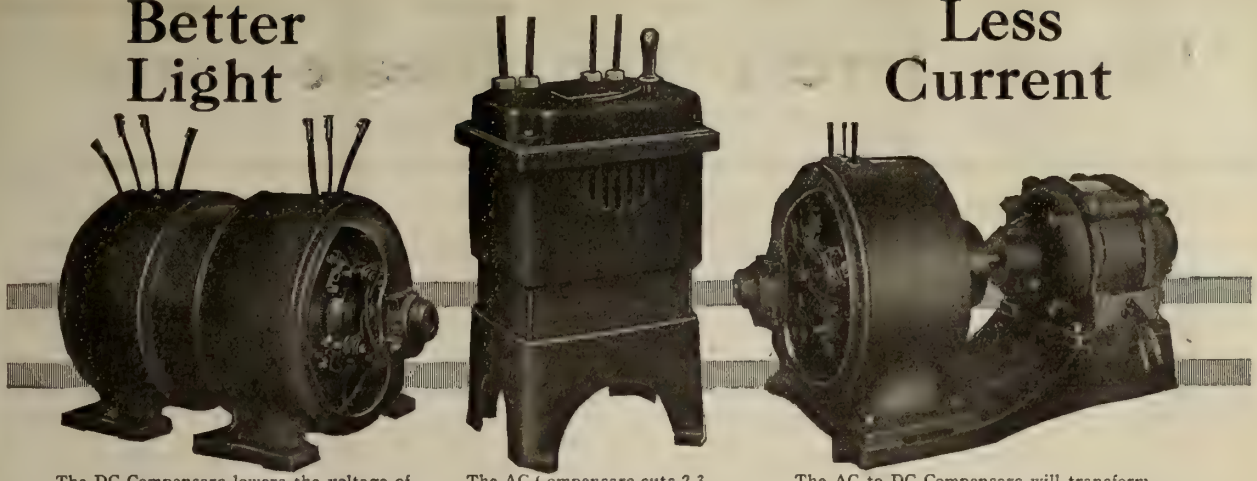
Mar. 24—The Witch of the Mountains (Three parts—Drama).
Mar. 31—The Home-Breakers (Three parts—Drama).
Apr. 7—The Millionaire's Son (Three parts—Drama).
Apr. 14—Hounded and Hounded (Three parts—Drama).
Apr. 21—When Might is Right (Three parts—Drama).
Apr. 28—The Broken Promise (Three parts—Drama).

UNIT PROGRAM RELEASES.

Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Mar. 6—Bittersweet (Comedy).

Better Light

Less Current



The DC Compensarc lowers the voltage of a direct current supply to that required at the lamp without needless waste.

The AC Compensarc cuts 2-3 from your lighting bill if you use alternating current.

The AC to DC Compensarc will transform alternating into direct current and reduce the voltage at the same time without needless waste.

No matter what current you have—alternating or direct—or what voltage or frequency

THE COMPENSARC

will enable you to secure a light that will give those clear white pictures everybody now demands.

Special screens, projecting machines and first run films won't give results with poor light. The compensarcs will enable you to get the kind of light you want. Steady Light, White Light, Bright Light, regardless of the kind or quality of current you supply.

Compensarcs are safe, efficient, easy to operate, fool proof and reliable.

General Electric Company

Fort Wayne Dept., Fort Wayne, Ind.

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Youngstown, Ohio

For Texas and Oklahoma business refer to Southwest General Electric Company, Dallas, Houston, El Paso and Oklahoma City.
For Canadian business refer to Canadian General Electric Company, L't'd, Toronto, Ont.

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 672, 674.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Mar. 29—Number 13 (Topical)
Apr. 5—Number 14 (Topical).
Apr. 12—Number 15 (Topical).
Apr. 19—Number 16 (Topical).
Apr. 26—Number 17 (Topical).

BIG U.

Mar. 30—No release this day.
Apr. 6—Hungry Happy's Dream (Comedy).
Apr. 13.—No release this day.
Apr. 20—Oh, What a Whopper (Two parts—Baseball—Comedy).
Apr. 26—Lonesome House (Drama).

BISON.

Mar. 25—Monna Vanna (Three parts—Dr.).
Apr. 1—The Night Riders (Two parts—Western—Drama).
Apr. 8—Behind the Mask (Two parts—Dr.).
Apr. 15—The Rival Pilots (Two parts—Railroad—Drama).
Apr. 22—The Passing of Hell's Crown (Two parts—Western—Drama).
Apr. 29—The Torrent of Vengeance (Two parts—Drama).

GOLD SEAL.

Mar. 28—Lady Raffles Returns (Two parts—Detective—Drama).
Apr. 4—Lord John's Journal (Adventure No. 5, "The League of the Future"—Three parts—Detective—Drama).
Apr. 11—The Voice of the Tempter (Three parts—Domestic—Drama).
Apr. 18—The Best Man's Bride (Two parts—Drama).
Apr. 25—The Other Half (Two parts—Society—Drama).

IMP.

Mar. 28—The Gasoline Habit (Comedy).
Mar. 31—Scorched Wings (Three parts—Dr.).
Apr. 4—The Town That Tried to Come back (Comedy).
Apr. 7—The Poet's Progress (Two parts—Comedy—Drama).
Apr. 7—The Dare-Devils of War (Two parts—War—Dr.).
Apr. 9—Mignonette (Two parts—Drama).
Apr. 11—Held for Damages (Comedy).
Apr. 14—The Doctor of the Afternoon Arm (Two parts—Northwest—Drama).
Apr. 18—Love Laughs at Dyspepsia (Com.).
Apr. 21—The Haunted Bell (Two parts—Mystery—Drama).
Apr. 25—Billie's War Brides (Comedy).
Apr. 28—Why Mrs. Kentworth Lied (Three parts—Drama).
Apr. 30—Through Flames to Love (Two parts—Drama).

JOKER.

Mar. 25—It Nearly Happened (Comedy).
Apr. 1—The Tale of a Telegram (Comedy).
Apr. 8—His Highness the Janitor (Comedy).
Apr. 15—Hubby Puts One Over (Comedy).
Apr. 22—Just Not But Not Quite (Comedy).
Apr. 29—The Jitney Driver's Romance (Com.).

LAEMMLE.

Mar. 22—The Desperado (Drama).
Mar. 23—The Secret Foe (Two parts—Dr.).
Mar. 25—No release this day.
Mar. 29—The Blackmailer (Drama).
Mar. 30—A Fool's Gold (Three parts—Dr.).
Apr. 6—The Eyes of Fear (Two parts—Dr.).
Apr. 9—Bill's Wife (Comedy).
Apr. 12—The Brink (Drama).
Apr. 13—Public Approval (Three parts—Society—Drama).
Apr. 16—No release this day.
Apr. 20—The Gambler (Drama).
Apr. 23—No release this day.
Apr. 27—Miss Blossom (Two parts—Drama).

L-KO.

Apr. 2—Caught on a Skyscraper (Two parts—Comedy).
Apr. 5—For the Love of Mike and Rosie (Three parts—Comedy).
Apr. 9—No release this day.
Apr. 16—The Doubles Troubles (Two parts—Comedy).
Apr. 19—A Meeting for a Cheating (Comedy).
Apr. 23—Little Billy's School Days (Comedy).
Apr. 26—Bill's Narrow Escape (Two parts—Comedy).
Apr. 30—No release this day.

NESTOR.

Apr. 3—How Times Do Change (Comedy).
Apr. 7—A Leap Year Tangle (Comedy).
Apr. 10—Putting Her Foot in It (Comedy).
Apr. 14—Some Honeymoon (Comedy).
Apr. 17—His Neighbor's Wife (Comedy).
Apr. 21—Eddie's Night Out (Comedy).
Apr. 24—His Wooden Leg (Comedy).
Apr. 28—The Newlyweds Mixup (Comedy).

POWERS.

Apr. 1—A Serpent in the House (Comedy).
Apr. 6—The Dance of Love (Novelty).
Apr. 8—No release this day.
Apr. 13—Some Fish (Comedy).
Apr. 15—The Stolen Melody (Drama).
Apr. 20—The Toyland Villain (Novelty).
—An Educational subject on the same reel.
Apr. 22—No release this day.
Apr. 27—Such Is Life in China (Comedy).
Apr. 29—A Family Affair (Comedy).

RED FEATHER PHOTOPLAYS.

Apr. 3—Two Men of Sandy Bar (Five parts—Drama).
Apr. 10—Brigadier Gerard (Five parts—Dr.).
Apr. 17—Her Bitter Cup (Five parts—Dr.).
Apr. 24—Thrown to the Lions (Five parts—Drama).

REX.

Mar. 28—There's no Place Like Home (Drama).
Apr. 2—Her Sister's Sin (Drama).
Apr. 4—No release this day.
Apr. 7—The Still Voice (Drama).
Apr. 11—No release this day.
Apr. 14—The Toll of the Angelus (Drama—Reissue).
Apr. 16—The Sham Realty (Drama).
—300 Arrivals from South America (Educational).
Apr. 18—No release this day.
Apr. 23—His World of Darkness (Three parts—Drama).
Apr. 25—The Unexpected (Comedy).
Apr. 27—Chicken Hearted Jim (Drama).
Apr. 30—Their Anniversary (Comedy).

VICTOR.

Mar. 29—The Model Husband (Two parts—Comedy).
Mar. 31—No release this day.
Apr. 5—The Little Fraud (Drama).
Apr. 12—The Lathered Truth (Two parts—Comedy).
Apr. 19—Royal Love (Three parts—Drama).
Apr. 21—A Strange Confession (Drama).
Apr. 28—No release this day.

UNIVERSAL SPECIAL FEATURES.

Apr. 3—Graft No. 17, "Queen of the Prophets" (Two parts—Drama).
Apr. 10—Graft No. 18, "The Hidden City of Celes" (Two parts—Drama).
Apr. 17—Graft No. 19, "Photo Badger Game" (Two parts—Drama).
Apr. 24—Graft No. 20 (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Vogue.
Monday—American, Falstaff, Masterpicture de Luxe.
Tuesday—Thanhouser, Vogue.
Wednesday—Beauty, Weekly, Gaumont.
Thursday—Mustang, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—American, Falstaff.

AMERICAN.

Mar. 21—The Code of Honor (Three parts—Drama).
Mar. 28—In the Shuffle (Three parts—Drama).
Apr. 3—Ways of the World (Two parts—Dr.).
Apr. 6—Bonds of Deception (Three parts—Drama).
Apr. 10—The Pendulum of Chance (Two parts—Drama).
Apr. 15—The Wayfarers (Three parts—Dr.).
Apr. 17—His Masterpiece (Two parts—Drama).
Apr. 22—Realization (Three parts—Drama).

BEAUTY.

Mar. 26—The Bubbles and the Barber (Comedy).
Mar. 29—A Trunk an' Trouble (Comedy).
Apr. 2—Bumble's Job (Comedy).
Apr. 5—Billy Van Deusen's Muddle (Com.).
Apr. 9—Art and Arthur (Comedy).
Apr. 12—Peanuts and Powder (Comedy).
Apr. 16—The Improbable Yarn of McQuirk (Comedy).
Apr. 19—Number Please? (Comedy).
Apr. 23—The Bookworm's Blessed Blunders (Comedy).

CUB.

Mar. 17—The Twin Trunk Mystery (Comedy).
Mar. 24—On the Rampage (Comedy).
Mar. 31—Jerry Among the Smugglers (Com.).
Apr. 7—The Winning Punch (Comedy).
Apr. 14—Almost Right (Comedy).
Apr. 20—The Conquering Hero (Comedy).

FALSTAFF.

Mar. 16—Rupert's Rube Relations (Comedy).
Mar. 21—Pansy Post Protean Player (Comedy).
Mar. 23—Pedro the Punk Poet (Comedy).
Mar. 28—Paul's Political Pull (Comedy).
Mar. 30—The Snow Shoveler's Sweetheart (Comedy).
Apr. 3—Ruining Randal's Reputation (Com.).
Apr. 8—The Professor's Peculiar Precautions (Comedy).
Apr. 10—Sapville's Stalwart Son (Comedy).
April. 15—The Overworked Oversea Overseer (Comedy).
Apr. 17—The Sailor's Smiling Spirit (Comedy).
Apr. 22—Simple Simon's Schooling (Comedy).

GAUMONT.

Mar. 12—See America First, No. 26, "Monterey, Cal" (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 19—See America First, No. 27, "San Francisco, Cal. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 26—See America First, No. 28, "Tampa, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy.
Apr. 2—See America First, No. 29, "Charleston, S. C." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Apr. 5—See America First, No. 30, "The Wonder Spots of Del Monte, Cal." (Scenic).
—A Cartoon subject on the same reel.
Apr. 12—See America First No. 31, "Historic St. Augustine, Fla." (Scenic).
—Kartoon Komics (Cartoon).
Apr. 19—See America First, No. 32 (Scenic).
—Kartoon Komics (Cartoon).

(*Mutual Releases continued on page 708.*)

A great National public utility

That concerns all merchants and all people.

THE original Cash Register rang a bell, indicated and recorded the amount of the purchase. It benefited the merchant only.

In a third of a century this old model has developed into a Cash Register that directly benefits every man, woman, and child who spends money in a store.

This new Cash Register equally concerns every merchant and clerk, every banker and wholesaler in this land.

It furnishes every customer with a receipt or sales-slip with printed figures of the amount paid or charged. This also tells in print who made the sale, and the date.

It prevents disputes over charges and bills paid.

It saves shoppers' time.

It gives the merchant all his profits. It gives him more money for his family.

It promotes more and quicker sales.

It protects each clerk against making errors and against the mistakes of others.

It rewards the diligent clerk by telling his employer which one is making the most sales.

It assures the banker additional security for the money he loans the merchant.

It gives the wholesaler additional assurance that the merchant will have the money to pay his bills.

It will furnish the banker and the wholesaler mechanical evidence that the merchant's statement of sales is correct.

Merchants!

The above advertisement is one of a series that is being run in magazines and newspapers reaching sixty million readers a month.

Why do we do it? Simply to teach the public to help you to enforce a system in your store which will both increase sales and stop up leaks and losses.

And to secure for you the hearty co-operation of your banker and your wholesaler.

We are doing this to help you put more cash money in the bank every day.

New 1916 Models have a separate drawer for each clerk; give each credit for his day's work and make him responsible for every penny handled; give you detailed information on cash and charge sales, money received on account, and every other angle of every day's business, in detail and by totals.

Let us explain how we do all of these things for you—and many more.

Fill out the coupon.

The National Cash Register Co.
Dayton, Ohio.

N C R Service

Registration for trademark and copyright applied for.

Ask what this sign means.

The National Cash Register Company, Dayton, Ohio.

Without obligating me in any way to buy, I would like to know more about your 1916 Model Receipt-Giving Cash Registers and "N C R Service."

We have____salesmen in our store. We have a register____years old. Principal lines of merchandise carried are:_____

Firm Name_____

Address_____

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 672, 674.)

(*Mutual Releases continued from page 706.*)

MUSTANG.

Mar. 31—Snow Stuff (Three parts—Drama).
Apr. 7—Two Bits (Two parts—Drama).
Apr. 8—Under Azure Skies (Three parts—Western—Drama).
Apr. 13—Silent Selby (Three parts—Western—Drama).
Apr. 14—A Flickering Light (Two parts—Dr.).
Apr. 21—The Return (Two parts—Drama).

MUTUAL WEEKLY.

Mar. 23—Number 64 (Topical).
Mar. 30—Number 65 (Topical).
Apr. 5—Number 66 (Topical).
Apr. 12—Number 67 (Topical).
Apr. 19—Number 68 (Topical).

THANHOUSER.

Mar. 22—The Fifth Ace (Two parts—Society—Drama).
Mar. 29—Fear (Three parts—Drama).
Apr. 4—Oh! Oh! Oh! Henery!!! (Two parts—Comedy).
Apr. 11—The Romance of the Hollow Tree (Two parts—Drama).
Apr. 18—The Girl from Chicago (Two parts—Drama).
Apr. 20—A Man's Sins (Three parts—Drama).

MUTUAL MASTERPICTURE DE LUXE.

Mar. 27—The Love Liar (Centaur—Five parts—Drama) (No. 86).
Mar. 30—Revelations (American—Five parts—Drama) (No. 87).
Apr. 1—The Net (Thanhouser—Five parts—Drama) (No. 88).
Apr. 3—Haunted Manor (Gamount—Five parts—Drama—No. 89).
Apr. 8—The Traffic Cop (Thanhouser—Five parts—Drama—No. 90).
Apr. 10—April (American—Five parts—Drama—No. 91).
Apr. 13—The Leopard's Bride (Centaur—Five parts—Oriental—Drama—No. 92).
Apr. 17—Feathertop (Gaumont—Five parts—Drama) (No. 93).
Apr. 20—Master Shakespeare, Strolling Player (Thanhouser—Five parts—Dr.).

SIGNAL FILM CORPORATION.

Mar. 13—The Girl and the Game, No. 12, "Buried Alive" (Two parts—Dr.).
Mar. 20—The Girl and the Game, No. 13, "A Fight for a Fortune" (Two parts—Drama).
Mar. 27—The Girl and the Game, No. 14, "Helen's Race with Death" (Two parts—Drama).
Apr. 3—The Girl and the Game No. 15 (Two parts—Drama).

VOGUE.

Mar. 23—Search Me (Comedy).
Mar. 26—Devilish Business (Comedy).
Mar. 30—The Lion Hearted Chief (Comedy).
Apr. 2—On a Still Hunt (Comedy).
Apr. 4—Bungling Bill Detective (Comedy).
Apr. 9—Knocking Out Knockout Kelly (Com.).
Apr. 11—Rube's Hotel Tangle (Comedy).
Apr. 16—A Mix-Up in Photos (Comedy).
Apr. 18—Counterfeit Love (Comedy).
Apr. 23—Slipping It Over on Father (Com.).

Pathe Exchange, Inc.

BALBOA.

Mar. 11—The Red Circle, No. 13, "Branded As a Thief" (Two parts—Drama).
Mar. 18—The Red Circle No. 14 "Judgment Day" (Last No.) (Two parts—Dr.).
Apr. 8—The Girl Who Won (Three parts—Drama).
Apr. 15—The Girl that Didn't Matter (Two parts—Drama).

GOLD ROOSTER PLAYS.

Feb. 18—The Shrine of Happiness (Three parts—Drama).
Mar. 21—The Woman's Law (Five parts—Dr.).
Apr. 18—Big Jim Garrity (Five parts—Dr.).

PATHE.

Mar. 27—The Iron Claw, No. 5, "The Intervention of Tito" (Two parts—Drama).
Apr. 1—Siberia, the Vast Unknown, No. 4 (Scenic).
Apr. 3—The Iron Claw, No. 6, "The Spotted Warning (Two parts—Drama).
Apr. 8—Idaho's Waterfalls (Scenic).
—Picturesque America (Scenic).
—The Coal Mines of Hongay (Educational of French Indo—China).
Apr. 10—The Iron Claw No. 7, "The Hooded Helper" (Two parts—Drama).
Apr. 15—Teddy and the Angel Cake (Cartoon Comedy).
—Algeria, New and Old (Scenic).

PATHE NEWS.

Mar. 22—Number 24, 1916 (Topical).
Mar. 25—Number 25, 1916 (Topical).
Mar. 29—Number 26, 1916 (Topical).
Apr. 1—Number 27, 1916 (Topical).
Apr. 5—Number 28, 1916 (Topical).
Apr. 8—Number 29, 1916 (Topical)
Apr. 12—Number 30, 1916 (Topical).
Apr. 15—Number 31, 1916 (Topical).
Apr. 19—Number 32, 1916 (Topical).
Apr. 22—Number 33, 1916 (Topical).

PHOTOCOLOR.

Mar. 1—Siberia, the Vast Unknown (Scenic).

PHUNPHILMS.

Mar. 22—In Soft in a Studio (Comedy).
Mar. 29—Lonesome Luke, Circus King (Com.).
Apr. 3—Skylight Sleep (Comedy).
Apr. 12—Luke's Double (Comedy).

STARLIGHT.

Mar. 6—Gleeful Guardians (Comedy).
Mar. 15—Luke Pipes the Pippins (Comedy).

Miscellaneous Feature Releases.

ALL FEATURE BOOKING AGENCY.

Apr.—The Fire King (Five parts—Drama).

AUTHORS FILM CO., INC.

Feb.—The Red Cross Nurse (Topnotch—Five parts—Drama).
Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).
Mar.—Her Redemption (Drama).
Mar.—Love's Sacrifice (Drama).
Mar.—Sins of the Father (Drama).

BLUEBIRD PHOTOPLAYS.

Mar. 26—The Flirt (Five parts—Drama).
Apr 3—Tangled Hearts (Five parts—Dr.).
Apr. 10—John Needham's Double (Five parts—Drama).
Apr. 17—The Great Problem (Five parts—Dr.).
Apr. 24—The Gay Lord Waring (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.

Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.

Apr.—Willard-Moran (Four parts—Sports).

CLARIDGE FILMS, INC.

Feb.—The Heart of New York (Drama).
Mar.—The Birth of Character (Five parts—Dr.).

DOMINION EXCLUSIVES, LTD.

Apr.—Nurse and Martyr (Drama).

EL DORADO FEATURE FILM CO.

Mar.—The Impersonation (Five parts—Drama).

E. & R. JUNGLE FILM CO.

Apr.—"Napoleon" and "Sally" (Comedy).

ESKAY HARRIS FEATURE FILM CO.

Apr.—Alice in Wonderland (Six parts—Fairy Tale).

FOX FILM CORPORATION.

Feb. 27—The Witch (Drama).
Mar. 6—The Marble Heart (Drama).
Mar. 13—Gold and the Woman (Drama).
Mar. 20—The Bondman (Drama).
Mar. 27—A Wife's Sacrifice (Drama).

GREAT NORTHERN FILM CO.

Mar.—The Mother Who Paid (Five parts—Dr.).

HIPPODROME FILM COMPANY.

Mar.—At the Front with the Allies (Topical).

IVAN FILM PRODUCTIONS, INC.

Apr.—The Play's the Thing (Drama).

JUVENILE FILM CORPORATION.

Mar.—A Chip Off the Old Block (Comedy).
Mar.—Chip's Elopement (Comedy).
Mar.—Chip's Backyard Barnstormers (Two parts—Comedy).
Mar.—Chip's Rivals (Comedy).

METRO PICTURES CORPORATION.

Mar. 20—The Wall Between (Quality—Five parts—Drama).
Mar. 27—Her Great Price (Rolfe—Five parts—Drama).
Apr. 3—The Kiss of Hate (Columbia—Five parts—Drama).
Apr. 10—The Half Million Bribe (Columbia—Five parts—Drama).
Apr. 17—Playing With Fire (Popular Plays and Players—Five parts—Drama).

B. S. MOSS MOTION PICTURE CORPORATION.

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

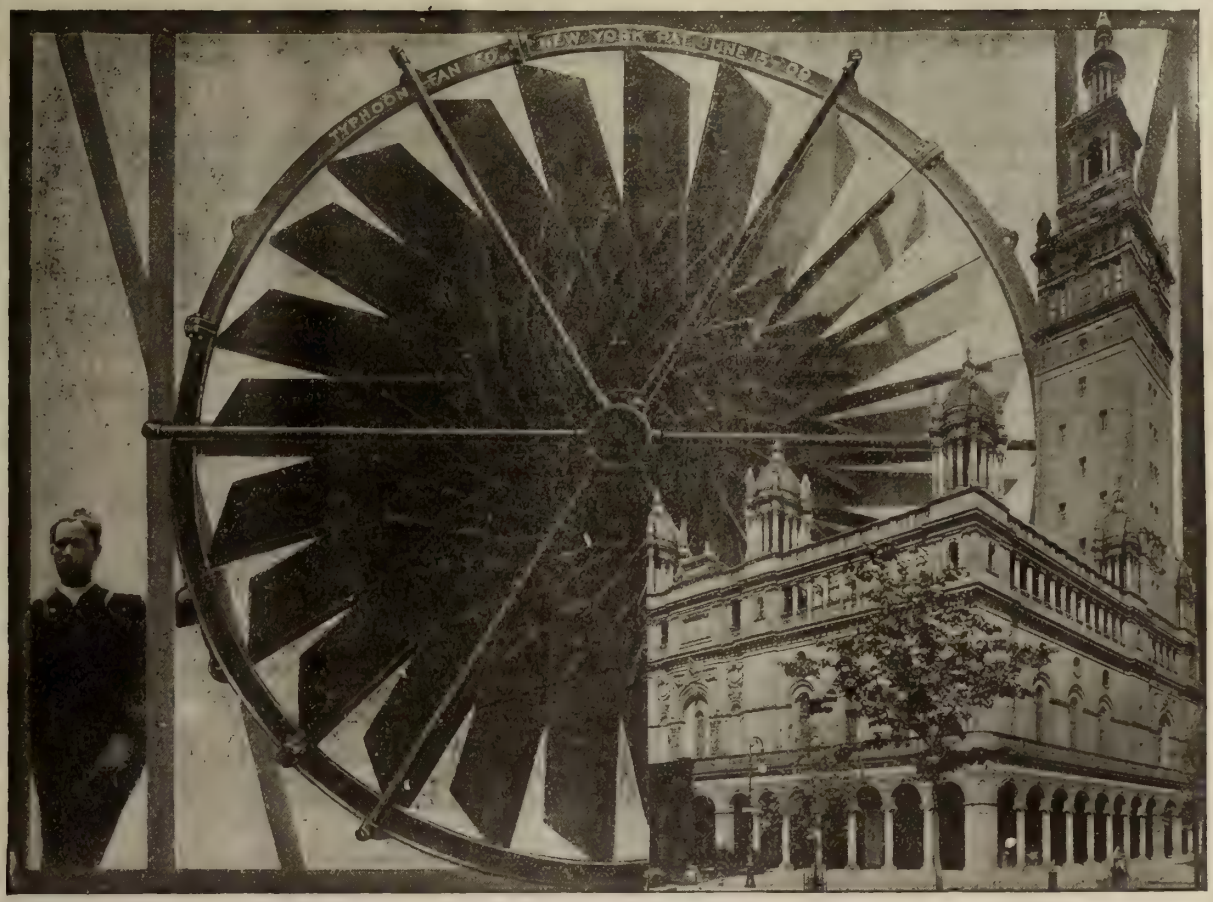
OLYMPIC MOTION PICTURE CO.

Mar.—The Little Orphan (Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Mar. 30—The Sowers (Lasky—Five parts—Drama).
Apr. 3—The Heart of Paula (Pallas—Five parts—Drama).
Apr. 6—The Race (Lasky—Five parts—Comedy—Drama).
Apr. 10—Molly Make Believe (Famous Players Five parts—Drama).
Apr. 13—The Love Mask (Lasky—Five parts—Drama).
Apr. 17—The Eternal Grind (Famous Players—Five parts—Drama).
Apr. 20—Mind-the-Paint-Girl (Famous Players—Five parts—Drama).
Apr. 24—The Stowaway Girl (Lasky—Five parts—Drama).

(*Continued on page 710.*)



TYPHOON COOLING & VENTILATING SYSTEM

WILL BE EXHIBITED AT THE

NATIONAL MOTION PICTURE TRADE SHOW

MADISON SQUARE GARDEN, New York, May 6th to 14th, 1916

LAST SUMMER THE TYPHOON COOLING SYSTEM WAS INSTALLED IN ONE THEATRE IN CHATTANOOGA, ONE IN CHARLESTON AND SAVANNAH.

THIS YEAR TYPHOONS ARE BEING INSTALLED IN EVERY THEATRE IN EACH OF THESE CITIES.

THERE COULD BE NO MORE IMPRESSIVE PROOF OF SUPERIORITY THAN THIS ASTOUNDING RECORD.

IT WILL SURPRISE YOU TO LEARN THAT THE TYPHOONS COST NO MORE THAN THE ORDINARY BUZZ OR EXHAUST FANS, WHICH THEY ARE REPLACING.

YEARS OF STUDY AND EXPERIENCE AND THE FOREMOST ENGINEERING SKILL OF THE DAY IS BACK OF THEIR POPULARITY AND REPUTATION.

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 672, 674.)

(*Continued from page* 708.)

PARAMOUNT-BRAY CARTOONS.

Apr. 6—The Police Dog Turns Nurse.
Apr. 13—The Stone Age Roost-Robber.
Apr. 20—Inbad, the Sailor, Takes Gas (Silhouette Fantasie).
Apr. 27—Col Heeza Liar Wins the Penant (Comedy).
May 3—Al Falfa's Scientific Diary (Comedy).

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Apr. 3—Old and New Manila.
Apr. 10—Bilibid, the "Sing Sing" of the Philippines.
Apr. 17—The Pasig River (The Filipino Thames).
Apr. 24—The Lowlands of Luzon.
May 1—The Dog Eaters of Benguet.

PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

RAVER FILM CO.

Mar.—Driftwood (Five parts—Drama).
Mar.—The Fortunate Youth (Drama).
Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

TRIANGLE FILM CORPORATION.

Releases for week of Apr. 2:
The Habit of Happiness (Fine Arts—Five parts—Drama).
A Bathhouse Blunder (Keystone—Two parts—Comedy).
Waifs (Ince—Five parts—Drama).
His Wife's Mistake (Keystone—Two parts—Comedy).

Releases for week of April 9:
Little Meena's Romance (Fine Arts—Five parts—Comedy—Drama).
The Aryan (Ince—Five parts—Drama).
His Last Laugh (Keystone—Two parts—Comedy).
A Dash of Courage (Keystone—Two parts—Comedy).

WORLD-EQUITABLE.

Apr. 3—The Reapers (Triumph (Five parts—Drama).
Apr. 3—Then I'll Come Back to You (Frohman—Five parts—Drama).
Apr. 10—Human Driftwoods (Shubert—Five parts—Drama).
Apr. 10—The Shadow of Doubt (Equitable—Five parts—Drama).
Apr. 17—The Social Highwayman (World—Five parts—Drama).
Apr. 17—By Whose Hand? (Equitable—Five parts—Drama).
Apr. 24—The Closed Road (World—Five parts—Drama).
Apr. 24—The Chain Invisible (Equitable—Five parts—Drama).
May 1—The Feast of Life (World—Five parts—Drama).
May 1—Twin Triangles (Equitable—Five parts—Drama).

V-L-S-E, INC.

Apr. 3—The Vital Question (Vitagraph—Five parts—Drama).
Apr. 3—Mr. Jack, a Doctor by Proxy (Com.).
Apr. 3—Hearst-Vitagraph News, No. 27, 1916 (Topical).
Apr. 3—The Cycle of Fate (Selig—Five parts—Drama).
Apr. 7—Hearst-Vitagraph News, No. 28, 1916 (Topical).
Apr. 10—The Flames of Johannis (Lubin—Five parts—Drama).
Apr. 10—Salvation Joan (Vitagraph—Seven parts—Drama).
Apr. 10—Mr. Jack's Hat and the Cat (Comedy.
Apr. 10—Hearst-Vitagraph News, No. 29, 1916 (Topical).
Apr. 10—Charlie Chaplin's Burlesque on Carmen (Essanay—Four parts—Com.).
Apr. 14—Hearst-Vitagraph News, No. 30, 1916 (Topical).
Apr. 17—Hearst-Vitagraph News No. 31, 1916 (Topical).
Apr. 17—Artie, the Millionaire Kid (Vitagraph—Five parts—Comedy).
Apr. 17—Mr. Jack's Artistic Sense (Comedy).
Apr. 21—Hearst Vitagraph News No. 32 (Topical).

GEORGE KLEINE.

Apr. 5—The Mishaps of Musty Suffer "The Lightning Bell Hop" (Comedy).
Apr. 12—The Mishaps of Musty Suffer, "Bells and Belles" (Comedy).
Apr. 19—The Mishaps of Musty Suffer "Just Imagination" (Comedy).
Apr. 26—The Mishaps of Musty Suffer "Out of Order" (Comedy).
May 3—The Mishaps of Musty Suffer "Coming Down" (Comedy).

THE GEO. A. MAGIE DISTRIBUTING CO.

Mar.—Villa—Dead or Alive (Topical).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

FEINBERG AMUSEMENT CO.

April—Following the Flag in Mexico (Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

NEW YORK FILM CO.

April—The Folly of Revenge (Nola—Five parts—Drama).

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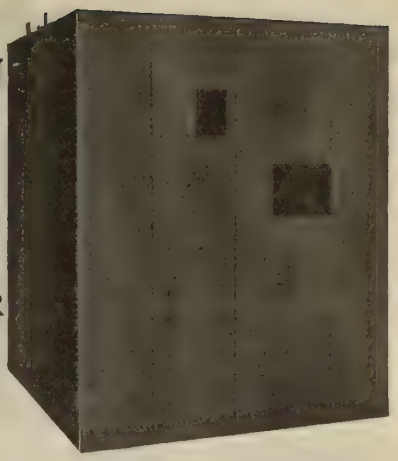

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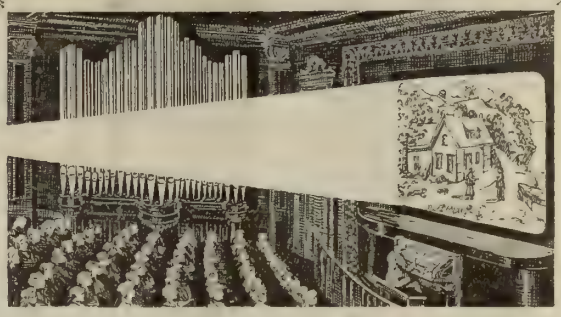

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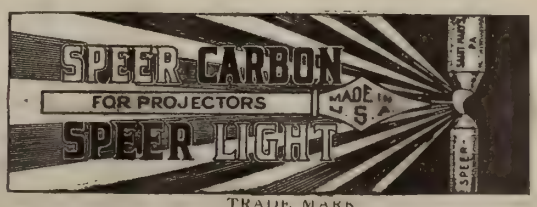

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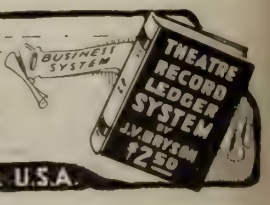

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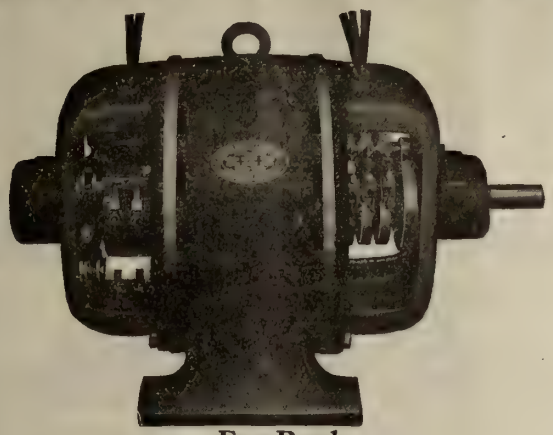

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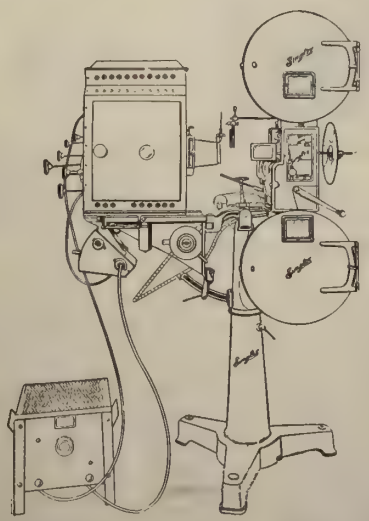

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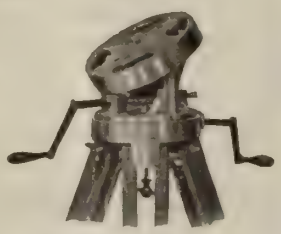

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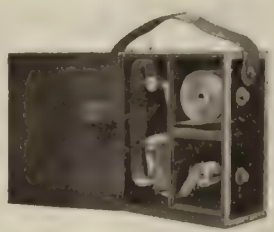

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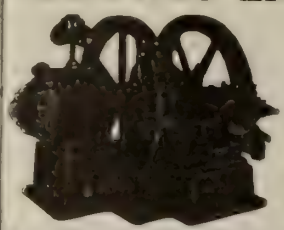

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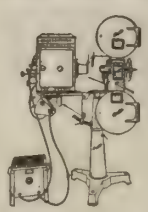

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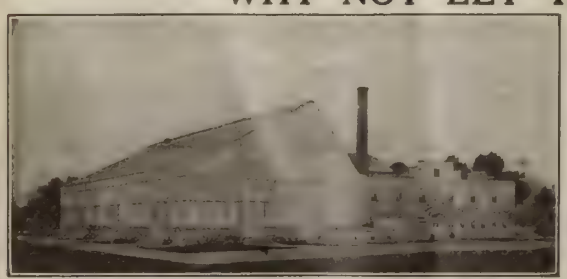

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	Imports into United States from 1915	1914	1913	Exports from United States to 1915	1914	1913
Argentina	$94.677.644	$56.274 246	$25 575 667	$52 883.035	$27,127.858	$54 980 415
Bolivia*	35 000	172	398	980,000	805.876	962.459
Brazil	120.099.305	95 000.622	100 947,735	84.883.540	23,275.894	89.901.203
Chili	37.284.043	24.238.713	29.553,823	17.800.611	13.627 618	16.616.912
Colombia*	19.615.000	17.547.987	15,714.447	17.213.000	5.784.275	7.647.165
Ecuador*	5.290.000	3.355.916	3.462.567	3 277.000	2.504.014	2.821.646
Guiana, British*	260,000	222.969	98 045	1,971.000	1.812,684	1.630.244
Guiana, Dutch*	620.000	1.034.508	818.325	594.000	655,244	731.806
Guiana, French*	49,000	.....	31 821	553,000	282,430	318.793
Paraguay*	63,000	61.198	67.220	61.000	83.595	215.058
Peru*	15.455.000	11 269,941	10.824.587	7,520,000	5.876.487	7.608.916
Uruguay*	13.644.000	9.597.168	1.860.609	8.099.000	4.153.438	7.617.110
Venezuela*	14.475.000	10 916.934	9.308.761	7.398.000	5.023.532	5.462.441
Total	$322.282.189	$229.520.375	$198,259.005	$145.338.862	$91.013 339	$146.514 635

*December, 1915, estimated.

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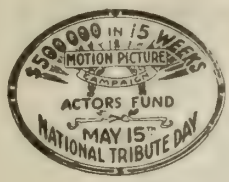

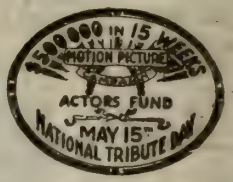

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All of us must help to make the Motion Picture Campaign for the Actors' Fund successful. Only a few weeks remain. We must all do our share. $500,000 by May 16th. That should be easy. There are four hundred thousand of us in the film industry—and we can do it—we can make it—if each man and woman will do his or her share.

CONTRIBUTE!

Contribute some money today. Send it to the treasurer, J. Stuart Blackton, Locust Ave., Brooklyn, N. Y. The actor helps everyone—every community in distress—but who helps the retired actor?

DO YOUR SHARE NOW!

We must give half of the $1,000,000 endowment for the Actors' Fund and the Actors' Home—the public will help—and put the Fund and the Home on a safe basis forever. It is our duty—let us do our share now.

Write today—

SAMUEL GOLDFISH, Chairman
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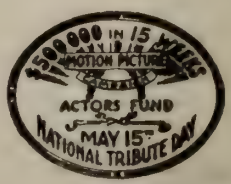
You are requested to give ten per cent of the gross of your theatre on National Motion Picture Tribute Day, May 15th. Hundreds have responded saying YES heartily. But we want thousands. Will you contribute ten per cent or more? Please write today.



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A wonderful and inspiring picture version, in five parts, of the master drama by Gaston Leroux and Lucien Camille, which set all France and England talking.

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"DENISE" and "A WOMAN'S AWAKENING" will be screened for the trade at our Projection Room, 67 Madison Avenue, between 27th and 28th Streets, on Wednesday, April 19th, at 11:00 A. M.

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Who's Guilty?" (Pathe-Arrow).

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A drama made in and around Jacksonville, with BERT DELANEY and MARION SWAYNE in the leading parts. A very unusual plot and a splendid performance by a competent cast.

Three Reels **Released April 29th**

A Man of Honor

Red blood, athletics and adventure blend in this drama. The charming FAIRBANKS TWINS, GEORGE MARLO and J. H. GILMOUR, keep interest high.

Two Reels **Released April 25th**

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DAD'S DARLING DAUGHTERS

A ludicrous but entertaining comedy with RILEY CHAMBERLIN and "FATTY" WALTER HIERS agin' one another.

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FRANCES KEYES is at her best in a swift moving comedy with a real live story that will awaken a corpse. **Released April 29th**

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with all-star cast
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IN 7 ACTS

The thrilling
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The character
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V L S E

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AT LAST after months of preparation; after drawing on the mighty resources of the Universal, employing greater facilities than those of all other serial producers combined—with the greatest cast ever assembled in a photoplay serial—we announce to thousands of eagerly waiting Exhibitors the forthcoming release of the UNIVERSAL'S ALL STAR SPECIAL CIRCUS SERIAL, "The Adventures of Peg o' the Ring."

An event unprecedented in moving pictures. A big idea. A new idea. The glitter and glamor and fascination of the circus that makes instant appeal to every man, woman and child on earth, shown in the most marvelous screen production of the century.

MORE STARS—GREATER STARS
MORE ACTS—GREATER ACTS

15 Weeks
30 Reels

Combining the exceptional ability of the greatest serial stars with actual screen presentations of clever and novel acts from the greatest road shows—Barnum & Bailey—Ringling Bros.—Sells-Floto—Hagenbeck-Wallace, etc., this master serial will give your patrons a new, novel and wonderful form of entertainment, that will pack your house to capacity at each and every episode, for 15 straight consecutive weeks.

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The one and only Serial of its kind ever filmed.

THE SERIAL EXTRAORDINARY
THE SERIAL SUPREME
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RING"

Grace Cunard and bining to Make the History of Serial

This Mighty UNIVERSAL 15 Week Serial

Don't let newspaper scare heads lead you to believe that there is likely to be in the near future a producer with the capital, the facilities, the stars, the directors, the props, the brains or the past record of serial successes that can be compared for one minute with the mighty Universal. Tie up with the one concern that makes its own pictures; that employs its own stars; that has successful experience recorded in thousands of box offices everywhere to prove its every assertion and to give confidence in its every claim.

WRITE OR WIRE For release date and booking NOW. Don't let your competitor beat you to the biggest crowd-getting serial ever produced. No other moving picture—serial or otherwise—ever had one-half the advertising possibilities of this masterpiece. The greatest of all advertising campaigns has been prepared. A success assured. Leaves nothing for the Exhibitor to worry about or plan for. Write your nearest Universal Exchange TODAY for full particulars. Tomorrow may be too late.

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CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway **New York**

RED FEATHER PHOTOPLAYS
PRESENT
THE IDOL OF MILLIONS

MARY FULLER

IN

"A HUNTRESS OF MEN"

STORY BY G. VERE TYLER
DIRECTED BY LUCIUS HENDERSON

The story of a woman who thought Love was a Game, and who hunted men's hearts for sport. Of a strong man who taught her that Love was a great privilege, to be won only through Sacrifice. A picture remarkable for the love theme, the human interest, the lavish production, strong acting and unusual climax.

Book Through Any UNIVERSAL Exchange

THE UNIVERSAL PROGRAM

COMMON sense is common sense, whether it be in the show business or in anything else. If the Exhibitors complaining about hard times would stop to analyze causes and not follow like sheep, they would find the moving picture is still, and always will be the amusement of the masses. The masses are still here and want to be amused. Sensible, conservative producers are still here and are ready to supply them with the short, diversified program that the masses want for their amusement. If the Exhibitor will only think and act for himself and be original instead of always watching what the other fellow is doing, he will soon find that the United States mint isn't in it when it comes to making money out of a theatre which is operated with a stamp of individuality. Remember: MOVING PICTURES ARE HERE TO STAY. THE FEATURE PROGRAM HAS PROVEN UNPROFITABLE TO THE EXHIBITOR. THE EXHIBITOR WILL NOT STAY IN BUSINESS IF SUCH BUSINESS IS UNPROFITABLE. EXHIBITING WAS PROFITABLE BEFORE THE FEATURE CRAZE STARTED. The only logical conclusion is—THE DIVERSIFIED PROGRAM MUST COME BACK.

The most prosperous Exhibitors in the world today are the fortunate ones who are showing the REGULAR UNIVERSAL PROGRAM—the Greatest Program On Earth.

Mary Fuller in "A Huntress of Men." With Joseph Gerard and Sydney Bracey. A caveman drama of absorbing interest. Fifteenth Red Feather Production. Story by G. Vere Tyler. Directed by Lucius Henderson. Released May 8. Mary thought love was a game, and ensnaring men's hearts the greatest sport in the world. She brought Sydney to her feet a broken-hearted, disillusioned boy, prevented from suicide only by the timely arrival of a friend. The action hinges on Mary's introduction to a big, dominant man, vigorously portrayed by Joseph Gerard, who tells her he is going to marry her, tame her and make her love him. Innumerable strong situations tell how this seeming mismating brought a great and tender love to them both. A great entertainment for all, with especial interest for the ladies in seeing Mary wear forty 'leven different gowns, each a little "chic-cer" than the others, and Gosh! how she can wear clothes! If you, Mr. Exhibitor, want to please everybody that comes to your theatre, you will book and show this great Red Feather Production, and thank the old reliable Universal for the privilege.

Herbert Rawlinson in "The Mark of a Gentleman." With Agnes Vernon. Two Reel Gold Seal Society Drama. Directed by Wm. Worthington. Released May 9. You'll be surprised even to think of anyone mistaking Herbert for anything but a gentleman, but you see, he took a job as athletic instructor—teaching a lot of tired business men how to reduce, and improve their wind, so, of course, Agnes's papa couldn't see him socially—at first. Herbert sprung a little surprise, though, that puts a corking climax into this bully picture which will tickle your audiences all over in spots.

"Gertie's Gasolene Glide." With Gertrude Selby, Billy Armstrong and Phil Dunham. Two Reel L-KO Automobile Comedy. Released May 10. Billy and Gertie go for a motorcycle ride. She is tickled to death until Phil comes along with a cycle car built for two. But when that bucks and throws her down a manhole Gertie gets peeved. By this time Billy has acquired a flivver. She is on the upward scale all right, and goes for another ride. But she has the manhole habit this time, and finally marries the guy with a cycle car. Billy then takes bride and groom for a honeymoon ride, and for one solid roaring, screaming reel he makes the flivver do stunts and flip-flops, being merrily chased by a police auto patrol and a cycle cop in the meantime. For sheer fun and for clever, original and daring auto stunts this comedy is posi-tive-ly in a class by itself. It has more punch than any slap-stick laugh-maker you ever saw. Don't overlook this one if you want to give the comedy-loving fans a genuine treat.

"Her Husband's Faith." Dorothy Davenport and Emory Johnston. A Two Reel Laemmle Emotional Drama of unusual strength. Directed by Lloyd Carleton. Released May 11. Dorothy says to her husband, "Five blissful years of marriage, a beautiful home, a tender husband and a darling baby—surely God has been good to me." Within two hours her home, her husband, her baby and their happiness were threatened by a shadow from the past. Her husband's faith pointed the way out, and the dark hour served only to bring them closer together. A regular-regular Universal Program picture. That's a lot.

"The Capital Prize." With Harry Benham and Tina Marshall. A thrilling Two Reel Imp Secret Service Drama. Story by Edwin Stevens and Norbert Lusk. Directed by Edwin Stevens. Released May 12. One of America's finest actors, Edwin Stevens made his first screen appearance in "The Man Inside," a wonderful Universal five reel feature. Unlike many stage stars, he has made a study of the requirements of the screen and the Universal now presents the first picture he has ever directed. It is a wonderfully good picture, with two particularly fine actors in the lead. Further evidence of the constant progressive policy that makes the Universal the mightest and most popular program on earth.

"A Fight for Love." With G. Raymond Nye and Roberta Wilson. Two Reel 101-Bison Black Hand Drama. Directed by Jacques Jaccard. Released May 13. A sensational thriller that will keep your audience gasping. The inner methods of the Black Hand. The secret devices of the dread Camorra. The third degree applied to a man whom the Camorra has "framed." A most unexpected climax and a thread of love interest combine to put punch after punch into a most vigorous presentation. Enough action crammed into two reels to make five of the ordinary producer's "features."

"A Soul for Sale." An intensely emotional and daring Three Reel Rex Drama. Directed by Henry Bently. Released May 14. Bartering her innocence for gold; sanctifying the sacrifice with a marriage rite; with the approval of a father who otherwise faced ruin, a lovely girl in this intense photoplay pays the terrible price which is always exacted from those who attempt to stifle a true love. A remarkable feature that will pack your house.

All These Features Are Released on the Regular Universal Program.

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State Rights Now Selling---A Rare

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No artiste in the world ever received so great an ovation in a screen entertainment. It is a great achievement, evidencing her personal popularity.

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No cinema production of the year has called forth more expressions of approval than Pavlowa in "The Dumb Girl of Portici."—Chicago American.

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Anna Pavlowa represents the accomplishment and grace of the pantomimist befitting the varying moods of the dumb girl.—Chicago Examiner.

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Girl of Portici"

Produced by the Universal Film Mfg. Co., by arrangement with Max Robinoff. Directed by Lois Weber and Phillips Smalley

Opportunity for State Rights Buyers

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Pavlowa herself is head and shoulders above the ordinary movie star.—N. Y. Evening Mail.
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Get busy on this picture right away. It's the biggest money-maker that Equitable has so far produced. The above is a guarantee to the live ones that you can "cash in" on this picture—that's all YOU want to know.

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Louise Lovely in "THE GRIP OF JEALOUSY"
Jane Gail in "RUPERT OF HENTZAU"
Mary Fuller in "THE STRENGTH OF THE WEAK"
A Present Day Mexican Drama "THE YAQUI"
Louise Lovely in "TANGLED HEARTS"
Tyrone Power in "JOHN NEEDHAM'S DOUBLE"
J. Warren Kerrigan in "THE GAY LORD WARING"

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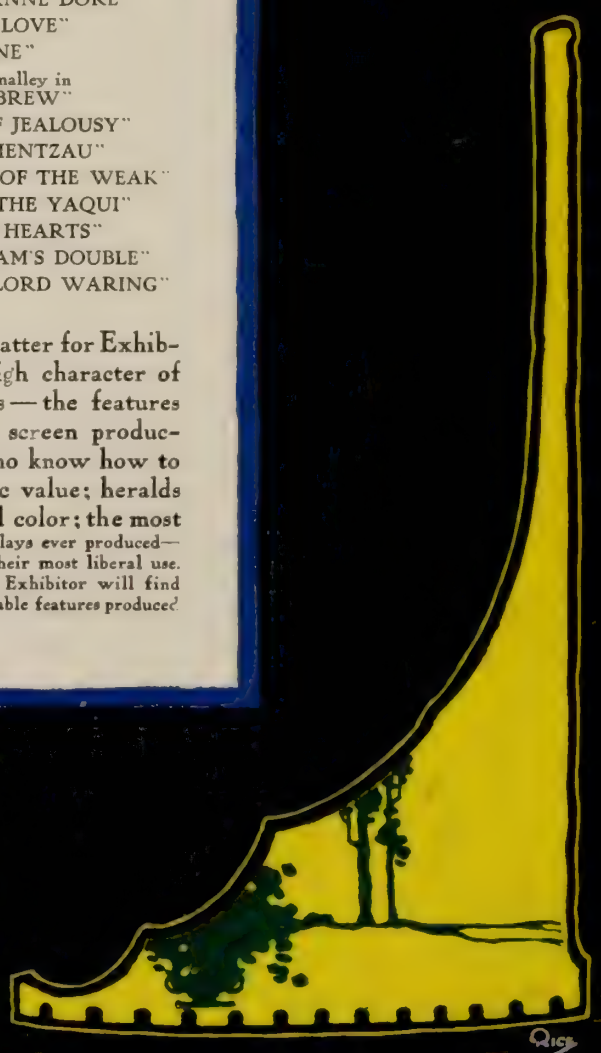

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IN FIVE PARTS

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"RUNNING ALONG"
or
"BUILDING UP"
?

Released this week

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produced by
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Daniel Frohman Presents
John Barrymore in
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Paramount-Burton Holmes
Travel Pictures, No. 11
The Pasig River—the Filipino Thames

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Preparedness, Odds and Ends of Our Army—Lessons in Carving, The Tricky Turkey—Men Who Make Us Laugh—Testing Your Minds, Munsterberg—Things You Should Know.

Paramount - Bray Animated
Cartoons, No. 15
Farmer Al Falfa's Scientific Dairy
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DE LUXE EDITION

"FEATHERTOP"
Released April 17

MARGUERITE COURTOT

"The entire production, which is sweet and clean, will be found very pleasing."—Moving Picture World, April 22.

"THE QUALITY OF FAITH"
Released May 1

ALEXANDER GADEN

GERTRUDE ROBINSON

How a Minister Who Loses His Faith is Redeemed by a Girl of the Streets.

GAUMONT'S TWO GREAT SINGLE REELS

MUTUAL WEEKLY
News of the World
FIRST
In Motion Pictures

GAUMONT'S POPULAR SPLIT-REEL
ANIMATED CARTOONS Harry Palmer's Cartoon Comics
"SEE AMERICA FIRST" Scenic Series

EACH ONE A WEEKLY RELEASE

Book through the
MUTUAL FILM CORPORATION

GAUMONT CO.

FLUSHING, N.Y. MADE IN AMERICA JACKSONVILLE, FLA.

MUTUAL PROGRAM

Stars Appearing In

DAVID HORSLEY PRODUCTIONS

CRANE WILBUR

In Human Interest Dramas

GEORGE OVEY

In Mirth Provoking Comedies

MARGARET GIBSON

WILLIAM CLIFFORD

And The Celebrated

BOSTOCK ANIMALS

In Stories of the Forest and Jungle

DAVID HORSLEY PRODUCTIONS

Regularly Released on the Mutual Program

Book Them at Your Mutual Exchange

MUTUAL PICTURES

The Counterfeit Earl

Vivian Rich, Alfred Vosburgh and George Periolat have enacted this gripping two-part "Flying A" society drama. Marrying a charming American girl to a title against her wishes is the basis of the plot.

Directed by Carl M. LeViness. Released April 24th.

The Return

Two-part "Mustang" drama featuring Art Acord and Nita Davis in a strong story of western life.

Directed by Wm. Bertram. Released April 21st.

Unlucky Luke

Two-part "Mustang" drama with Anna Little, Frank Borzage and Jack Richardson in the important roles.

Directed by Frank Borzage. Released April 27th.

A Broken Genius

A powerful three-part "Flying A" drama of art. Lizette Thorne and Edward Coxen are featured. Live models separate a husband and wife, through the influences of a deceitful man.

Directed by Thomas Ricketts. Released April 29th.

Bugs and Bugles

Carol Halloway and John Sheehan in comics of a military flavor.

Directed by Archer McMackin. Released April 26th.

Two Beds and No Sleep

Orral Humphrey and Lucille Ward, inimitable funny people, get a thousand laughs in this film.

Directed by Phil. Walsh. Released April 30th.

The American Film Company's Standard of Excellence Brings Crowds to Theatres. Book These Films for Big Profits.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, President
CHICAGO, ILL.

In answering advertisements, please mention The Moving Picture World

MUTUAL SPECIAL FEATURE

Capture This Money-Maker!~

The SECRET of the SUBMARINE

The Film Novel of the Hour!

Bring the Big Crowds.

See It NOW!

At Your Nearest Mutual Exchang

Release Date May 8

MUTUAL SPECIAL FEATURE

EXHIBITORS: Act At Once to Secure

The SECRET of the SUBMARINE

Remember—this is an ***independent release!*** No matter what program you are using, get your reservation to us without delay—either to the nearest Mutual office or to our Mutual New York headquarters. Your Mutual Exchange is ready to supply you ***high power*** cooperation in a great series of smashing cooperative material—posters—one-sheets—three-sheets—six-sheets—high art heralds—banners—novelties—postcards—photos—lobby displays—stills for each chapter—publicity and cuts—slides—window displays—the most effective advertising campaign ever presented to exhibitors.

WIRE—or Rush the Application Coupon NOW

Be first to apply from your territory and you get ***"first choice."*** This is too powerful a magnet to let go to a competitor. Our customers will control territory and be protected. Enormous money returns depend on your ***acting now***

WIRE if at a distance, or rush the COUPON to your nearest Mutual Exchange or to Mutual Film Corporation, Room 1622, No. 71 West 23d Street, New York City.

AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON, President
Chicago, Ill.

...u incur no obligation by sending this blank. Fill out and mail it at once.

...Secret of the Submarine" Reservation

...L FILM CORPORATION,
... 1622, No. 71 W. 23d St. Date_____
... New York City.

...by apply for a reservation and complete booking ...on on the coming Mutual Special Feature, "The ...the Submarine." Please send price and full de...nce,

...Theatre_____

_____Service Now Used_____

_____City_____State_____

Coming!

ONCE A MONTH
IN THE GENERAL FILM SERVICE

A FIVE REEL
Knickerbocker Star Feature

First Release week of May 15th

THE LOVELY AND APPEALING

LOIS MEREDITH

in

A SENSATIONAL DRAMA OF
MODERN SOCIETY

To be followed by superior productions featuring

HENRY KING, JACKIE SAUNDERS
and other great stars

Direction of H. M. and E. D. Horkheimer

A Variety of Feature Posters by Special Artists
326 Lexington Avenue, New York City

Knickerbocker Star Features
NEW YORK

GENERAL FILM SERVICE

Confession *Improvement*

Here's an announcement that a progressive manager made to his patrons:

"The pictures for the last three weeks have not been up to our usual high standard. We have made a change and gone back to the General Film Company, who have the highest class films in the country."

The above is submitted to exhibitors without comment.

Stability *Dependability*

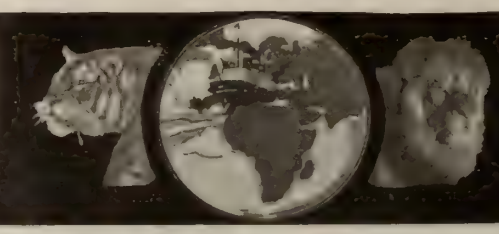
BIOGRAPH
EDISON
ESSANAY
KALEM
KLEINE
KNICKERBOCKER
LUBIN
SELIG
VIM
VITAGRAPH

Neither does this need comment.

Past *Future*

Permanent Success
Permanent Satisfaction
Permanent Prosperity

Every patron of General Film Service participates. General Film Service is their guarantee.



General Film Company
200 Fifth Avenue
New York

GENERAL FILM SERVICE

In Our Town!

Rev. Abednego chose as the text for his trial sermon, "Israel, or Forty Years in the Wilderness." He never received a call!

Israel McGish, our Church Deacon, considered the text a personal affront, also an unnecessary attack on our Commonwealth.

The text went home, however, for we **were** partial to roller towels, tin dippers, gourds, and wooden awnings.

But all has changed since "The Spare Moments" theatre instituted a program of shorter-length fillums. Spending money is not overly plentiful In Our Town, and we haven't the price for a steady diet of feature fillums, no matter how good.

Now the Eighth Grade, Central School, attends showings of **The Selig-Tribune** in a body; the Art Embroidery Club members have quit reading "The Duchess" and adopted recent resolutions praising Selig's **"The Man Within"** and **"An Elephant's Gratitude,"** released through General Film Service.

NOW LISTEN! Mr. George Campbell, of the Majestic theatre, Spencer, Ind., a small-town Exhibitor, writes: "We use all Seligs we can secure from the General Film Co. We intend to push one reel wild animal productions. We wish to emphasize that we are strong for Selig films. Wild animal dramas go fine. Our public desires good short length productions. Please accept our congratulations on your stand for short subjects."

Small-town Stuff
Must Be Good Stuff!

Selig Polyscope Co.

Chicago and Everywhere

GENERAL FILM SERVICE

Here's What You Are Looking For!

Every exhibitor has felt the dearth of short, snappy subjects with stars of the first magnitude featured.

This is what Essanay now is offering you—two and three act photoplays with select plots and its BEST actors in the leads.

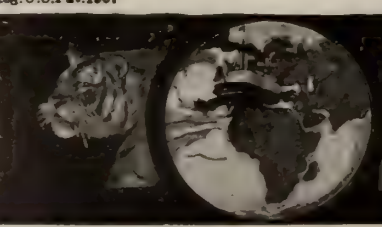
It believes in short subjects; it uses just as much care in selecting and producing them as it does multiple reel features.

And it is making them better all the time.

Trade Mark
Reg. U.S. Pat. 1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago



GENERAL FILM SERVICE

Essanay's Short Subjects

THE LITTLE SAMARITAN
presenting
Joyce Fair and
Thomas Commerford

Essanay's eleven-year-old star and its famous "old man of the screen" bring tears to all eyes in their beautiful story of a child who befriends a poor and broken-down old man and finds he is her lost grandfather.

2 Act Drama *April 25*

VERNON HOWE BAILEY'S
SKETCH BOOK OF ROME

Artistic moving-drawings of all the historic spots of interest of the ancient-modern city.

1 Reel with Scenic *April 26*

THE DANGER LINE
presenting
Elizabeth Burbridge
and Edward Arnold

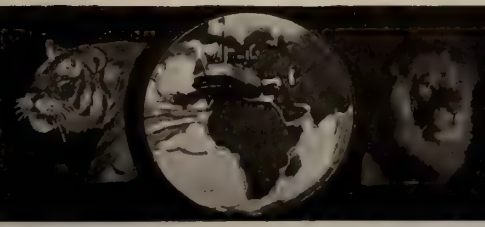
The story of how a beautiful girl wins her way from poverty to wealth and fame on the stage—and to love.

3 Act Drama *April 29*

Trade Mark
Reg.U.S.Pat.1907

ESSANAY
GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago



GENERAL FILM SERVICE

May 11th

"THE WATER CURE"

with

"Plump and Runt"

Did it work in this unusual case?

* * *

May 12th

"THE PRETENDERS"

with

"Pokes and Jabbs"

Things are not always what they seem

* * *

Slapsticks with stories. Superior casts

Posters that are attractions in themselves

326 Lexington Avenue, New York City

U|M COMEDIES U|M

GENERAL FILM SERVICE

May 5th

"THE OATH OF HATE

Featuring

Henry King

A big star in his greatest picture
—a most unusual drama of the sea.

★ ★ ★

Coming May 12th

"BROKEN FETTERS"

Featuring

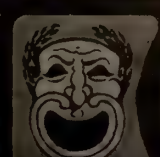
Margaret Landis
and Madeline Pardee

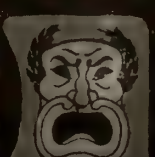
Love leaps the cloister walls and
a woman's life begins—to end how?

★ ★ ★

Direction of H. M. & E. D. Horkheimer
Posters by special artists in one, three and six sheets
326 Lexington Avenue, New York City

Knickerbocker
~ Star Features ~





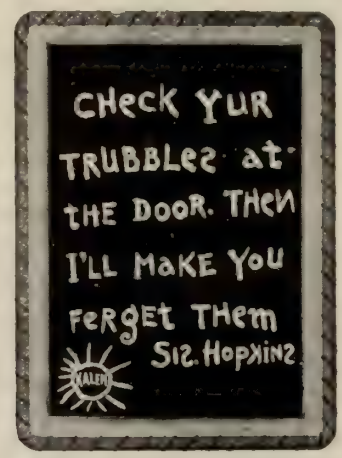
GENERAL FILM SERVICE

SIS HOPKINS
IN
"THE DUMB HEIRESS"

The fortune teller warns Sis that the first man she speaks to in the city will be her life's mate—and Sis, true to Hiram back on the farm becomes dumb whenever a man approaches. Fortune-hunters flock around her and all sorts of mix-ups follow in a comedy without a lagging moment.

Released Friday, May 5th

NOT ONE REEL PICTURES— BUT ONE REEL FEATURES



FOUR WINNERS EVERY WEEK— IN REGULAR SERVICE

"Ham's Waterloo"

Ham is nearly a bridegroom, but his jealousy of Bud provokes a clash that ends in a watery Waterloo for Ham.

Released Tuesday, April 25th

"Counting Out the Count"

Ethel is satisfied with Jack, but mother forces the Count de Wigglesby on her. So a trap is laid and the Count takes the count.

Released Wednesday, April 26th

"THE HUMAN TELEGRAM"

Released Saturday, May 6th

Courageous Helen Gibson in a "Hazard of Helen" which shows the daring girl throwing fear to the winds in a desperate slide along shaky telegraph wires down the side of a mountain and across the yawning valley. A new thrill—and a nerve-gripping one.

One and Three Sheet Four-Color Posters With All Kalem One-Reelers

KALEM COMPANY

235-239 W. 23d St., New York City

GENERAL FILM SERVICE

LUBIN
RELEASES

April 24

DAVY DON COMEDY

"GERMS AND MICROBES"
(ONE ACT)

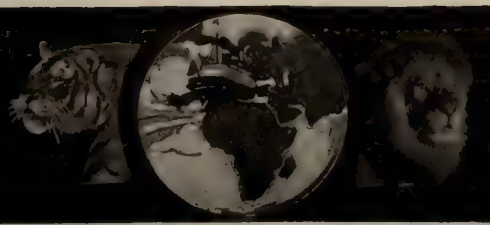
April 27

"PLAYTHINGS OF THE GODS"
(THREE ACT DRAMA)

April 29

"LOVE AND BULLETS"
(ONE ACT COMEDY)

LUBIN



GENERAL FILM SERVICE

"THE MAN HUNT"

Is a heart interest drama
Of life of today.

"THE MAN HUNT"

Features James Morrison,
Robert Gaillard, Ray Walburn,
Billie Billings and others.

Is a three-part Broadway Star Feature

A brand of pictures that are known as
The best three reelers in the world.

Released Saturday, April 29th
Through the General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

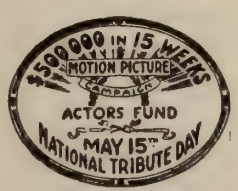
THE REGULAR
VITAGRAPH
PROGRAM
For the Week
Commencing April 24th
Consists of
A One-Part Drama
On Monday

—o—

A Comedy Release
On Friday

—o—

And a Powerful Three-part
Broadway Star Feature
Presenting
James Morrison and an
All Star Cast
On Saturday



REGULAR RELEASES

"The Rookie"

One-part Drama, Monday, April 24th
Presenting
EVART OVERTON,
DOROTHY KELLY,
Ned Finley and Bobby Connelly.

—o—

"Terry's Tea Party"

One-part Comedy—Friday, April 28th
Presenting:
John T. Kelly, Kate Price,
Jewell Hunt, Hughie Mack,
Lawrence Semon and Doc Donohue.

—o—

"The Man Hunt"

Three-part Drama—Saturday, April 29th
BROADWAY STAR FEATURE
Presenting:
JAMES MORRISON,
Emanuel Turner,
Billie Billings, Robert Gaillard,
and Raymond Walburn.

Released through the
General Film Compa[illegible]

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

MABEL TRUNNELLE

LEONIE FLUGRATH

Thomas A. Edison, Inc.

Present

"BLADE O' GRASS"

A Delightful Drama in 3 Parts

By William Addison Lathrop

Featuring

LEONIE FLUGRATH

HELEN STRICKLAND

WILLIAM WADSWORTH

and

PAT O'MALLEY

Supported by a strong company of favorite Edison players

Released Tuesday, April 25th

ROBERT CONNESS

PAT O'MALLEY

One, three and six sheet posters

Order from the Morgan Lithograph Co., Cleveland

Edison

Pioneer Makers of Motion Pictures

Orange, New Jersey

2826 Decatur Avenue, Bedford Park, N. Y.

RICHARD TUCKER

IGELO . COOPER

GENERAL FILM SERVICE

At your service:—

THE GENERAL FILM COMPANY

maintains 51 Branches

In 49 Cities

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Chicago (City Hall)	Oklahoma City
Chicago (Wabash)	Omaha
Cincinnati	Philadelphia
Cleveland	Pittsburgh
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Des Moines	San Francisco
Detroit	Scranton
Harrisburg	Seattle
Houston	Spokane
Indianapolis	Syracuse
Jacksonville	Washington
Kansas City	Wheeling
Los Angeles	Wilkesbarre

CANADA

Montreal	Toronto
St. John	Vancouver

Winnipeg

General Film Company
200 Fifth Avenue
New York

BETTER THAN PROGRAM PICTURES

© 1916
CALIFORNIA MOTION
PICTURE CORPORATION

A TRADE MARK

WE HAVE DETERMINED SHALL, WHENEVER FLASHED UPON THE SCREEN, IMMEDIATELY CONNOTE ULTIMATE ACHIEVEMENT IN PICTURE PRODUCING ART

"THE UNWRITTEN LAW"

MARKS THIS NEW FILM STANDARD

PERTINENT TALKS

THAT HIT THE MARK

"The Only Way"

"Setting a Standard"

"A Question of Logic"

"Maintaining a Standard"

"Robbing Peter to Pay Paul"

"Co-operation; an Illustrated Definition"

ABOVE ARE THE TITLES OF SIX TALKS, EACH OF WHICH CARRY A MESSAGE FOR THE STATE RIGHT BUYER. A POST CARD TO US WILL BRING THEM FORTHWITH WE WANT YOU TO READ THEM

FIRST SERIES OF RELEASES BY STATE RIGHTS

MARCH

Beatriz Michelena in "The Unwritten Law"

(By EDWIN MILTON ROYLE—Produced in Seven Pretentious Parts)

MAY

Beatriz Michelena in "The Woman Who Dared"

(By C. N. and A. M. WILLIAMSON, To be released in Eight parts)

JULY

Otis Skinner in "Kismet"

(By EDWARD KNOBLAUCH. To be released in Ten parts)

CALIFORNIA MOTION PICTURE CORPORATION

SAN RAFAEL, CALIFORNIA

Bookings
Growing Bigger
For
The Strange Case of
MARY PAGE
the series
Supreme
Essanay
1333 Argyle St., Chicago
Geo. K. Spoor, President

THIS LETTER MAKES HISTORY

This letter marks an epoch in motion pictures · It is the most revolutionary move ever made in film history. It is of vital importance to every exhibitor. It marks the turning point in the industry

WILLIAM RANDOLPH HEARST
NEW YORK

My dear Mr. MacManus:-

I am going into the moving picture business earnestly and seriously and extensively because I believe that motion pictures are the modern development of the publishing business.

I have newspapers, magazines, fashion publications, fiction publications. I have, naturally, all the material essential to these issues.

I have been publishing that material in text. I am now going to publish it in moving pictures.

There is no great departure from established conditions in this venture, there is merely an extension, a development and a wholly natural and necessary development of the enterprises I already have.

The newspaper business, the magazine business, the book publishing business and all such analogous activities consist of informing, interesting, educating, and entertaining the public.

The knowledge we have gained of public taste, of popular requirements in the publishing business, we will apply to the motion picture business.

The resources we have created, the organizations we have constructed, the connections we have established in our years of intercourse with the public and of service to the public, we will devote to further service to the public in this modern development of motion pictures.

I have an intense personal interest in this new development of our business in this opportunity of appealing to the public through the vivid and vital medium of motion pictures.

I shall give it my earnest personal attention. I believe that better pictures, greater pictures of finer quality and higher purpose can be produced than have ever yet been produced. We will strive strenuously to produce them. I hope and believe that we will meet with gratifying success.

Sincerely,

William Randolph Hearst

WRH/GR.

TWENTY MILLION PEOPLE DAILY

"I shall give it my personal attention. I believe that better pictures of finer quality and higher purpose can be produced than have ever yet been produced. We will strive strenuously to produce them."

William Randolph Hearst

THIS in part is the fundamental idea of the International Film Service.

It is the final coupling up between the exhibitor and the gigantic Hearst publications—the greatest publicity mediums of the world.

The International Film Service represents the first real departure in the annals of film history.

It is the first producing and distributing organization to give the exhibitor the consideration that he justly deserves—consideration and service—publicity and advertising.

It is the first time that the exhibitor has been given the services of the gigantic Hearst publicity organs gratuitously.

It is the first time that box office insurance has been guaranteed.

It is the first time that the Hearst publications have used their enormous forces to pull people directly into *your* theatre.

It is the first time that the leading newspapers of the world have been utilized for the benefit of the exhibitor.

It is the first time that the power of the public press in all sections of the country has been directly applied to motion pictures.

It is the first time that the purchasing power of twenty million people daily has been directly applied to your theatre.

Twenty Million People Daily

"The knowledge we have gained of public taste, of popular requirements in the publishing business, we will apply to the motion picture business."

William Randolph Hearst

THE gigantic organization of the International Film Service has solved a problem for exhibitors.

They have conceived a new plot—discovered a new idea in motion pictures, which is—

The Mysteries of Myra

This feature series opens up an entirely new line of thought in motion pictures.

It was conceived by the brain of Charles W. Goddard, the well known author of "The Perils of Pauline," "The Exploits of Elaine," "The Goddess," etc., etc.

Charles W. Goddard, in corroboration with Hereward Carrington, acknowledged as the greatest exponent of psychic phenomena, the distinguished authority on spiritualism, author of "Problems of Physical Research," created a story founded and based on the theory of psychics—a new theme—a new plot.

It features the distinguished stage star, HOWARD ESTABROOK, and the famous screen beauty, JEAN SOTHERN, both admirably supported by an enormous cast of photoplay stars.

It was produced by the Whartons, Inc.

The MYSTERIES of MYRA

deals impressivly with the occult forces of Good and Evil.

SHOWS the puzzling phenomena of premonitions—prophetic dreams.

¶ Plays upon the visions and communications with the spirit world.

¶ It is founded on the efforts of modern science to penetrate the mysteries of our future life.

¶ Yet, with it all, there is an intensive love story, full of heart-throbbing interest, hatred, pathos, and intrigue, touching the heart-strings of your every emotion.

THE MYSTERIES OF MYRA is a constructive story. Every episosode is stronger than the last. Each builds up to a thundering, gigantic climax, and is backed up by a campaign in the leading publications of the world.

Twenty Million People Daily Will Read About the Mysteries of Myra

¶ A great part of these people live in your neighborhood. The concentrated effort of the biggest publications of the world,

such as:

New York American, Chicago Examiner, Boston American, Hearst's Atlanta American, San Francisco Examiner, Los Angeles Examiner, Philadelphia North American, Pittsburgh Post, Washington Times, St. Louis Globe Democrat, New York Journal, Atlanta Georgian, San Francisco Call and Post, Los Angeles Herald.

and hundreds of others, are devoting thousands of lines of space to this mysterious, psychological drama.

¶ This publicity is worth one million dollars to you. It is the complete coupling up of the Hearst newspapers and publications with the Hearst film organization. It means box office returns that are guaranteed before you book it.

We have not left a stone unturned.

¶ The poster campaign for THE MYSTERIES OF MYRA is the most impressive ever produced. It is the culmination of the expert's effort.

¶ Even without the million dollar campaign, reaching twenty million people daily, the posters and supplementary advertising on THE MYSTERIES OF MYRA will draw crowds to your theatre as a magnet draws a bar.

A few of the wonderful five color lithographs for The Mysteries of Myra

INTERNATIONAL FILM SERVICE *inc.*

PRESENT

HAS IT EVER HAPPENED TO YOU ?

by TOM POWERS.

With the ALLIES at SALONICA.

A special one reel feature backed by a gigantic publicity campaign in all the Hearst publications.

RELEASED APRIL 24th

GIGANTIC

¶ For a list of the International Film Service contributors pick up copies of the Cosmopolitan Magazine, Hearst Magazine, Good Housekeeping Magazine, or read any of the twelve Hearst newspapers.

¶ Or put the Hearst organization under the microscope and you will find the backing and co-operation of the International Film Service.

¶ Among the contributors are: Rex Beach, Jack London, Robert W. Chambers, Louis Joseph Vance, Owen Johnson, Gouverneur Morris, Arthur B. Reeve, Dr. Charles Parkhurst, E. Phillips Oppenheim, Booth Tarkington, Mrs. Wilson Woodrow, George Ade, Rudyard Kipling, John Temple Graves, Ella Wheeler Wilcox, Maurice Maeterlinck, Charles W. Goddard, Basil Dickey, Rufus H. Dewey, John C. Clymer, Rudolph Block, Herbert Hancock, Bruno Lessing.

¶ Among the illustrators are: Charles Dana Gibson, Harrison Fisher, Henry Hutt, Penrhyn Stanlaws, Nell Brinkley.

¶ Among the cartoonists are: Tom Powers, Tad, George MacManus, Hal Coffman, Opper, Herschfield, Herriman, Cliff Sterrett, Tom MacNamara, Windsor McCay.

¶ *And this staff will be augmented from time to time by the brains of the universe.*

TWENTY MILLION PEOPLE DAILY

INTERNATIONAL FILM SERVICE
EXCHANGES

1 NEW YORK	7th Avenue at 49th St.
2 CHICAGO	207 So. Wabash Ave.
3 BOSTON	69 Carver Street
4 ATLANTA	146 Marietta Street
5 LOS ANGELES	912 So. Olive St.
6 SAN FRANCISCO	280 Golden Gate Ave.
7 PHILADELPHIA	1237 Vine Street
8 WASHINGTON	712 - 11th St., N.W.
9 PITTSBURGH	804 Penn Avenue
10 ST. LOUIS	3313 Olive Street

INTERNATIONAL FILM SERVICE INC
2 COLUMBUS CIRCLE, N.Y.

TWENTY MILLION PEOPLE DAILY

WORLD PICTURES

WORLD FILM CORPORATION

WM A BRADY

DIRECTOR-GENERAL

NEW YORK CITY

April 15, 1916.

Second Letter.
TO EXHIBITORS:

I know that most every exhibitor is "from Missouri."

Last week I announced that henceforth my name would appear on no picture which I did not supervise personally. Now I am beseiged by hundreds of exhibitors who wish to see for themselves some of our new-day pictures.

Therefore, in order that every exhibitor may be his own judge, we now announce a national exhibition day for our new World-Pictures, Brady-Made - April 24.

You may see our new pictures at our expense.

We are certain that a demonstration of this sort will bring general applause - simply because no company has ever dared to show such unlimited confidence in its productions.

On April 24 you can say "Show Me", in everyone of our 24 Exchanges. You may see for yourself three of the new picture plays which bear my name. These screen dramas are:

"The Closed Road" with House Peters.
"The Feast of Life" with Clara Kimball Young.
"Her Maternal Right" with Kitty Gordon.

I am proud of these pictures. Please note the wonderful detail in the acting and the staging, which shows the craftsmanship of my associates, Maurice Tourneur, A. Cappallini and Robt. Thornby. But - judge for yourself. I know you will not underestimate the artistry of these three master directors.

Read our offer of a free trip on the next page. Remember that a few days after the private exhibition, there appears the double page advertisement in the Saturday Evening Post Your patrons will want to see World Pictures.

If I were an exhibitor, I'd not be slow to take up a proposition like this - especially when we go as far as to pay expenses.

Yours truly

William A. Brady

Director-General.

WAB-O.

WORLD FILM CORPORATION

WORLD PICTURES

Hundreds of Exhibitors Now Want World Pictures

New day policies quickly win nation-wide applause from progressive showmen

Now hundreds of exhibitors everywhere are clamoring for Brady-made pictures.

We find ourselves in the midst of a sensation.

Our announcements in the trade papers last week and our mail communications direct to exhibitors have heralded a new day.

Wm. A. Brady now personally directs all World Pictures. Two concerns—World and Equitable—have combined, thus uniting all their artistic and financial resources.

To remedy the evils of overproduction and do away with a forced schedule of 104 productions a year, our schedule has been halved temporarily—so as to improve the product. There is time now for sincere workmanship.

Now great film favorites, leading directors and unlimited studio resources are all at the command of a master mind.

On May 6 appears the first two-page advertisement of World Pictures in the Saturday Evening Post, which will be read by millions of people—your patrons.

And you've just read of the "Show Me Day" for exhibitors.

All these definite things have given progressive exhibitors new confidence and new respect for World Pictures.

All these performances, instead of promises, impress exhibitors with the new earning power of the World Pictures.

During the past week, have YOU been visited by a World salesman—or have you been waiting? Please do not wait. This nation-wide interest has swamped our sales force.

So wire Mr. Brady or Mr. Shubert, or your nearest World Exchange. Do not run a risk.

World Film Corporation
130 West 46th Street - New York City

WORLD FILM CORPORATION

WORLD PICTURES

National "Show Me" Day for Exhibitors On April 24 in 24 Cities

You may see the next three Brady-made releases at the expense of the World Film Corporation

Here is another performance—not a promise.

Here is a man-to-man way of proving that the new Brady-made pictures warrant your obtaining them for your theatre.

We are so utterly confident of the merit of our Brady-made pictures that we will stake our future with you on your judgment of our new releases.

Now you can see what you are going to get—weeks before. You have an opportunity to judge the new standard of World Pictures.

We will pay your expenses to the nearest exchange for the private exhibition on April 24.

This is absolute, wherever you are, with only one reservation, as follows: This offer is only to exhibitors not now booking World Pictures on a contract, and who, after seeing the pictures and being satisfied with them, sign a contract for World Pictures for one year.

This offer you will admit, is perfectly fair,—for we cannot pay the traveling expenses of 20,000 exhibitors—some limit must be set.

We are adopting this well known merchandizing idea, never before applied in this business. You recognize its soundness, of course. It means sampling before you buy.

We want to say nothing that sounds like a promise about our new Brady-made pictures. We want you to judge for yourself, calmly and without undue influence. But we are satisfied that if you merely see them, their merit will be apparent.

Arrange now with our nearest exchange for your free trip. Let nothing keep you away.

Thousands of progressive exhibitors on April 24 are going to be surprised and will then make a business move which will mean much profit to them. Do not leave yourself out and be sorry later.

WORLD FILM CORPORATION

LEE SHUBERT,

VICE-PRESIDENT.

WORLD FILM CORPORATION

WORLD PICTURES

The First of The New-Day BRADY-MADE PICTURES

A Distinctive Achievement of MAURICE TOURNEUR

Director of "TRILBY," "ALIAS JIMMY VALENTINE" and other great successes.

WORLD FILM CORPORATION Presents

HOUSE PETERS

The Popular and Magnetic Star

WITH

BARBARA TENNANT

IN

"THE CLOSED ROAD"

A Strikingly Original Photodrama

Produced by PARAGON FILMS, Inc.

MONEY-MAKING POINTS IN CONNECTION WITH THIS PICTURE:

¶ Two idols of the screen. ¶ An original and startling story. ¶ Wonderful photographic effects. ¶ Produced by a wizard of his art—Maurice Tourneur. ¶ Bristling, galvanic action from the first scene to the last sub-title. ¶ And last but not least, a feature that will create discussion and mouth-to-mouth advertising in every community in which it is shown.

RELEASED THROUGH WORLD FILM CORPORATION 130 WEST 46th ST NEW YORK

WORLD FILM CORPORATION

DO YOU KNOW THESE FOUR MEN?

BEN. S. COHEN
NED. H. SPITZER
SOL. J. BERMAN
SAM. E. MORRIS

THEY KNOW YOU AND YOUR WANTS!

THEY ARE MY CHOSEN REPRESENTATIVES AND WILL MAKE A COMPREHENSIVE TOUR OF THE COUNTRY TO TO GET IN TOUCH WITH THE THOUSANDS OF EXHIBITORS WHO HAVE FLOODED US WITH APPLICATIONS FOR

CLARA KIMBALL YOUNG FEATURES

ALL CLARA KIMBALL YOUNG FEATURES WILL BE DISTRIBUTED EXCLUSIVELY THROUGH

LEWIS J. SELZNICK PRODUCTIONS INC.

NEXT WEEK I SHALL ANNOUNCE THE ROUTE TO BE TAKEN BY EACH OF THE BIG FOUR.

Lewis Selznick

JULY 15TH IS DRAWING NEAR

IF YOU HAVE NOT APPLIED FOR SERVICE DO SO AT ONCE

CLARA KIMBALL YOUNG
FILM CORPORATION

LEWIS J. SELZNICK
PRESIDENT
126-W-46TH ST., NEW YORK CITY.

CK Y

A.H.Woods Presents

BIG JIM GARRITY

A VIGOROUS DRAMA WITH PLENTY OF PUNCH AND THRILL

The PATHÉ EXCHANGE inc.

PATHÉ Gold Rooster play in five parts with

Robert Ecleson

Produced by George Fitzmaurice

RELEASED APRIL 18th

EXECUTIVE OFFICES 25 WEST 45th ST. NEW YORK

ANNOUNCEMENT EXTRAORDINARY!

WHO'S

With the popular favorites ANNA NILSSON and TOM MOORE

ANNA NILSSON

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ Presents the great series based on vital and fascinating problems of modern life

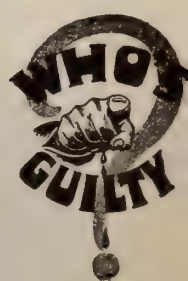
GUILTY?

Produced by Arrow Film Corporation. Novelized by Mrs. Wilson Woodrow. Published by leading newspapers from coast to coast

TOM MOORE

14 Splendid two-part Photo-Novels each complete in itself. FIRST ONE—

RELEASED MAY 8th



Just one opinion taken at random

SMASHING BIG DRAM-

The IRON.

PROVE THE WORTH OF THIS GREAT MONEY-MAKER BY SHOWING IT YOURSELF!

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

from many on PATHÉ'S

ATIC SERIAL SUCCESS

CLAW

"It may prove interesting to you and my fellow exhibitors to say that THE IRON CLAW has proven the *biggest drawing card I have ever used.*

Each of the four chapters has drawn me increased business, something never before accomplished with a serial."

EMPIRE THEATRE
WINCHESTER, VA.

J. Henkel Henry II

THIS IS THE WAY THE ESSANAY-CHAPLIN

BROADWAY THEATRE

"PHOTO PLAYS OF DISTINCTION"

BROADWAY AT 41ST STREET

NEW YORK CITY. April 12, 16,

V-L-S-E, Inc.,
1600 Broadway,
New York City.

Gentlemen:

I booked Charlie Chaplin in his screaming, roaring four part comedy, his burlesque on "Carmen" for one week at the Broadway Theatre, exclusive rights.

Instead of running this attraction at the Broadway, I should have rented Madison Square Garden, and then I do not think I would have been able to accommodate the throngs of people that gathered in and about the Broadway. By this I mean to say, the throngs that were turned away, not even able to purchase tickets or in any way gain admittance to the theatre.

The double force of employes at the Broadway were unable to handle the vast crowds, and when the New York City police were called, they were also helpless for some hours. The heavy copper doors in the lobby were simply torn off of their hinges by the rushing, pushing crowds. The line reached around the block to Seventh Avenue and down to the Metropolitan Opera House. More people reviewed this film than any attraction we have ever had in the house. On the opening day over nine thousand people paid admission, which more than paid for the rental of the film for the entire week. There have been other film successes along Broadway, but this we are confident smashes all previous records.

Trusting that the rest of your exhibitors will have the greatest and glorious success that I have had, I remain,

Yours very truly,

Leon D. Langsfeld
Manager

LL/WM.

Trade Mark
Reg. U.S. Pat. 1907

Released through the **V-L-S-E**

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

V L S E
DIG FOUR
FEATURE PLAY

"CARMEN" FEATURE HAS STARTED

Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, VICE-PRESIDENT BELVIDERE BROOKS, VICE-PRESIDENT

CA. Cincinnati, Ohio, April 11th, 1916.
1220 PM

A90 NY H 85 Blue Blue

BZ 1653 Broadway NY

RECEIVED AT

V. L. S. E. Inc.,
1600 Broadway,
New York City.

Chaplin's Carmen opened at Grand Opera House, Cincinnati, Monday for four weeks. Consecutive run down town to the largest capacity business in history of Cincinnati. Theatre seats sixteen hundred, every seat filled in each performance from ten in morning till eleven at night newspaper revues and criticisms this morning papers are profuse in their statement of the record breaking success of this picture. They are unanimous in proclaiming it a great big howling success Chaplin's best on the screen. Admission price twenty-five cents.

314 PM CHAPLES WEIGEL.

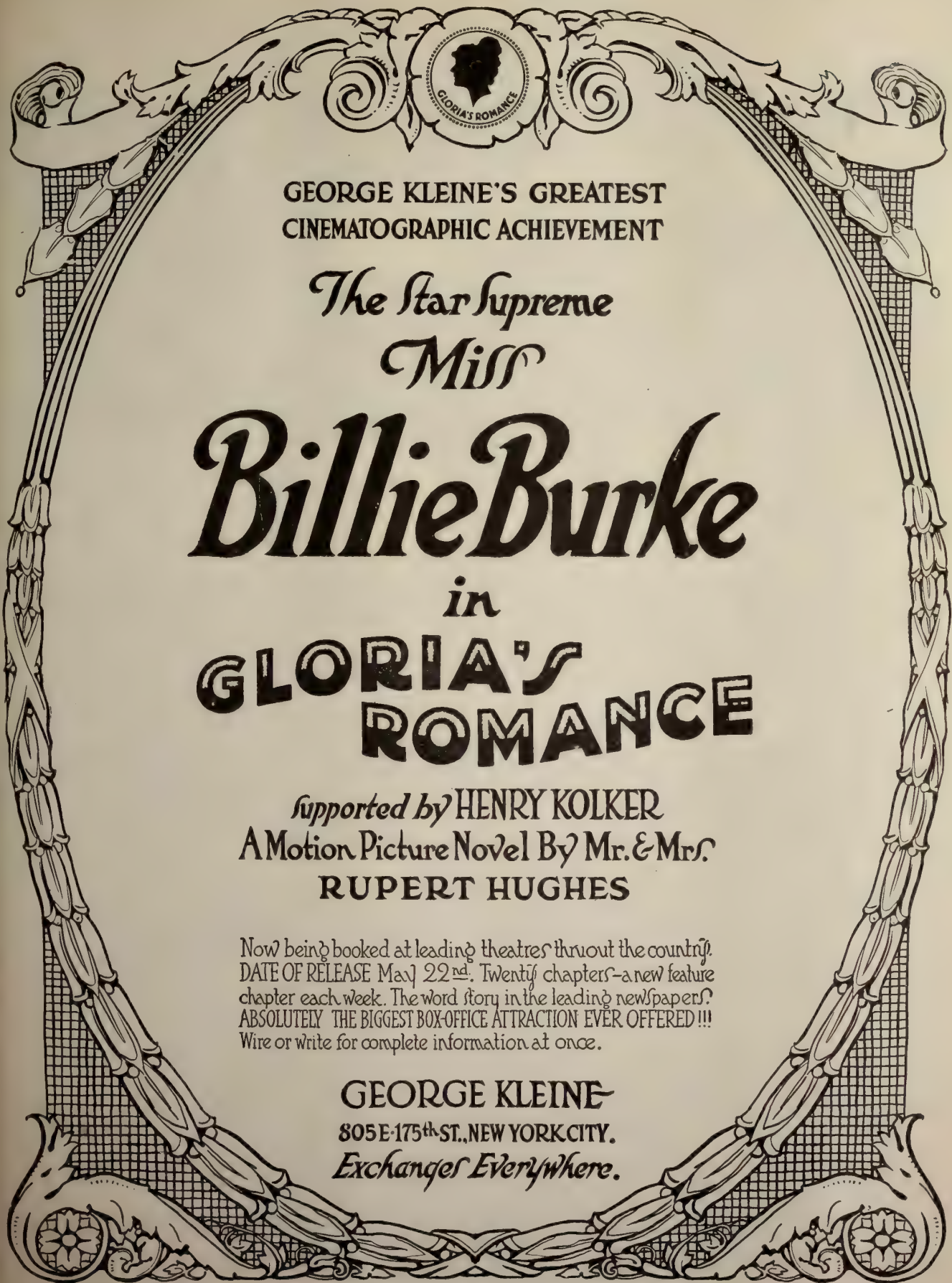
Released through the **V-L-S**

Trade Mark
Reg. U.S. Pat. 1907

ESSANAY
GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

BIG FOUR FEATURE PLAY V L S E

GLORIA'S ROMANCE
Miss Billie Burke

GEORGE KLEINE'S GREATEST
CINEMATOGRAPHIC ACHIEVEMENT

The Star Supreme

Miss

Billie Burke

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel By Mr. & Mrs.
RUPERT HUGHES

Now being booked at leading theatres thruout the country.
DATE OF RELEASE May 22nd. Twenty chapters—a new feature chapter each week. The word story in the leading newspapers.
ABSOLUTELY THE BIGGEST BOX-OFFICE ATTRACTION EVER OFFERED !!!
Wire or write for complete information at once.

GEORGE KLEINE
805 E. 175th ST., NEW YORK CITY.
Exchanges Everywhere.

STATE RIGHTS

on Sutton Vane's Big Box Office Attraction

THE SPAN OF LIFE

The Star

LIONEL BARRYMORE

as the central figure of the great melodramatic success, supreme in Five acts of love, mystery and power.

Suite 1103
Longacre Bldg
JOSEPH F. LEE,
Manager
Telephone
Bryant 153

Released on the
Metro Program
May 1st.

METRO
PRESENTS

LIONEL BARRYMORE
AND GRACE VALENTINE IN

DORIAN'S DIVORCE

A Metro wonderplay with a
Brand new twist of mystery
and love, written and directed
by O. A. C. Lund. Produced by
ROLFE PHOTOPLAYS
INC.

COMING

METRO EVENTS

METRO-DREW COMEDIES

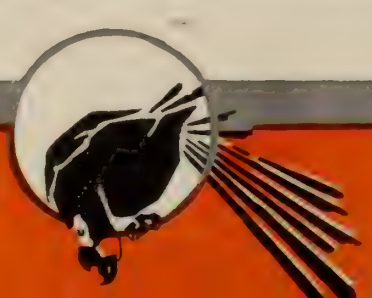
Released, one each week in the following order:

The Count of Ten
Number One
Childhood's Happy Days
Their Quiet Little Honeymoon
The Swooners
System is Everything
Their First
The Model Cook
Sweet Charity

And a new one every Monday

Your house is classed by the Comedies you show. Metro-Drew Comedies have no rival for real class and real fun.

Watch for Metro's Big Travelogue Announcement!



State Right Buyers Know Money Makers

That's the reason the following States were sold.

MICHIGAN	CALIFORNIA
WISCONSIN	OREGON
MINNESOTA	WASHINGTON
NORTH DAKOTA	IOWA
SOUTH DAKOTA	NEBRASKA
MISSOURI	MONTANA

The Most Remarkable Box Office Magnet

"Twilight Sleep"

A topic of absorbing interest to all humanity. Every woman WANTS to see it. Every man SHOULD see it.

16,000,000 women have read about it in McClure's, Ladies' Home Journal, Metropolitan, Good Housekeeping, Survey, Every Week, and thousands of other periodicals and daily papers.

The original and authentic pictures taken under the personal direction of Dr. Schlossingk, associate of Drs. Kronig and Gauss, Frauenklinik, Freiburg, Germany, where "Twilight Sleep" was discovered.

Any infringement of copyright will be vigorously prosecuted
Attorneys—Goldsmith, Rosenthal, Mork & Baum, New York
Charles Erbstein, Chicago.

FOR FURTHER INFORMATION COMMUNICATE AT ONCE

At the Metropolitan Opera House,
Minneapolis, Minn.

4 Matinee Shows (FOR WOMEN ONLY), receipts were $1,157.00.

At Madison, Wisconsin

2 Matinee Shows, receipts were $636.50.

MODERN MOTHERHOOD LEAGUE

924 Longacre Bldg., 42nd St. & Broadway, NEW YORK CITY, N. Y.

UNICORN FILM SERVICE CORPORATION

To Exhibitors Who Want to Make Money

THE UNICORN FILM SERVICE has been formed to market a program of selected *one* and *two reel* subjects, which will be equal to, if not better, than any on the market, at rates which will be particularly attractive.

In other words.

The UNICORN FILM SERVICE will furnish the highest grade of pictures, *one* and *two reels*, at a price much lower than you are now paying.

We will release twenty-one reels per week—three reels a day—Comedy, Drama, and Western subjects.

Lithographs of exceptionally striking designs will be furnished. One and three sheet posters with one reel subjects, one, three and six sheet posters with two reel subjects.

First Week's Releases

Monday—	2 reel Drama	The Option
	1 reel Comedy Split	Percy's Transformation and With Bulgaria's Fighting Forces
Tuesday—	2 reel Western	The Chief's Ward
	1 reel Comedy Split	Neighborly Neighbors and A Valet Romance
Wednesday—	1 reel Western	The Viper
	1 reel Comedy	Chaps and Chaperons
	1 reel Drama	In the Fangs of Jealousy
Thursday—	2 reel Drama	The Spirit of Revenge
	1 reel Comedy Split	Reel Redskins and Boy Scouts
Friday—	1 reel Western	The Smiling Bandit
	1 reel Comedy	Pete's Peculiar Pal
	1 reel Drama	The Sacrifice
Saturday—	2 reel Western	Our Boys in Pursuit of Mexican Bandits
	1 reel Comedy Split	A Dog Gone Romance and A Bare Escape
Sunday—	1 reel Western	The Rivals
	1 reel Comedy	Count Meout
	1 reel Drama	Gold and Dross

(*SEE OPPOSITE PAGE*)

UNICORN FILM SERVICE CORPORATION

Prompt and Efficient Service Throughout the Country

Exchanges

Boston		207 Pleasant St.	[Fred B. Murphy
Branches	Springfield	167 Dwight St.	
	Bangor	Eastern Trust Bldg.	
New York City		130 West 46th St.	W. L. Merrill
Buffalo		23 W. Swan St.	Fred B. Murphy
Branches	Syracuse	566 S. Salina St.	
	Albany	680 Broadway	
Philadelphia		1309 Vine St.	A. G. Steen
St. Louis		3628 Olive St.	Sam Werner
Kansas City		Gloyd Bldg.	J. W. Morgan
Minneapolis		Produce Exchange	J. C. Woolf
Indianapolis		129 W. Washington St.	L. J. Meyberg
Chicago		Mallers Bldg.	L. J. Schlaifer
Cleveland		730 Prospect Ave.	L. C. Gross
Pittsburg		125 Fourth Ave.	Jack Kraemer
Detroit		183 Jefferson Street	W. D. Ward
Cincinnati		531 Walnut Street	Harry E. Coffey

Western Division Manager—J. A. Eslow

To be Opened May 1st

Atlanta	San Francisco	New Orleans	Los Angeles
Dallas	Salt Lake City	Seattle	Denver
	Portland	Washington	

For further information, write to the exchange office in your territory, or direct to New York Main Office.

IKE SCHLANK
General Manager

UNICORN FILM SERVICE CORPORATION
126-130 West 46th St., New York City.

(*SEE OPPOSITE PAGE*)

From Everywhere —

The

Social Pirates

"is Smashing all Records"

A Flood of Wires and Letters Pour in the Same Message.
Are *You* Sharing in the Biggest Clean-up of the Year?
Give That Bank Account a Sky-High Boost!

Nation-wide newspaper publicity backs this series by

GEORGE BRONSON HOWARD

Featuring MARIN SAIS and OLLIE KIRKBY

Next Release:

"THE MILLIONAIRE PLUNGER"

Mona and Mary take a daring risk to aid the victim of a stock-jobber and teach a stern lesson to a wealthy idler. Tense situations, skilfully developed, lead to a climax with a PUNCH.

Released Monday, April 24th

Fifteen episodes, each an absolutely complete story. Ask your exchange manager about the wonderfully complete line of publicity aids—and the prices.

KALEM COMPANY

235-239 West 23rd St. New York City

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada.....3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be written. Two weeks' time may be required to effect the alteration.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 874)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, April 29, 1916

Facts and Comments

HAS Arthur Brisbane made the motion picture famous? He has now delivered himself of two opinions on the subject of the screen. The first was distinctly unfavorable, but there has been a recantation, which of course is liable to alterations without notice. Wonderful is the vitality of the motion picture; it lives and prospers whether the learned editor approves or disapproves. It's a good guess that the motion picture will be indorsed by Professor Brisbane as a good advertising medium.

* * *

A PROMINENT exhibitor is heard to make this statement: "During a recent hearing at Washington on Federal control of motion pictures the industry was represented on the firing line solely by producers and their allies." This statement is followed by the indignant question: "Why were not the exhibitors to give voice to the demands of their patrons?" The exhibitors, we hasten to answer, were present. There were at least a dozen of them. The President of the National Exhibitors' League of America made a very fine speech against Federal Censorship and other exhibitors, too, were heard on the same side. If our friend will write to J. L. Fort, the Clerk of the House Committee on Education at Washington, D. C., he will be supplied with a record of the hearings. We advise him to get a copy. The information contained in the documents will help him to form a correct opinion on Federal Censorship.

* * *

FIFTEEN per cent. represents the total amount of American-made films now used in the Latin-American markets. A well-known dealer and exchange man from Buenos Aires, who is thoroughly familiar with the conditions in South America, being a native and life-long resident of Argentine, after spending some time in New York city, declares that even a little enterprise on the part of the American producer will increase that fifteen per cent. to fifty per cent. "The best pictures your country has produced," he said to a representative of THE MOVING PICTURE WORLD, "are unknown in our country. It seems you only send your worst stuff to us." A line to the editor of Cine-Mundial will bring interesting information to any one who is interested in the Latin-American market. "Cine-Mundial" is the Spanish edition of THE MOVING PICTURE WORLD.

* * *

EVERY man and woman, whether within or without the ranks of the film industry, who helps to make children's entertainments successful is entitled to the gratitude of the opponents of censorship. "The child's welfare" is the only solid argument which the advocates of censorship are able to bring forward. It's the only argument which secures them a hearing before the legislative bodies. The Child Problem is a real problem. It behooves us all to study it and try to solve it. One thing, however, is certain: The Child Problem will never be solved by censorship. Constructive, intelligent and public-spirited work is needed to solve the problem. Parental control is another solution.

* * *

THE MOVING PICTURE WORLD has received many commendatory letters on its recent article, "Your House Is Your Best Friend." Amidst the present confusion and overproduction this motto is a good one to tie to. We know that the idea of advertising the house rather than a particular brand of film is spreading among exhibitors. This is but a natural evolution. In Great Britain it has always been the house rather than the brand of film. "Stars," too, may be over-advertised.

* * *

HERE is a new angle to the censorship question brought out by a daily paper in a big Western city. The paper calls attention to the fact that the morals of the censors are seriously imperiled by their seeing so many naughty pictures. Sound logic it seems to us. Censors are but men tainted like the rest of us with all the dire consequences of original sin. If bad pictures are harmful to the man in the street they may hurt the virtue of the censor. Some time ago the Pennsylvania head censor arranged to give an exhibition of "cut-outs" to the legislators of the lower house at Harrisburg, and only the refusal of the film men to lend their machine to any such purpose prevented the wicked performance. Uncensored film cannot be shown to anybody in Pennsylvania outside of the censors and their henchmen.

Overproduction

By Louis Reeves Harrison.

TO "give the people what they like" assumes a power that few men possess, that of forming the truest and fittest judgment of what it is that "the people like." Nearly every man now engaged in motion-picture production feels that he, at least, no matter about the others, is especially qualified to determine in advance what will succeed, and the tremendous popularity of the new art is apt to sustain him in the opinion. Because nearly all people love moving pictures and flock to the exhibitions by millions he is almost sure to reach a period where he imagines that all he has to do is to turn out as many releases as possible, and the little dimes will do the rest.

There need be no alarm over this situation for the producer who is intent on giving the people something worth while for their money, who is not neglecting enlightened patronage in the general popular support. He need not even concern himself about those debasing and destructive forces who expect to apply dishonest business practices to production and distribution. Any monied man, or group of financiers, can open an office and give out announcements of startling innovations to appear, but it is one thing to publish good intentions and quite another to meet the exactions of even the present standards, to say nothing of the standards far beyond those of the present, toward which we are advancing through critical discrimination and competitive artistry. It is becoming more difficult every day for money and fine business organization to succeed with what was deemed "good enough" last year.

The product of merit may not make a hit from the outset, especially with buyers of uncultivated taste, but it will always win out in the end, endure beyond the ordinary life of a release, if supported intelligently and long enough to give it a hold on the public. It is the picture that succeeds in the "long run" that earns the largest dividends.

The desire to make quick money and get all there is while the getting is good must be held responsible for overproduction and, at the same time, for the hurry calls imposed on directors and a consequent ineffectiveness of story visualization. It may also be held responsible for a weary sameness of repertory. A few well-known stories are repeated over and over again, and the unvarying formula is produce something which has already done service as a stage play, or a novel, whether or not the original product was of any great account.

It is entirely reasonable to trim and keep burning the few old lamps which have brightened other generations than our own. The highest examples of literature and the drama may well be preserved in picture form, but never to the exclusion of those which portray the facts of contemporary life. The mark of the artist is that he is alert to the meaning of present-day events and capable of presenting them in artistic form. Popular favor is a changing not a fixed condition. Overproduction may well be a mere sameness of production with little variety, scarcely an example of what is engaging present attention, to say nothing of stories that peer into the future, as did the fascinating prophecies of Jules Verne nearly two generations ago, as have some of the most popular contributions to printed and uttered fiction. We have been lectured enough on the truth that used to be. We would like to get some response to what we feel is true of today.

A great deal that is hurtful to the best and broadest interests of motion-picture production has sprung from the haste and greed of commercialism and from a lack of real courage about venturing into new fields. Are we to expect better pictures from business organization and reorganization any more than we need except educationals from a man who would not know how to train his own children if he had any? Through the activities of author and director, through the discriminating taste of capable critics, and only through them can improvement be evolved.

Here we are, millions of common people, individuals in a way, yet interdependent and one great mass so far as primitive impulse is concerned. Each one is trying to work out a tiny career of his own. All are conscious of difficulties in the way, and these difficulties often become vital problems for the race. One of those problems of almost universal interest relates directly to self-improvement. Hence the progress of society, not the history of its past conditions, is of leading importance. There is one answer to the secret of "what the people want." There is more meaning and mystery in what is immediate than there is in all that has ever been.

Of what avail is business organization and reorganization, combination and recombination, if it is but dimly understood what all this is for? A progress in artistry is involved. There is a call for what is new in story delight and picture charm. The public craves variety and improvement. Are there not problems of creative genius and artistry involved? Is not the quickest solution of the whole problem the simplest as well, that of employing capital in recognition of artistry and business organization in marketing the product?

Will some kind soul please point out an overproduction of superior quality. Is overproduction not confined to the studio-made stuff that has "cheap" written all over it and those repetitions which are beginning to get on our nerves? Who is producing too many fine pictures? Who is turning out a series of strong plays of theme close to the hearts and minds of our people? Go to him and ask him if he is at all worried about overproduction. It will be found that his greatest distress is that of keeping up a supply to fit the demand.

It is true that fine business organization is needed to bring about popular realization of superiority—that is a very important part of the game—but high quality has got to be there in order that fine business organization may have any noticeable reason for existence. The new art was not created as it now exists, and future production is bound to be a matter of survival. Those producers who respond most readily to the popular demand, who adapt themselves easily to changing tastes and circumstances, have a big advantage over the ones who cling to old ideas, and they will be preserved as the fittest.

The conflict in Europe shows us that one nation can not express itself in the terms of another nation. Just so one generation can not express itself in the terms of another generation. Our people as individuals are chiefly concerned about what is going on today. When broadened by social organization, they are chiefly concerned about what is to happen in the near future. Plays should concern our own ideals, not those of our ancestors. Of stories written to suit the needs and pleasure of this generation there is underproduction.

New Lights on Posters

By W. Stephen Bush.

IS THE poster a friend of the exhibitor? Most exhibitors seem to think so, though there have been many conversions to a different belief. Of course a good deal depends on the neighborhood, but that element isn't always as important and as controlling as some would have us believe. I am not speaking of the lurid poster at all. That the lurid poster is an unmixed evil goes without saying and needs no demonstration.

At a recent gathering of exhibitors the subject of posters was gone into very thoroughly. One prominent exchange man with lots of experience spoke on the question. There was, of course, a diversity of opinions, but one fact stood out distinctly. Exhibitors are more open-minded on the subject of posters, they no longer overestimate the function of "paper." Time was when exhibitors used to say: "Let me look at your paper. If that is all right, if the 'flash' is good I don't care much about your picture. On the other hand, no matter how good your picture is I have no use for it without strong paper."

We have passed this stage. Intelligent observation and experiment have had a good deal to do with the change. One exhibitor who had believed implicitly in the miraculous power of paper was converted by an exchange man through two or three practical tests. The two men stood in the lobby of a theatre which showed "first runs." Two women came in, looked at the one sheet and three sheets of a picture never publicly shown before and said: "Why, we have seen this picture." Whereupon they both walked out. There was a steady flow of people all that afternoon, and half a dozen who stopped to look at the paper were heard to declare they had seen the picture before. The situation got on the exhibitor's nerves and he explained to one of the patrons who claimed to have seen the picture before that they must be mistaken, as the films had only been released that very day. The patron in question and willing to bet that he had seen the picture before and walked away with a poor opinion of our exhibitor's veracity.

What is the answer? Similarity of subjects, similarity of titles result in similarity of paper. The experienced exchange man advised the exhibitor on his next visit to the exchange to get the manager to put paper on five subjects in a row on the floor and see how closely the ones and the threes resembled each other. This exhibitor followed the advice, and now he has a very elegant bulletin board, large in size and artistic in execution. On this bulletin board he features the star of the day, and his house and the rest of his program is set forth in smaller type, each subject accompanied by a short synopsis.

Paper will stand scrutiny. It pays to discriminate. I am far from blaming the makers of the paper. The plain fact is that they simply aim to supply the demand as it comes to them from the ranks of the exhibitors. Lack of good taste and lack of any artistic effort cannot be justly charged against the man who makes the paper. I believe a light is breaking in upon the exhibitors. They begin to realize that paper does not play the most important part in their exhibition. They have it in their power to demand clean posters and suitable posters. They have it in their power to insist upon attractive posters; posters that will invite business and not frighten it away. More individuality in posters is needed, more variety and more original treatment. Unless the poster men respond promptly to these demands they will fall behind in the swift progress, which is our industry's chiefest characteristic. Posters must show the same improvement that is common to the motion picture theatre.

Organization in the Northwest

By W. Stephen Bush.

TO THE hosts of exhibitors who are about to gather at Minneapolis to hold an important convention and exposition The Moving Picture World extends its best wishes. We hope that their meetings will be successful, we hope that the great art of exhibition will be advanced by the coming together of so many representative men who are giving their best efforts to the upbuilding of the screen and its standards. No section of the country is more typically American, none is more progressive and prosperous than the great Northwest. The exhibitors of the northwest have deserved well of the motion picture. They have always stood for high standards in taste and in ethics, they have looked upon exhibiting as a sacred calling rather than a mere method of making money.

The Minneapolis Convention and Exposition has a special significance. It calls attention to the fact that the spirit of organization among exhibitors is making giant strides. The exhibitor has come to realize both his power and his responsibility. He knows that in every campaign waged for the uplift of the industry, indeed for every movement within the industry and for every fight against the common foe the intelligent co-operation of the exhibitor is indispensable. In no branch of the industry has there been as profound a change as in the exhibiting ranks. The artificial conditions surrounding the early days of the motion picture tended to rob the exhibitor of initiative and deaden his spirit of enterprise. We do not hesitate to say that the most hopeful and encouraging sign on the motion picture horizon is the growing independence of the exhibitor.

For the Whole Industry

By W. Stephen Bush.

SPEAKING from a fairly intimate contact with the exhibitor, I am bound to add that he looks upon The Moving Picture World as his best friend and his most honest adviser. Without the continued confidence of our vast army of readers our field of usefulness will be circumscribed in narrow bounds; with this confidence and with the profound belief in the sincerity of our desire to serve the exhibitor our field of usefulness must grow like the sturdy oak with its roots deep in the soil.

The Moving Picture World gives its advertisers more than circulation. The Moving Picture World as everybody knows has incomparably the largest circulation in the motion picture field, but it gives its advertisers an added and unique value. This value to the advertiser consists in the presumption of honesty and good faith which attach to every line appearing in The Moving Picture World, whether it is in the text or in the advertising pages. When you hear a motion picture man say, "I saw it in The World," it means a whole lot to the advertiser. That's why the constant stream of new subscriptions pouring into The Moving Picture World takes on such deep significance. Every reader is a friend. Every reader knows that we are geared and gauged to serve every branch of the industry, as even the most casual glance at our varied departments will plainly show. To be all things to all motion picture men is our unswerving aim. The Moving Picture World was never built to be a house organ or to be the mouth-piece of any factional interest. We represent the whole industry. Our readers would not have it otherwise.

Interest in Actors' Fund Spreads

Reports from Committees in All Parts of the Country Indicate that $500,000 Will Be Raised.

THE National Executive Committee of the Motion Picture Campaign, which was organized to promote the collection of $500,000 for the Actors' Fund, has completed a chain of committees from coast to coast and announces that everywhere most active interest has been awakened among film people. Samuel Goldfish, chairman of the Executive Committee, finds that the responses to its appeals have far exceeded expectations.

Not only are film actors and actresses sending in generous contributions daily to J. Stuart Blackton, treasurer of the campaign, but also theater proprietors in every section of the country are declaring their intention of doing their part towards raising the $500,000. Monday, May 15, has been fixed as National Motion Picture Tribute Day, on which it is planned that a portion of the receipts of every theater in the land where films are shown will be donated to the fund. Already 1,200 proprietors and managers have promised to contribute 10 per cent. or more of the money which they take in on that date. These pledges are not confined to any one section. Their range is the widest possible, as shown by the preliminary honor roll of theaters announced by the executive committee of the campaign two weeks ago. Since that time scores of additional managers have signified their intention of joining in the great work. A random selection from these new responses shows the extent to which the active interest of busy, practical men has been awakened in a single humanitarian purpose.

Here are a few of the latest additions to the theater list for National Tribute Day:—F. H. Schanze, Shanze theater, Baltimore, Md.; F. M. Bond, Bond theater, Pontiac, Ill.: Ario Bertotti, Columbia theater, Clinton, Ill.; Jay E. Gould, Crystal theater, Glencoe, Minn.: E. Newman, Grand theater, Helena, Ark.; Guy Mahoney, Plam theater, Missouri Valley, Iowa; C. A. Orr, Princess theater, Grace, Idaho; I. W. Dakin, Gem theater, Hood River, Ore. The capacity of these houses ranges from 800 down to 200, and they represent cities and hamlets. Never before was a movement of this kind met with such diversified and general support.

A letter received from J. S. Smoot, manager of the Camden theater, Parkersburg, W. Va., was of the kind that gives cheer to the Motion Picture Campaign's Executive Committee. Mr. Smoot notified Mr. Goldfish that on Sunday, April 30, he will give a sacred concert in his theater, the entire proceeds of which will be sent to Treasurer Blackton. Sunday, is of course, one of the best nights in the week with any motion picture manager, and Mr. Smoot's offer shows a spirit which would bring great results if emulated. Monday was selected by the executive committee for National Tribute Day, so as not to place too great a tax upon managers, but many of them have written to headquarters that if their returns on that day do not come up to a satisfactory figure they will contribute from the receipts of some other date.

In every section of the United States branch committees have now been organized and are rolling the big $500,000 ball larger with every day's effort. Busy men of big affairs in every walk of life are donating a part of their energies to the Motion Picture Campaign. John Kunsky, the millionaire theater owner of Detroit, is a typical example. The friendly rivalry among the large cities as to which shall make the best showing on National Tribute Day awakened Mr. Kunsky's interest and his pride to see that his home territory does its share. This hustling motion picture magnate is in direct control of ten big theaters, besides which he has a personal following and social affiliation that have enabled him to enlist the interest and activities of many men of consequence and money-getting value in the middle west. He has formed a committee headed by the Hon. Oscar B. Marx, Mayor of Detroit, as honorary chairman. Mr. Kunsky himself has assumed the hard working office of active chairman.

The latest big community to enter the competition of cities is Washington, D. C. An energetic committee has been organized in the national capital. The chairman of the Boarl of City Commissioners is the honorary chairman, and Alfred Ferguson is the active chairman. Other members of the committee are J. H. Walraven, J. L. Yates, and Fred Haskins.

Omaha, Neb., also has fallen in line. The Screen Club of this progressive western city is busy and on May 11, will give a ball. In addition to the presence of the leading officials and business men of Omaha at the Screen ball, it is promised that all the theatrical stars playing within easy distance of the city, will be present, and some unusual entertainment is confidently expected. Having before them the records of the Screen Clubs of other cities, the Omaha club intends doing equally well. In New Orleans a carefully selected committee, headed by D. L. Nicholson, is working hard to bring the donations of the Gulf City and surrounding districts up to a high figure.

Definite plans have now been formulated in Buffalo for a big boost for the campaign. B. J. Brandon, of the Buffalo Screen Club, has gathered together a committee for western New York which promises big things. It is composed of H. Edel, M. J. Sitterly, J. Mulhouser, C. A. Taylor, D. J. Savage and F. S. Hopkins. The principal activity of these men just now is being centered in a grand ball to be given in Elmwood Music Hall on the evening of National Tribute Day, May 15, the proceeds of which will be donated to the fund. The organization of the function is only one division of the work this energetic committee has in mind for the campaign. New York City is not to be forgotten in the great movement. Affairs in the interest of the campaign are being held almost nightly in Manhattan, or one of the other boroughs.

Yona Landowska

"EARLY in 1915 the Universal Film Company was looking for a dancer who could play an important role in their production, 'The Beautiful Unknown,' someone told them of me, and my debut in pictures followed, and I have remained in them ever since." This is the way that Yona Landowska describes her entry into the field where she has won distinction. "I was born in Petrograd," says Miss Landowska. "We moved to Paris when I was a little girl. I was mad about dancing and pantomime and wanted to study, but my parents would not hear of it. But my grandmother was a famous Russian ballet dancer, and her legacy to me was too strong for them. I made the acquaintance of Madame Mariquita, the famous teacher and ballet mistress of the Opéra Comique in Paris, and she gave me lessons, and laid the foundation of my career.

Yona Landowska.

"I made my professional début in Switzerland, where a gala performance of 'Orfeo' was being given, and in which I had an important role. A two-year engagement at the Gaieté Lyrique theater in Paris followed, and then I had a season at the Apollo theater in Paris. Then I came to America to visit my friend, Madame Fovieri, the great actress, who has made her home here, and she persuaded me to stay—a decision which I have never regretted."

SIOUX CHIEF IN METRO PICTURE.

One of the interesting characters in "The Spell of the Yukon," a forthcoming Metro production in which Edmund Breese is starred, is Chief White Hawk, a genuine Sioux chief. Like many other intelligent Indians, he is a natural actor, and plays a very striking role in "The Spell of the Yukon." He was last seen on the Metro program in "The Lure of Heart's Desire," in which Mr. Breese was starred, and he made such a decided impression upon Mr. Breese that he was secured for his present engagement.

PICTURES AID SUFFRAGIST CAMPAIGN.

The Iowa Equal Suffrage Association in conjunction with a vigorous campaign for recruits and votes in the Hawkeye state is utilizing the picture "The Ruling Power," a Vitagraph three-reel production released through the General Film Service.

Metro Quits Board of Trade

President Rowland Declares Exhibitors Should Have Been Permitted to Share Equally in Trade Board Show.

THE Metro Pictures Corporation has quit the Motion Picture Board of Trade of America, Inc., and has withdrawn all its branch offices from membership. Metro was one of the charter members of the Board of Trade and was represented in that body by its treasurer, Joseph W. Engel, who has been the board's treasurer since its organization; by President Richard A. Rowland, who was on the board's membership committee, and by Arthur James, who was chairman of the publication committee of the board and a member of the committee on arbitration.

Metro's action followed what it describes as the turning down of the exhibitors' organization by the Board of Trade in the matter of the national exposition. Metro's intention was that the exhibitors, as the founders of the New York annual exposition, were entitled to share equally with the Board of Trade and that anything in the nature of unfair discrimination was against the best interests of the industry.

Metro's letter of withdrawal, which went forward to President J. Stuart Blackton of the Board of Trade on Friday, April 14, was as follows:

"Metro Pictures Corporation, together with all of its exchanges, hereby withdraws from membership in the Motion Picture Board of Trade of America, Inc., the withdrawal to take effect forthwith. Metro's reason is that it has no desire for further official connections with a body whose recent proceedings Metro regards as against the best interests of the motion picture industry. Metro cites as a case in point the endeavor on the part of the Board of Trade to take away from the exhibitors' organization without fair reason or excuse the annnual motion picture exposition and the board's endeavor to dictate to the founders of that annual institution how if at all the founders should participate in the management and the proceeds.

Metro believes that a "throttle the exhibitor" policy is unwise as well as unjust and desires in its withdrawal to protest most earnestly against such a course. Metro has considered the facts carefully and is satisfied that no course other than withdrawal is honorable to itself or fair to the exhibitors. It is hardly necessary to say that Metro deplores the conditions which have made this action necessary."

Metro at the same time made public its intention to give cordial support to the Third Annual Motion Picture Exposition at Grand Central Palace, May 1 to 6.

"Social Pirates" Strict Test

Stories Undergo Examination by Newspaper Committee in Addition to Usual Tests.

AN UNUSUAL step in the testing of the stories of a production before the actual work of staging began was instituted by the Kalem Company in connection with "The Social Pirates," the current series by George Bronson Howard.

In addition to the usual requirements made by film producers to see that the stories of a production come up to standard, and the signing of so well-known an author as George Bronson Howard, Kalem decided to go a step further before even the first scene was taken for the series. The

Scene from "The Master Swindler" (Kalem).

co-operation of the newspapers in fifty of the cities which had succeeded in making arrangements to publish the stories was secured. Then typewritten copies of the synopses in extended form on each of the productions were submitted to a representative committee.

Thus, all points in the different stories have been threshed out and a severe examination made to insure each story being up to the high standard set. Many valuable suggestions were also received, as a result of the strict before-production tests.

"It has become necessary," declared Mr. Wright, of the Kalem Company, to a World representative last week, to guarantee consistent, unvarying merit in a series production. Expecting two or three very strong episodes to carry the burden for a number of weak ones is not playing fair with the exhibitor or the patron. The few mediocre episodes do not seem so important to the producer who places his valuation on the series according to the strongest, but if they mean two or three disappointed audiences to the exhibitor, he is the man who must pay the cost.

"That is why too much emphasis cannot be laid on the work of before-production preparation. The weak story that is patched up after it has been produced is still no better than mediocre. The mediocre is not what an exhibitor expects or pays for in a widely advertised series."

At Leading Picture Theaters

Programs for the Week of April 17 at New York's Best Motion Picture Houses.

"Molly Make-Believe" at the Strand.

BEGINNING its third year at the Strand, the management offered last week Marguerite Clark in "Molly Make Believe," a film adaptation of the novel written by Eleanore Hallowel Abbott, which has been woven into a photoplay without losing any of its original freshness. Those unfamiliar with the story of "Molly Make-Believe" may be assured that Miss Clarke is given ample opportunity to display her charm and ability. The picture was produced by the Famous Players Film Company. Miss Clark's supporting cast comprises Helen Dahl, Edwin Mordant, Mahlom Hamilton, Gertrude Norman and others.

The rest of the program consisted of a comedy, the Paramount novelty, the Pictograph and the Strand Topical Review. Soloists for the week were Miss Grace Hoffman, Bruce Weyman, Nat K. Cafferty and Master Alfred Newman, the boy pianist.

"The Love Mask" at the Broadway.

The attraction at the Broadway theater was the Jesse L. Lasky-Paramount Picture, "The Love Mask," starring Cleo Ridgley and Wallace Reid. The feature is a drama of the early days of California, written by Cecil B. DeMille and Jennie MacPherson.

Cleo Ridgley is a young girl trying to eke out an existence by panning gold in the days of '49, dressed in men's clothes, and is disguised as "Silver Spurs," a notorious bandit. Wallace Reid as the sheriff has the best part since he appeared with Geraldine Farrar in "Carmen." The settings are both beautiful and unusual; many of the scenes are startling and the lighting is perfect. The program also contained the latest weekly events, colored scenics, short comedies and a cartoon.

Triangle Program at the Knickerbocker.

"Sunshine Dad," in which De Wolf Hopper, De Wolf Hopper, Jr., and a well trained lion share honors, was the feature picture of last week's program. A Keystone Comedy and other interesting pictures were included in the bill.

Another Vitagraph at Fulton.

Following a policy of weekly changes of bill at the Fulton theater, the Vitagraph Company withdrew "Salvation Joan," the Edna May picture, on April 15 to give place to "God's Country and the Woman," an eight-part drama. The feature attraction being shown every afternoon and evening is supplemented by several short subjects, including comedies and educational films.

ESSANAY WILL DO MORE ADE FABLES.

A new crop of fables in slang, just raised by George Ade on his farm in Indiana, the state where most of the humor comes from anyway, is being picturized by Essanay. These fables form the best work of this kind ever attempted by this famous author.

The Fable of "The Preacher Who Flew His Kite, But Not Because He Wished to Do So" is the first of the new series.

As laugh-getters these one-reel releases are in a class distinctively their own. George Ade's style defies imitation by any person or thing other than the camera.

The style of construction is to take these clever essays and with each sentence as a subtitle, illustrate its import. They are admirably adapted to filming and, laughable as are the fables in cold print, their comedy is accentuated on the screen. George Ade laughs at them himself, he says. That ought to be guarantee enough.

The Motion Picture Exhibitor

TRADE BOARD AND EXHIBITORS CONFER.

Representatives of Two Bodies Hold Meeting and Endeavor to Compose Differences.

THE board of directors of the Board of Trade and a committee of New York City exhibitors held a meeting on Tuesday, April 18, with the object of discussing the differences between the two organizations that have led to the holding of two expositions in New York City.

Several propositions were discussed, with the result that one was found on which both sides seemed to be able to agree. It was said, however, by one of those who attended the conference that it would not be possible to declare the matter settled before Wednesday morning, by reason of an angle of the situation, account of which had not been taken by either party to the meeting.

EXHIBITORS EXPECT BIG SHOWING.

Attractive Program Is Being Arranged for Exposition at Grand Central Palace, May 1 to 6.

UNDER the direction of B. A. Rolfe, plans for the Motion Picture Exhibitors' Third Annual Exposition at Grand Central Palace, May 1 to 6, are progressing favorably. Mr. Rolfe sent a letter of acceptance to the exhibitors last week and immediately assumed charge as art governor, calling together the exhibitors' committee and important show interests that had taken space at the exposition.

At a luncheon in the Hotel Hermitage on April 15, Arthur James, of the Metro Corporation, who is conducting the publicity campaign for the exhibitors, gave an outline of the proposed program. There will be six days and nights of carnival in the very spirit of motion pictures, with twelve brass bands for the week. There will be picture exhibitions day and night; dancing every evening; also, as an attraction for the public, three picture studios will be operated at the Palace, where famous stars will appear before the camera.

B. A. Rolfe.

In co-operation with the New York World, there will be a scenario contest under conditions designed to suit amateur writers. The cast must consist of six characters of fairly equal prominence, three of whom will be men and the other three women. No suggestions as to the length of the scenario are offered, but it is understood that no scenario will be accepted which runs beyond three reels (3,000 feet). Authors are particularly cautioned against attempting to film works of fiction which are protected by copyright.

Applications will be received for one week only, beginning on Wednesday, April 19, and ending on Wednesday, April 26. The special Cast Committee will then prepare from the applications thus submitted a list of such applicants as seem suited for the parts in the scenario. These eligibles will then have to pass through a final test under the supervision of a committee consisting of three of the most prominent and popular motion picture actors and actresses. The men and women thus selected will then be put under the immediate direction of an experienced motion picture director who will begin with the work of producing the play without delay.

All of the interior scenes will be taken in the Grand Central Palace in the week of May 1 to 6. No compensation will be made to any of the applicants except the six chosen. The compensation will be fixed in advance by special agreement between the successful applicants and the committee of the Motion Picture Exhibitors' League.

Among the patrons of the exposition are the Universal Film Exchange, William L. Sherry, Metro, American Seating Company, General Electric Company, Precision Machine Company, National Cash Register Company and the Screen Club. It is officially announced that there will be delegations of exhibitors from Boston, Philadelphia, Washington, Pittsburgh, Chicago and intervening points.

The support of the interests represented has been assured for the days designated as follows:

May 1, Monday—Jewish Day.

May 2, Tuesday—Allies Day, for the Red Cross Societies of England, France, Russia, Serbia and Italy.

May 3, Wednesday—German Day, for the Red Cross of Germany, Austria, Bulgaria and Turkey.

May 4, Thursday—Orphans' Day, for the charitable institutions throughout Greater New York.

May 5, Friday—Screen Club Day and Frolic Night, greatest stars of the screen and greatest stars of Broadway participating.

May 6, Saturday—Actors' Fund Day.

The press committee for the exposition comprises: W. Stephen Bush, Moving Picture World; John W. Semler, Motion Picture Mail; Lesley Mason, Motion Picture News; Charles Harvey, Actors' Fund; Sylvester Sullivan, Actors' Fund; James A. Milligan, Billboard; Harry Ennis, The Clipper; Charles J. Giegerich, Morning Telegraph; Arthur Leslie, Motion Picture Newspaper Syndicate; E. Lanning Masters, V. L. S. E.; Arthur James, Metro.

ORGANIZED EXHIBITORS CONDEMN BOARD OF TRADE.

Bronx, Brooklyn and Hudson County, N. J., Exhibitors' Associations Endorse Grand Central Palace Exposition.

AT A LARGE and representative gathering of the organized exhibitors of Brooklyn, held at the Sumner theater, and very briefly reported in last week's issue of the Moving Picture World, resolutions were unanimously adopted condemning the attitude of the Board of Trade and fully endorsing the Exhibitors' Exposition to be held at the Grand Central Palace, May 1 to 6.

The organized exhibitors of the Bronx, at a recent meeting, also adopted resolutions condemning the attitude of the Board of Trade toward the exhibitors and unanimously endorsing the Exhibitors' Exposition at Grand Central Palace.

On Wednesday, April 12, a big meeting of the Hudson County, N. J., exhibitors was held at the Berkeley Club rooms, corner of Webster and Ravine avenues, Jersey City. Addresses were made by W. Stephen Bush, Paul H. Cromelin and Commissioner Burns. The main speech of the evening was delivered by Lee A. Ochs, the president of the New York State Exhibitors' League. After hearing Mr. Ochs, several of the members expressed themselves in unmistakable terms on their opinion of the Motion Picture Board of Trade. Resolutions were offered condemning the action of the Board of Trade in its recent dealings with the exhibitors and fully endorsing the exposition to be held at Grand Central Palace by the Exhibitors' League. These resolutions were adopted unanimously.

CINCINNATI HAS SCREEN CLUB.

Motion Picture Men of the Queen City Form Trade Organization.

THROUGH the efforts of a few leaders among film men and exhibitors in Cincinnati, the Cincinnati Screen Club has been organized, with a membership which already includes some of the strongest men in the film business in this territory, and which will be largely increased through additions from all factors in the trade. The organization was perfected at a meeting held at the Cuvier Press Club on the evening of April 13, following a highly enjoyable dinner. Officers were elected as follows: President, C. E. Holah, Cincinnati manager of the V-L-S-E. exchange; vice president, Charles Weigel, vice president and manager of the Alhambra theater; secretary, W. J. Beyers, of the Cincinnati Post; treasurer, W. S. Wessling, manager of the Pathe exchange. Charter members include the officers named and the following: E. T. Lux, Universal; C. C. Hite, Triangle; R. E. Haines, Mutual; H. L. O'Rear, General; Paul C. Mooney, district manager Fox Film Co.; Gus Muller, Fox; Harry Bugie, George Kleine Exchange; W. J. Fitzpatrick, Standard Film Co.; W. J. Howard, Bluebird; Lewis Baum, World; T. Nolan, Cincinnati Theater Supply Co.; W. J. Wessel, General; George Hummel, Cincinnati Post; Sam Levick, Cincinnati Commercial-Tribune; Roe Eastman, Cincinnati Times-Star and Motion Picture News, and Kenneth C. Crain, Moving Picture World.

In addition to the active charter members named, it was unanimously voted to admit to honorary membership the managing editors of all of the local papers, as the press has been a prime factor in the immense growth and popularity of moving pictures in Cincinnati as well as elsewhere. A unanimous vote of thanks was also passed directed to the several leading moving picture journals, in recognition of their value to the business and their efforts toward its improvement. A similar vote in return for the courtesies tendered by the Cuvier Press Club where the meeting and dinner were held, was adopted.

A number of snappy and interesting talks were heard from the various members present at the initial meeting, Mr. Holah, who has been one of the most active factors in the work of getting the organization together, leading off with a few pointed remarks on the desirability of co-operation between moving picture men and the press, which will be one of the chief aims of the club. District Manager Mooney of the Fox Film Co., who, like Mr. Holah, is an old newspaper man, also devoted some illuminating remarks to this subject. The club was especially fortunate in having Mr. Mooney present, as he has had a wide experience both in newspaper work and in the film business. Manager Wessling of the Pathe exchange, also had some interesting personal experience to contribute to the information of the gathering, as he was for some time located in the Pacific Northwest, where the daily press devotes probably larger space to moving picture matters than that of any other section.

The dinner preceding the meeting was an excellent one, being entirely worthy of the famous Cuvier Club cuisine, and started the affair off in first-class shape. An appropriate touch of a clever nature was found in the place cards. These were typewritten on bits of stock film, which bore the respective names and clever bits of witticism taking off the well-known characteristics of the members.

With this successful send-off prospects for the Cincinnati Screen Club are believed to be of the brightest, and with the promised co-operation of the leaders in the film, exhibiting and press fields, there is not the slightest reason why these prospects should not be fully realized.

HERRINGTON WILL BE AT MINNEAPOLIS.

President Herrington, of the Motion Picture Exhibitors League of America, has accepted the invitation to speak before the exhibitors of the northwest at the Motion Picture Exhibitors' Association of the northwest convention in Minneapolis. Mr. Herrington will come to this city May 2.

The Minnesota Metro Service Company has announced that it is arranging for the appearance of Mary Miles Minter and Marguerite Snow to appear at the convention. The Metro company also has signed up for a big booth. Thirty booths have been taken for the show. Contracts have been let for the erection and decorating of the booths, and the advance publicity posters and official photographers have been retained. The railroads are advertising the big May show in their literature and signs announcing the event and the opportunity for the public to see how moving pictures are made and some of the stars as well are being posted in all stations within a distance of 700 miles of Minneapolis.

What We Are Trying to Do

By Rupert Hughes, Author of "Gloria's Romance."

THE best that the motion pictures have achieved is mighty good. To deny this is to criticise yourself rather than the pictures; to substitute stubbornness for intelligence. The worst that the worst motion pictures have done is mighty bad. Yet it is no worse than the worst that has been done in the other arts. Nothing could be.

The cameramobile has opened long-closed worlds of human life to expression; it has made possible the picturing of our existence in ways that never have been, never could have been, seized and presented by any other art. The demand for genuine art, craftsmanship, imagination, observation, drama, comedy, literature, is being supplied more and more honorably. In the shorter forms, the one-reel, two-reel, five-reel pictures and the feature films that occupy a whole evening, some of the creators have accomplished splendid things that would adorn any art.

Rupert Hughes.

There is a general feeling that the serials have not done their opportunities full justice. The difficulties and anxieties are great and there is a natural temptation to feel that in a continued story the interest can only be held by piling crimes on mysteries and mysteries on crimes. As a matter of fact, there is nothing that tires people quicker than an overdose of excitement. Too many killings are more wearisome than none at all. The European war has proven this.

With a few exceptions, the serials that have been offered to us thus far have been largely made up of mysteries that were too artificial to interest us long.

Invitations to write such serials have been extended to me, as to most other authors, and very glittering terms offered. But I am not interested.

When, however, an opportunity came to write a serial for Miss Billie Burke, the situation was different. She is not only a famous beauty, but an actress of unusually thorough schooling of magnetism, high spirit and peculiarly human appeal. She has also an extraordinarily flexible pantomimic gift, and what is known as "screen value" to a degree that might be called "screen genius."

With great enthusiasm I undertook the task in collaboration with my wife, who has been of greatest help to me in my other work. We have omitted the usual master criminals, the secret panels and the ghoulish gangs. We have laid most of the scenes in an atmosphere of wealth and beauty, but we have tried to avoid the usual ridiculous millionaires of the film. Our heroine has adventures and we hope that they will be interesting—we know that they are not impossible.

"Reel Life"

A New Single Reel to Be Released on Mutual Program by Gaumont.

CARRYING out President Frueler's desire that Mutual pictures shall have the utmost variety, the Gaumont company will begin May 7 the weekly release of a single-reel to be devoted to outdoor life and events under the name of "Reel Life." This is comprehensive enough to include whatever the motion picture camera can catch from the minute activities of colonies of ants to the manoeuvers of mighty armies and the peculiar customs of savage tribes.

The first "Reel Life" release will be Sunday, May 7. On that day the new single-reel will show three interesting subjects. These are "Feats of Horsemanship by Belgian Cavalry," "Butterfly Life" and "Alligator Farming." The Belgian cavalry are shown in some of the evolutions which have made them famous all over the world. Butterfly life from the caterpillar to the "winged beam of sunlight" is not only entertaining, but enlightening as well.

Chicago News Letter

By JAS. S. McQUADE.

NORTHWEST EXHIBITORS' BIG SHOW.

Chamberlain and Van Duzee Visit Chicago, and Enthuse Over the Greatness of the Coming Convention and Exposition in Minneapolis.

By James S. McQuade.

D. W. CHAMBERLAIN and C. E. Van Duzee, secretary and treasurer, respectively, of the Motion Picture Exhibitors' Association of the Northwest, arrived from Minneapolis on Friday, April 14, and spent a busy time in the city until the following evening, in the interests of the fifth annual exposition and convention of that organization, which will be held from May 2 to 5, inclusive, in the National Guard Armory, Minneapolis.

When seen, they informed me that before leaving their home city one-third more space than was sold altogether at last year's exposition and convention had been disposed of, and that they are only getting started. The attendance of exhibitors will fully treble last year's figures, they assured me. These exhibitors will attend from nine states, including Michigan, Wisconsin, Iowa, Nebraska, North and South Dakota, Montana, Washington and Minnesota, and the states of Illinois and Missouri have also promised to send representatives.

While the program calls for a lot of hard convention work, Mr. Chamberlain told me that ample entertainment will be provided for visitors. Prominent among the divertissements will be Governor's Day, on May 2, when a great turnout will be made to honor the state's chief executive, who will deliver an appropriate address and then meet the exhibitors personally at an informal reception; a midnight frolic will be held in one of the large downtown theaters on the evening of May 3; a banquet at the West Hotel will be given Thursday evening, May 4, and a grand ball will close the convention and exposition on May 5.

The grand march will be led by two prominent photoplay stars (their names being withheld until later), and the surprise created by their presence will be all the more enjoyed, because unexpected.

The exposition will be given in the National Guard Armory, the floor of which will permit the drilling of an entire regiment, and at the same time afford ample space for a large gathering of spectators. Applications for space at the exposition have been pouring in for quite a time from manufacturers of supplies, film men and every department of the trade. Mr. Chamberlain declared that representatives of such concerns will come from a territory as wide as from coast to coast.

The sessions of the convention will be conducted on a strictly business plan, as time will be conserved to promote the best interests of the organization and thus insure to members at all times the necessary service. This policy is declared in advance, as many exhibitors at last year's convention were dissatisfied with the work accomplished, due to an unnecessary waste of time.

F. J. Herrington, national president of the Motion Picture Exhibitors' League of America, has already accepted an invitation to attend, and his address and advice will be awaited with great interest, as he has familiarized himself fully with the conditions governing the exhibiting department of the trade throughout the entire country, and is heart and soul with his brother exhibitors in every state. That old war horse of Chicago exhibitors, William J. Sweeney, will also attend to aid by his counsel and experience.

Certain Chicago Exchange Managers Form a Social-Business Club.

About two weeks ago, while a party of exchange managers in Chicago lunched at the Hotel Sherman, a second meeting was arranged to take place at the Reel Fellows' Club rooms, on the evening of April 11. The object was to form a social club of Chicago exchange managers and to utilize their association as club members in any way that would benefit the distributing business in this city.

At the last meeting, J. L. Friedman, of the Celebrated Players Film Company, was elected permanent chairman and H. A. Spanuth, of the Central Film Company, permanent secretary.

The members of this social-business club, which has not yet been christened, are divided into five classes, designated after the various kinds of film service handled, namely, the weekly program, the regular weekly, the state right, the local service and the occasional national release service. A committee was then formed of members elected by the various classes mentioned.

On this committee the various classes are represented as follows: The weekly program by E. C. Jensen, of the World and Equitable, and I. Van Ronkle, of the Bluebird Photoplays, Inc.; the regular weekly by L. Laemmle, of the Laemmle Film Service, and L. A. Getzler, of the Mutual Film Corporation; the state right by H. L. Wallick, of the Reliable Film Brokers, and W. H. Bell, of the Bell Feature Film Company; the local service by J. L. Schweitzer, of the Aetna Film Exchange, and the occasional national release service by J. M. Hayes, of the Picture Playhouse Film Company.

J. L. Friedman, permanent chairman of the proposed club, then appointed I. Van Ronkle to act as chairman of the committee. This committee met on Thursday noon, April 18, at the Movie Inn, and will report to the next regular meeting, which will be held in the rooms of the Reel Fellows' Club, Tuesday, April 18.

The following were present at the meeting held April 11:

E. C. Jensen, World and Equitable; I. Van Ronkle, Bluebird Photoplays, Inc.; George L. Levy, New Film Corporation; L. A. Getzler, Mutual Film Corporation; L. Laemmle, Laemmle Film Service; W. H. Bell, Bell Feature Film Company; J. L. Friedman, Celebrated Players Film Company; H. A. Spanuth, Central Film Company; Simeon B. Greiver, General Feature Film Company; F. L. Flaherty, Universal Booking Office; H. L. Wallick, Reliable Film Brokers; I. Maynard Schwartz, Reliable Feature Film Company; I. H. Kuh, E. L. K. Film Company; M. Lewis, Lewis Film Corporation; J. M. Leaveston, Lea Bel Company; W. E. Belford, Chicago Kriterion Film Company; J. M. Hayes, Picture Playhouse Film Company; Paul H. Bush, United Photoplays Company; Thomas F. Fleming, Eagle Film Manufacturing & Producing Company; Theo. Aaron, Eagle Film Company; M. G. Watkins, American Standard Motion Picture Corporation; Jos. S. Schweitzer, Aetna Film Exchange; C. B. Hoy, Hoy Reporting Service; Watterson R. Rothacker, Rothacker Film Manufacturing Company; F. L. Boutell and H. W. Drucker, Drucker & Boutell, attorneys-at-law; F. W. Wild, Jr., C. S. Wertsner & Son; L. B. Shafford, Barker-Swan Film Service, and John Hughes, Optigraph Company.

Harry Weiss, of the Metro Pictures Corporation, was absent, owing to the illness of his mother; but a letter expressing his regret at being unable to attend and declaring that he was with them heart and soul in their proceedings was read at the meeting.

Chicago Film Brevities.

Merle E. Smith, supervisor of the George Kleine exchanges, tells me that letters have been coming into the Chicago office from all parts of the Middle West concerning pre-service bookings and the general release of the Billie Burke moving picture novel. During the week ending Saturday, April 15, Dee Robinson, owner of the Apollo theater, Peoria, Ill., closed for the pre-service booking, and arrangements were being completed for similar service with large theater owners in St. Louis, Milwaukee, Detroit, Indianapolis, Des Moines, Kansas City (Mo.), Minneapolis, St. Paul and Omaha. The general publicity campaign for the Billie Burke features will begin shortly, and it will encompass the entire country in a striking and effective manner.

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Robert R. Levy, president of the Revelry Theater Company, this city, won out as Republican committeeman for the Third Ward, in the recent national primary election. His numerous friends congratulate him on his success.

Following the production of "The Crisis," by the Selig Polyscope Company, will be the film dramatization of "The Garden of Allah." The photoplay of this great spectacle is at present being written by Gilson Willets, the well-known author and photoplaywright.

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Wednesday, April 19, will be Film Players' Night at the Chicago Reel Fellows' Club, at 17 North Wabash avenue. An a la carte dinner will be given on the balcony of the Movie Inn, at that address, at 6:30 p. m. A buffet luncheon and refreshments will be served in the clubrooms from 9:30 p. m., on. It will be a stag affair and special invitations have been issued to every actor, producer, manager and other studio men from the Essanay, Selig and American plants. A special reminder has been given all the Chicago Reel Fellows to attend the Palace theater Monday night, April 17, and give Richard C. Travers a royal send-off in his first Chicago appearance, in his own vaudeville sketch.

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E. H. Spears, director of the research laboratory of the Rothacker Film Manufacturing Company, paid us a visit one day last week. The company's new plant, he advised us, will be opened shortly. Mr. Spears subscribed for the Moving Picture World, of which he is a constant reader.

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E. H. Montagu, European agent of London for the Selig Polyscope Company, writes the home office that the Selig comedy series, "The Chronicles of Bloom Center," have made a big hit in the British Isles. Mr. Montagu has issued a booklet of fifteen pages which bears the title, "Welcome to Bloom Center," to meet the big demand for the film. It is attractively illustrated with scenes from the rural comedies, and the cover has characteristic pen and ink sketches.

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Selig's new twelve-reel de luxe edition of "The Spoilers" recently broke all records at the Lyric theater in Minneapolis, at an admission of 20 cents. The big popular feature was shown to more than 6,500 people in one day at that theater, and Manager Prosper Schwie was obliged to continue his last presentation after 11 o'clock p. m. It had a week's run at that house. Amusements states that the latest edition of "The Spoilers" is showing to enormous business in every city and town in the Northwest where it is being shown, and this extraordinary popularity follows in places where the original nine-reel production had been repeated again and again. At the Strand theater in St. Paul the twelve-reel edition also broke all records for that city.

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The Minneapolis Screen Club has now been successfully launched on what promises to be a gratifying career. At a luncheon in the West Hotel, on Monday April 3, the following officers were elected: President, D. W. Chamberlain, of the American Amusement Company; vice-president, James Keough, of the Strand theater; treasurer, S. A. Louis, of the Rialto Theater Supply Company, and secretary, Thomas J. Hamlin, editor of Amusements. On the board of governors are Joe Van Meter, of the General Film Company; Fred Meyer, of the Laemmle Film Service; Bert Barnett, of the Famous Players, and William Koenig, of the Gayety and Jitney theaters. The members of the board have selected suitable quarters for clubrooms in the Radison Hotel, which is centrally located.

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The run of "The Ne'er-Do-Well" at the Fine Arts theater, which began Saturday, April 8, under Alfred Hamburger's management, has surprised everybody who was not acquainted with the fine merits of that production. Mr. Hamburger states that in the whole history of the theater such crowds have never been seen as those which have jammed the lobbies daily, awaiting their turn to see the films. Even "Neptune's Daughter," which broke all records two years ago, was eclipsed by the attendance. Between five and six thousand people saw "The Ne'er-Do-Well" on the opening day, the largest attendance the theater has ever had. "This is a remarkable showing, in view of the numerous theaters presenting pictures at this time as compared with two years ago," said Mr. Hamburger. The opening of the second week's run has been marked by the same large attendance.

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Miss Mabel Normand and Miss Sampson stopped over in this city Monday, April 10, for a brief stay on their trip from New York to Los Angeles, where Miss Normand will appear in a four-reel comedy drama by Thomas Ince. They were entertained at luncheon in the Hotel La Salle by Mr. and Mrs. C. F. Hately. Mr. Hately is the personal representative in Chicago for H. E. Aitken, president of the Triangle Film Corporation.

Judge Walker of the Circuit Court, this city, on Saturday, April 8, ruled that the Harper theater could not reopen, on the ground that the Supreme Court had already passed on the matter. This is the second time the owners of this theater have lost a court fight to compel the city to permit the operation of the theater, which is within 200 feet of the Hyde Park Presbyterian Church.

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It has been learned from a reliable source that Jones, Linick & Schaefer paid V-L-S-E., Inc., $2,500 for the exclusive privilege of running Charlie Chaplin's "Carmen" at the Studebaker, La Salle and Bijou Dream for a run of two weeks, beginning Saturday, April 15.

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Felix F. Feist, well and popularly known in film circles in Chicago, spent several days last week in conference with the officials of the Chicago branch of the World Film Corporation, of which Mr. Feist is general sales manager. While here, Mr. Feist announced that the position of district manager has been discontinued by the corporation. W. W. Drum, district manager of the Middle West, has been transferred to the Pacific Coast, with offices in San Francisco.

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D. J. Chatkin, vice-president of the United Film Service, was united in marriage to Hannah Ferguson, of this city, on Wednesday, April 12. The ceremony took place at the Ashland Club House, where the bride and groom were attended by their relatives and a host of friends. The happy pair will leave Chicago, about April 20, on a trip to the West, and will visit the San Francisco and Seattle offices of the United Film Service. Mr. Chatkin intends to add another branch to the United Film Service by establishing an office in Juneau City, Alaska.

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W. H. Rudolph, traveling representative for the American Correspondent Film Company, of New York City, made a pleasant call at the World office on Friday, April 14. The purpose of his visit to Chicago is to dispose of the Illinois state rights for his company's European war film, "The Battles of a Nation," which has had quite lengthy runs in many of the large cities in the East. "The Battles of a Nation" shows the latest German war pictures received in this country. The length is 6,000 feet.

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The following bills have been announced at the prominent "Loop" theaters in Chicago for the ensuing week:

Colonial, beginning April 17: "The Children in the House" (Fine Arts), featuring Norma Talmadge, and other pictures.

Studebaker, beginning April 15: Charlie Chaplin in "Carmen," and Marguerite Clark in "Molly Make Believe" (Famous Players).

Ziegfeld, beginning April 17: "The Half Million Bribe" (Metro), featuring Hamilton Revelle, and a French war picture showing the activities of the Allies on the western front and at Salonica. Each of these subjects is of five-reel length, and they will be supplemented by the Ziegfeld topical picture, the whole program occupying two hours and fifteen minutes.

Strand, beginning April 16: "The No-Good Guy" (Kay-Bee), featuring Wm. Collier and Edith Markey, with other pictures.

La Salle, beginning April 15: Charlie Chaplin in "Carmen," Paramount Pictograph, Bray's Cartoons and a Burton Holmes Travelogue.

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The Strand Theater Company has decided to terminate its sub-lease of the Colonial theater on Saturday, April 22, and the lease will revert to Jones, Linick & Schaeffer, who announce that they will resume active management of the house beginning Sunday, April 23. It is understood that feature picture programs will be continued, and most likely those of the Triangle brand will be used. The resident manager of the Colonial under the new regime will be Norman F. Field. At first it was rumored throughout the city that Jones, Linick & Schaefer would return to popular-priced vaudeville in this house, but the policy already outlined will be followed, according to direct information from the Jones, Linick & Schaefer offices.

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William N. Selig, president of the Selig Polyscope Company, accompanied by Colin Campbell, the dean of Selig producers, left for Vicksburg, Sunday, April 16. About a week will be spent in selecting locations in Vicksburg and St. Louis, and other points, for the big exterior scenes in "The Crisis." The company will proceed to Vicksburg from Chicago just as soon as things are in readiness by Director Campbell.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

REHEARSING "JULIUS CAESAR."

A Busy Multitude Hard at Work Preparing for Great Shakesperean Pageant.

REHEARSALS of the forthcoming outdoor production of "Julius Caesar," with its notable cast and its chorus of five hundred beautiful high school girls, and gallant youths, are being held in a huge warehouse in Hollywood.

A bird's-eye view of the crowd, with Raymond Wells in his shirt sleeves at the megaphone, resembles the rehearsal of a D. W. Griffith mob scene. Then you see the little pocket Shakespeares in the principals' hands, and hear Frank Keenan's fervent "My Gawd, isn't it good to get back to speaking lines!" You hear the irreverent Hopper say that Caesar's stabbing was something like the Irishman's dilemma when somebody asked him what part of the buzz saw it was that hit him; you hear Theodore Roberts' thunderous Julius Caesar, and William Farnum's full-voiced Mark Antony and, above all, on a packing box, Wells trying to hold in leash his natural directorial instincts and saying prettily to the distinguished actors: "Now, boys, hadn't we better do this thus and so?" and to the high school girls: "Now, young ladies, all together in the dance!" instead of: "Hey, you, come down front into this country; you'll like the climate just as well!" And you realize that you are viewing preparations for one of the biggest productions ever staged in this country.

By a happy circumstance, the seven hills of Rome are reproduced in the location in Hollywood, which has been chosen for the production, or anyway enough of them, so that there will be no trouble in securing sufficient verisimilitude of topography for presentation of the play. The acoustics of the natural walls are said to be wonderful, so that a loud stage whisper can be heard from one end of the amphitheater to the other.

Railroads are preparing excursions and it looks as if this would be one of the greatest attractions of the year for the whole United States.

Maitland Davies, crack critic of the Tribune, Sunday morning in an interview with Marc Klaw, of the firm of Klaw & Erlanger, who is spending a few days at the film capital, told of how Mr. Klaw talked of the drama, picture, and the war. But he showed far more interest in this great spectacle to be shown soon.

"Now tell me something about this 'Julius Caesar' production they are talking about out here," said Mr. Klaw. "It is the most wonderful thing I ever heard of. Well, you may say this for me: It means cutting my visit to Honolulu nearly two weeks short, but I will be here to see it. I would not miss it for anything. I don't know whether the people here realize it or not, but there is not any other place in the world where it could be done the way you say they are going to do it. The idea is absolutely new, splendid and wonderful. As for the people who will take part—you know as well as I do that there has never been such a cast in a Shakesperean drama anywhere. Why don't you tell New York about it? There is not a newspaper there that would not devote columns to it. People will come to see that performance from all over the country if you will only let them know about it. But for heaven's sake hurry up. Give them time to make their plans and get out here. It is the biggest thing that has been undertaken in the whole international celebration of Shakespeare's tercentenary and you are not saying a word about it."

Marc Klaw on Pictures.

Mr. Klaw continued:

"Motion pictures are a distinct art. They must stop their worshipping. They should not copy the speaking drama, but should set out to find a sphere of their own—educational, travel. They should be silent story tellers rather than silent dramatists. The appeal of the motion pictures is to the eye, and the eye tires quickly.

"The motion picture producers have recognized and admitted that silent drama is impracticable by providing musical accompaniment for their screen offerings. Without the aid of music, a film drama is the flattest thing imaginable—absolutely dead. In our own branch of the drama we know that the public demands more than a beautiful picture. We may spend thousands of dollars upon an exquisite setting and if it holds the audience for forty seconds we are lucky. After that they mentally ask, 'Well, well, what next? Show us something.'

"Unfortunately for them, the motion picture producers have not profited by the mistakes of the drama. Instead of avoiding them, they have copied their weaknesses. They let the public know too much. The strength of the drama lies in its illusion. When the illusion is destroyed, you destroy the drama, and the motion picture people are pitilessly destroying illusion by their present methods.

"I suppose I shall be 'roasted' for saying so, but I think the producers are wrong in charging admission to their studios and allowing the general public to mingle with their actors in make-up.

"Where is the illusion after a visit to the studios? On the same lot scenes in Egypt, England, Russia, anywhere, are being photographed. They see the counterfeit settings—massive and impressive where the eye of the camera sees them—cheap, fragile, dream-dispelling everywhere else. Mr. Public goes away skeptical. He does not believe in anything any more. You may show an Egyptian picture with every scene actually photographed in Egypt, but after one visit to the studio, Mr. Wise Layman laughs at your protestations. He knows they were taken in Los Angeles in somebody else's back yard.

"They should stop salary faking. It hurts the business and disgusts the public. I should be interested to see the Government Income Tax reports regarding the fabulous incomes some of these actors are said to receive. Wouldn't there be a howling if the Government insisted on their paying a tax on their published salaries?

"No, I don't believe in censorship. It never did the drama any good and it will not help pictures. It was not the censor who was responsible for the doing away with tights on the stage. Tights went out with the bicycle and its accustoming the public to women's legs. It's all in usage. Bare legs don't shock or fill a theater any more. The women at the beaches have made them ordinary, everyday affairs, and the public does not think anything about them. The final censor and the only effective censor is the public. They are always right and they will not stand for anything that is wrong for any length of time.

"The motion pictures are here to stay, but they are a very long way from having found themselves. A lot of the present producers will disappear before the permanent niche of the picture is discovered."

Quinn Opens New House.

The Empress theater, on South Spring street, opened Saturday afternoon for the fifth time in its thirty-year career, in a new branch of the amusement art—the moving picture.

The old playhouse, once the cradle of Kolb & Dill, which first opened for legitimate drama, then switched to comic opera, turned to vaudeville and closed on boxing bouts, has been completely renovated by J. A. Quinn and re-dedicated to ocular entertainment.

The theater began its new lease on life with a capacity house and "Damaged Goods," a highly complimented program. It will open daily at 11 a. m., and the last show of the day will start at 9 p. m. Popular prices—1,000 dime seats—are one of the drawing cards.

Mr. Quinn is one of the foremost of the veteran exhibitors on the Coast and opens this place with a great host of friends and patrons.

Samuel Goldfish on Coast.

Jesse L. Lasky, Cecil B. De Mille and Samuel Goldfish have been closeted here after the arrival of the last named director of the Paramount producing firm.

Mr. Goldfish arrived early last week, and as his coming was not expected it was not announced. We met the trio one evening and discoursed the presence of the big man on the

Coast. Mr. Goldfish comes west to look after the business affairs of the Lasky Company and to inspect the fine new studio. He is also to be present at some of the Actors' Fund benefits which are to be held here during the month.

Miss Anita King, the Lasky star and Paramount girl, has been having a very busy time. Since she has been appointed a member of the Los Angeles City Mothers' Bureau, life with her has been just one speech after another. Sunday she addressed from the pulpit to the congregation of a church in Santa Barbara; Monday she spoke before the Contemporary Club of Redlands; Tuesday she spoke before the Vocational Club of the Lincoln High School; Wednesday she gave a talk to some of the screen struck girls that are under the care of the city; Thursday she spoke at a benefit for the Jewish Relief Society, and Friday at the Polytechnic High School. Saturday she has been invited to address one of the women's clubs in Pasadena. Outside of this she hasn't said a word. Chief of Police Snively has presented Miss King with a badge of office as one of the members of the executive committee of the Woman's Court. Miss Anita is becoming a well-known young woman in Los Angeles and the surrounding country. She drives everywhere in her fast car, a beautiful white roadster. Everyone is learning to know the snappy looking car and its fair pilot.

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In the new Lasky production in which Blanche Sweet is to star, and which is now being rehearsed, Miss Sweet is given an opportunity to wear a number of new gowns. In the past five or six productions she has been appearing in more or less dilapidated costumes. As soon as she received word that she could put on the frills and furbelows, she ordered her modiste up from town and installed her in the big dressing room at the studio.

Another Actors' Fund Benefit.

The Actors' Fund entertainment and dinner dance held at the Hotel Maryland Thursday night was the occasion of the gathering of quite a cluster of theatrical and motion picture face cards in addition to the several hundred guests from Los Angeles and Pasadena.

Charlie Murray, minus his "salary whiskers," gracefully introduced the various "acts," and gave a quick pace to the rolling of the ball by telling some clever "first-run" stories. Marc Klaw spoke eloquently on the subject of the Actors' Fund. Victor Moore "said a piece" in his usual "Mooreish" manner—in fact, he had to take an encore; De Wolf Hopper and May Robson held a little impromptu dialogue, and then each did a recitation stunt; Earl Carroll and Al Matthews warbled some of the "Canary Cottage" songs; Theodore Roberts recited in a way to bring him a lot of applause.

This is the last benefit for some weeks, until the closing benefit show, at which will appear more stars than have ever played at the same house or in fact in the same city at the same time.

Los Angeles Film Brevities.

Richard Willis and Gus Inglis, of the firm that bears their names, motored to Santa Barbara and back this week. They spent their time looking over their American clients and the studio folk in general.

They passed Johnny Sheehan, the comedian who paid a flying visit to his friends in Los Angeles over the week-end. He has just finished playing an eccentric character part in "The House on Hokum Hill," in which he has lots of fun trying to be an author with an "idea machine." Finally he gets into the clutches of the law, but Johnny's acting makes it all excellent satire.

"Dick" reports that Juanita Hansen, formerly Keystone comedienne, has joined the Flying A force and is busy making a new serial at Santa Barbara.

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Rhea Mitchell entertained Fay Tincher at her bungalow for the week-end and they made an attractive and vivacious couple as they journeyed around in Rhea's car seeing the sights. Miss Mitchell has just finished a particularly clever piece of character work in "The Overcoat," in which she had the lead. In this she took on a "tough" mien and walk and just let herself go. The result is a striking performance.

Edward Sloman, Franklin Ritchie and Winnifred Greenwood and a full company went to the Imperial Valley this week. They will enact scenes for the five-reel feature, "The Reclamation," by Kenneth Clark. The scenes show the struggle between desperate ranchers who need water and the ill will of a brute who tries to keep the water from them. Both Ritchie and Miss Greenwood have fine acting moments and Sloman is producing with his accustomed care.

Another feature is finished with Hal Cooley. It is called "The Courtesan." His part is a sympathetic, but exacting, one, and in some courtroom scenes he has to "put over" long speeches as he defended some poor people who could not afford to employ a lawyer. For a change, young Cooley impersonated a man of nearer middle age than youth. He is generally a juvenile in the photoplays.

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The other evening at Universal City a gray racer swished in and stopped in the auto park where a gang surrounded it. Harry Carey, seeing the crowd from his dressing-room door, strolled over to have a look at whatever was causing the excitement, and beheld the gray racer with his own name emblazoned in red on its gasoline tank and the same name, but spelled "Hari Kari" in Japanese, on either side of the long hood. The surprise to Mr. Carey was complete and pleasing. It had been arranged for him by his business manager, Melville Jeffrey, who had heard Mr. Carey remark one time that he guessed he would get himself a racer. Mr. Jeffrey's delivery of the ninety-horsepower car was the result and Carey is hoping that the studio race promised some time ago by Mack Sennett will be held shortly, as he believes himself and his Japanese-death car will be the winners.

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A new actor, Norman Luke, who has been introduced to the screen via Balboa films, used to be a bank clerk. But he couldn't get money fast enough that way so he joined the "everybody's-doing-it" profession. But he's still a bit bucolic, for chicken-raising continues to be his hobby. He owns quite a bit of prize-winning poultry.

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There will be a great time here when the entire Eastern plant of the Universal is removed to Los Angeles. With the installation here of the companies now operating in and about New York City there will be twenty-eight companies located at Universal City. Its only rival in point of size is the foreign plant of the Pathe company.

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"Don Quixote," or De Wolf Hopper, listening to the lure of the chinking of much kale, is going into vaudeville immediately following his picture engagement with the Triangle, which ends in August. Hopper has received a big offer from the Orpheum circuit. He states he will appear in a monologue with "Mishaps in the Movies," as his subject, illustrated by films. Hopper, who is recognized as one of the most brilliant speakers among the actor folk, will doubtless make a tremendous success.

After a vaudeville season the genial comedian states it is probable he will star in a revival of "Wang," one of the most popular light operas in which he ever played. "Following which," said Mr. Hopper, "I expect to be in a position to do what I wish, which will be to play on the stage about twenty weeks in the year, and on the golf links the rest of the time."

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Another new face at Universal City is that of Andrew Arbuckle, the popular comedian who has severed his connection with the Balboa Company. Andrew is seen in one of his happy parts in "Little Mary Sunshine," which is at Tally's Broadway this week.

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As a result of the loyalty of Balboans to their fellow workers, May Brotherton was able to appear at The Times office yesterday and get the automobile which she won in circulation contest recently held. Although not known to the picture fans, Miss Brotherton is an important factor in the making of Balboa films. She is head of the assembly department. Before the contest H. M. Horkheimer, head of the firm, said: "We have all decided to boost for her, and if she loses you can have a new hat, Stetson, too. We are still wearing the old checked cap, but the girl won the car and ought to make up for the lost hat by coming and taking us for a spin in the new car.

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Recently the Los Angeles Tribune started giving beautiful photogravures of well known and popular film stars. This Sunday the paper presented a most attractive likeness of Miss Myrtle Gonzales, star in Universal pictures. Miss Gonzales is not only recognized as one of the most beautiful women in filmdom, but is one of the youngest stars worthy the name, and, for that matter, it can be said that she has starred ever since her first appearance at the old Hotchkiss theater, in a benefit performance for the San Francisco sufferers (of the fire and quake in 1906). At that time she, with her sister, Stella, was the "feature" in a bill abounding with talent and the files of the press pay eloquent tribute to her charm. With the years came riper experience.

In painting she attracted the attention of the late Paul de Longpre, was a protege of Schumann-Heink and was always in the eyes of theatrical managers. When the Vitagraph company located in Los Angeles she was engaged to play in stock, advanced to "lead" and in a short time was being featured as a star, a signal honor and a just recognition for so young an artist. Her notable success with the Vitagraph was in "Deception," "The Man from the Desert," "The Sage Brush Gal," "Capt. Alvarez," "Troubled Waters," and "The Chalice of Courage." She is now a featured star on the Universal program and has many warm friends and admirers throughout the land.

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Directors of the local chamber of commerce have decided to cause Los Angeles and vicinity to be well represented at the first exposition of the National Motion Picture Board of Trade, in Madison Square Garden, N. Y., from May 6 to 13. Films showing Los Angeles streets, scenic points, good roads and industries, accompanied by a lecturer, will be featured, and the expense is expected to be borne jointly by the industrial bureau, the chamber and the Automobile Club of Southern California.

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Harry Millarde, producer for the Kalem Company at their New York studios and later at Jacksonville, Fla., arrived last week on the Coast and will direct one reel comedies with Miss Ethel Teare as leading woman at the Hollywood studios. studios.

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James Davis has just completed the filming of a one-reel release for the "Hazard of Helen" series. In this episode which is called "The Bridge of Thread," Miss Helen Gibson again takes a desperate chance on a fast running engine.. She throws a rope to the brake wheel of a box car which is running away down hill at a terrific speed. Securing the rope to the engine she climbs hand over hand across the rope to the box car. The rope broke twice just as Miss Gibson was about to start across on it, but the third rope held and the scene was made. Percy Pembroke is playing opposite Miss Gibson with George Williams and H. Schum included in the cast.

* * *

Members of the Kalem Hollywood studios have organized a baseball club and have challenged the players of the Rolin Film Co. The challenge was accepted and the game will be played some time next week. Bud Duncan is the manager of the team.

* * *

Al Christie and his company of Nestor players were down in San Diego last week filming scenes at the Exposition Grounds. "The Browns Seeing the Fair" is the title of the comedy being filmed by the company.

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Adolph Zukor, president of the Famous Players, arrived in the city this week.

* * *

H. E. Aitken, president of the Triangle Film Corporation also arrived a few days ago. They were seen at the Hotel Alexandria with Jesse L. Lasky and Samuel Goldfish, which gave rise to rumors in the daily papers of a merger of the Triangle and Paramount Companies.

* * *

With the return to the city this week of the Fox Company from Santa Cruz Island, it became known that William Farnum and two other players narrowly escaped death by drowning in the Pelican Bay when a skiff capsized. Farnum was cut and bruised in his efforts to land on a rocky ledge but finally succeeded in pulling himself to safety on terra firma. The two other men were rescued by boatmen. Two cameras valued at $1,000 were lost.

* * *

Mabel Normand is expected to arrive at Inceville this week and will begin work at once in a big feature film.

* * *

William Collier, the comedian, was nearly smothered to death this week at Culver City while working in a Triangle-Kay Bee subject in which he will be starred. He is playing the part of an inebriate in a new comedy-drama by C. Gardner Sullivan and one of the scenes requires him to be buried beneath a bulky mattress on which a large squad of aborigines leisurely recline. In preparing to film the scene Director Scott Sidney instructed Collier to force his head from under the mattress at the rear in order that he might not find breathing difficult during the action, which was scheduled to be unusually prolonged. The comedian didn't get his head out in time and as a consequence was held prisoner for three full minutes. So loud was the confusion of voices while the camera crank was being turned that the comedian's muffled voice was not heard. Covered with feathers, he was finally extricated from his uncomfortable predicament and allowed a ten minute respite before proceeding with his work.

* * *

The Cuautemoc Film Company of Tucson, Ariz., we are informed, has increased its capitalization from $5,000 to $25,000 by recent action of the stockholders and the amended articles of incorporation are being filed with the State Corporation Commission. The officers of the Cuautemoc Film Company are Lino S. Polo, president; Manuel V. Sanchez, vice-president; Esteban R. Aros, treasurer; Jose V. Aros, secretary. The company has its studio on North Court street.

* * *

The Dudley Motion Picture Company has moved from San Diego to Redlands and are building a plant at the corner of Fifth and Main streets. A stage will be erected large enough to accommodate four acting companies. The grounds will be enclosed by a large Mission front. M. B. Dudley is president and Leonard G. Coop is the secretary of the company. The company has just completed the production of Peter B. Kyne's story, "The Land Just Over Yonder."

* * *

On Saturday last week Universal City was invaded by the members of Southern California Past Masters Association, their wives and children. There were eight hundred in this party of Masons and they came from all parts of Southern California. More than 150 automobiles brought the Masonic visitors to the Film City, and the parade formed one of the many interesting pictures filmed this week for the Universal Animated Weekly. After having witnessed the making of a number of scenes for the big circus serial "Peg o' the Ring," the visiting Masons and their families were taken through the Zoo and entertained with several wild animal acts directed by Rex de Rosselli; then followed some rough riding stunts by the cowboys of Wallace Kerrigan, superintendent of the Universal ranch. A Spanish barbecue was served at 5 o'clock and, leaving Universal City, the party was taken to the Iris theater in Hollywood where they witnessed one of the latest Universal feature photoplays, "The Pool of Flame," in which J. Warren Kerrigan is starred.

* * *

In the two-reel comedy-drama entitled "Shoes" which Lois Weber is producing at Universal City, a number of scenes take place in a five and ten-cent store. Miss Weber tried to have these scenes taken in one of the five and ten-cent stores in Los Angeles, but found that the use of the store could not be had until night, and that it would take two or three nights to make the scenes required. As it was essential to complete the photoplay within a certain time it was decided to borrow some $5,000 worth of stock from one of the Los Angeles stores to use in the scenes. Director Arthur Forde succeeded in making the arrangement and a typical five and ten-cent store was set up on the main stage at Universal City. It took a number of automobile trucks to transport all this stock.

* * *

Commodore T. H. Wheeler the man who assisted John D. Rockefeller in making the Standard Oil Company was a visitor at Universal City this week. Mr. Wheeler, who is one of the heaviest stockholders in all the subsidiary companies of the great oil institution and the possessor of an immense fortune, was accompanied to the Picture City by Mrs. Wheeler and Mr. and Mrs. D. F. Martin of Los Angeles.

* * *

Douglas Gerrard of the Universal forces is proudly showing his friends a book he has just received from Sir Herbert Beerbohm Tree, the eminent actor-manager in whose London company he played juvenile parts. The book is entitled "Thoughts After Thoughts" and the author is Sir Herbert himself. The inscription reads "To my friend, Douglas Gerrard, with affectionate remembrances. Herbert Beerbohm Tree, New York."

* * *

James Young is now directing Blanche Sweet in a new production entitled "Easy Money," written especially for the Lasky star by Margaret Turnbull and James Young. The cast includes Camille Astor, Theodore Roberts, Horace B. Carpenter, Mrs. Lois McCord, Raymond Patton and Jane Wolfe.

* * *

One of the biggest sets ever erected on a stage was put up by James Loy, Balboa's carpenter-in-chief, for the production of "Sultant," a Balboa feature in which Ruth Roland and William Conklin are featured. The set was so large that the cameras had to be placed two hundred feet away to get all of the construction into the picture.

AUSTRALIAN NOTES

THE initial Triangle features were given a special trade exhibition this week, many pressmen and exhibitors being present. The pictures screened were "The Coward" and "The Golden Claw," Ince-Kay-Bee dramas, and "Crooked to the End" and "The Submarine Pirate," Sennett-Keystone comedies. The reason for showing the two Kay-Bee features is that while Griffith is well-known by reason of his productions, viz: "The Escape," "The Avenging Conscience" and others, Ince is practically unknown, the only picture advertised as his production being "The Wrath of the Gods," screened two years ago. "The Coward" and "The Golden Claw," however, give great promise of splendid productions in the future from the Culver city studios. The press gave favorable criticisms, and "The Mirror," which conducts a most up-to-date motion picture department, said that "Crooked to the End" is the most remarkable picture of its kind yet produced, and I do not think it is far wrong.

The Sydney Morning Herald said: "'The Coward' is a fine tribute to the capabilities of the producer in staging a bewildering wonderful battle scene, with an immense panorama and an army of actors individually lost in the roar and confusion of battle."

The Sydney Daily Telegraph says: "One can only marvel at the magnitude of the staff and the arrangements which must be necessary, and the huge expenditure of money involved in the making of 'The Coward.' . . . The comedy, 'Crooked to the End,' had the audience convulsed during the whole time it was on the screen."

The newly remodeled Triangle playhouse will open on Saturday next, the 18th instant, with "The Coward" and "Crooked to the End."

The prices of admission will be two shillings (50 cents), one and sixpence (35 cents), one shilling (25 cents) and sixpence (10 cents).

* * *

Four big Australian productions are under way. The first is the screen version of the play "Emilienne Moreau," which I have mentioned before. This will be released very soon.

Raymond Longford, a most capable producer, with many fine Australian pictures to his credit, is at present engaged on a big dramatic feature, expected to run into six reels. The company is leaving Sydney this month for New Zealand, for some special scenery.

Australasian Films, Ltd., have under way an industrial film, which, when finished, will be 6,000 feet in length. Alfred Rolfe is directing the picture, which deals with all the chief Australian manufactures and products, showing the course of manufacture of wool, etc., from the raw material to the finished article; showing how a gold coin is manufactured, etc., many interesting sections have already been photographed.

Harry Julius, a prominent Australian cartoonist, who has regularly drawn topical cartoons for the leading news-reel here, the Australian Gazette, is at present engaged on a cartoon review of the war. At present Mr. Julius has about a thousand feet finished. This is the first venture of its kind in this country.

Fraser Films, Ltd., are filming a topical-drama entitled **"Murphy of Anzac,"** dealing with the Australian soldiers at Gallipoli. I believe that this picture is three reels in length.

* * *

Fraser Films, Ltd., have secured the sole Australian rights for the Broadway Universal Features, Red Feather Photoplays and the Bluebird Photoplays. The first is to be released soon, and will probably be "Mrs. Plum's Pudding," followed by "Business Is Business," "Scandal," "Just Jim" and others at weekly intervals.

* * *

Still another picture theater has been opened. The new show is situated in Newtown, a suburb of Sydney, and holds over 1,000 persons. Sydney has now over eighty picture houses in the metropolitan area, which has a population of less than 800,000.

The Greater J. D. Williams Amusement Co., Ltd., which controls several picture theaters in Sydney and Melbourne, is constructing four more houses, one each in Sydney, Melbourne, Adelaide and Perth. These will be the most up-to-date in Australia, being modeled from big New York photoplay houses. Each will seat over 2,000 people.

* * *

An extensive advertising campaign is being carried on through the pages of the daily and weekly newspapers. The Sydney Sun, in the issue of Sunday, 12th inst., carried no less than 30 columns—over four pages—of picture advertising. This paper does not have a motion picture department.

TOM S. IMRIE.

Sydney, N. S. W., Australia, March 15, 1916.

War Adds Another Recruit

APPEARING in Daniel Goodman's coming photodrama, "Love's Toll," to be released by Lubin through the V-L-S-E, is Garda Polotskova, taking the role of a Russian dancer, which gives her an opportunity to present in part her well-known portrayal of the Salome dance.

Garda Polotskova.

Mlle. Polotskova, the idol of many prominent artists and sculptors, both here and abroad, including Auguste Rodin, the incomparable, has at last been induced to appear before the camera.

To those who are acquainted with the exotic side of studio life, the name of Garda Polotskova is a byword. Her greatest achievements, as is well known, are Francesca (Stephen Phillips), Mellisande and Electra, none of which have yet been seen upon the screen as interpreted by this eminent artist.

Mlle. Polotskova, who incidentally is a cousin of the Polish Countess Potulicka and a niece of the Baroness de Ricou, is well known and much admired in Continental society. She has expressed great enthusiasm for this new field of work, and is looking forward to the endless possibilities of portraying her individuality which the screen affords.

WALLY VAN FINISHING NEW SERIAL STARRING EARLE WILLIAMS.

Earle Williams is starring in a thirteen-part serial photoplay under the direction of Wally Van, in which the celebrated actor will be seen to wonderful advantage as a motor speedster and a hero of all-around daring. The new serial runs the whole gamut of human emotions, is fraught with a thousand thrills and in spite of the fact that much of the production was made during the winter, it has a bewildering variety of outdoor scenes as well as many sumptuous interiors.

The forthcoming serial will be one of the finest things ever produced. Special diligence has been exercised by Wally Van to have it so, and to make an assured success Williams has been surrounded by a notable cast of Vitagraph players.

CREIGHTON HALE, OF PATHE, BIG HIT IN LOEW HOUSES.

Creighton Hale, of Pathe's popular serial, "The Iron Claw," has been playing the Loew circuit and has proven himself, in the words of the Loew officials, to be "the greatest drawing card we've ever had." "Standing Room Only" signs have been in evidence wherever he has appeared.

Among the Picture Theaters

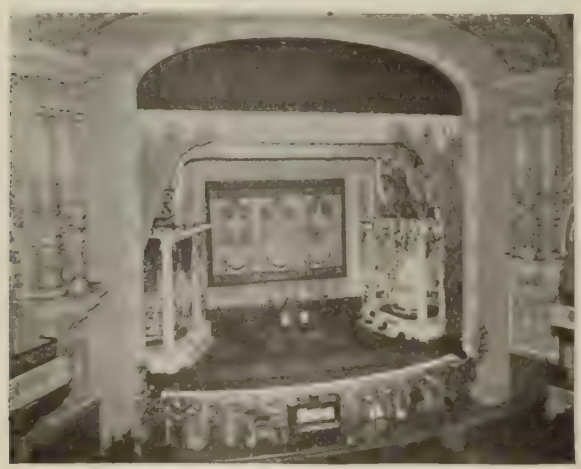
News and Views of Photoplay Houses Everywhere

STRAND THEATER, LOUISVILLE, KY.

McRae Brothers Take Over "Dead" House and Convert It Into Prosperous Picture Palace—Has Handsome Italian Stage Setting—Spent Thousands in Remodeling—Dress of Ushers in Harmony with Color Scheme of Interior.

IN the Strand theater at Louisville, Ky., is an instance of an elaborate amusement house, which, after a long series of repeated failures to make good in many and varied attempts, has been conducted into its own at last by the aid of the moving picture. The theater, formerly known as the "Masonic," and incorporated in the Masonic Building, Chestnut street, near Fourth, has been operated since then as the "Shubert-Masonic," or under other hyphenated titles, but throughout its career has never succeeded in establishing itself in popular favor until now. The theater proper is large, and has a seating capacity of something over 1,900. It is attractive from every angle.

A few months ago the McRae Brothers, of Detroit, became interested in the moving picture industry, and while looking over properties in Chicago and other points heard that the Masonic was closed. A trip to Louisville was followed by the signing of a lease for ten years on the property.



Interior of Strand Theater, Louisville, Ky.

The Strand Theater Co. was incorporated with a capital stock of $100,000 for the purpose of operating the theater. The incorporators are M. A. McRae, R. V. McRae and W. D. McRae, all of Detroit. The debt limit of the company was placed at $50,000, and M. A. and R. V. McRae came to Louisville to assume the management of the concern.

The house, when it was taken over by the new company, was in bad shape. Painting and decorating cost in the neighborhood of $25,000. The plumbing, electrical and heating equipment was also in bad condition. New carpets were installed throughout and handsome brass railings with old rose draperies placed behind the last row of seats. The general color scheme was carried out in ivory, old rose and high lighting gold effects. As the screen is the direction in which all eyes are turned especial attention was given to a proper setting. The Italian style of architecture was employed in the stage setting which represents an Italian garden. A four-pillar Italian pergola, all in white, is placed at each side of the stage. A white fountain, lighted by electricity, is placed in each of these pergolas, the fountains, surrounded by artificial flowers and vines, artificial creepers, red poppies, etc., are used in setting off the pergolas and trellises over the pillars.

The gold fiber screen is arranged with an art glass drop, which comes down from the flies. This drop is very artistic, is lighted from behind, and is dropped between performances. Scenery is dropped which blends in with the screen and stage setting. At the front of the stage is a green hedge, which partly conceals the orchestra, composed of eight pieces, using a grand piano. The old orchestra pit has been made very attractive by placing vines and artificial pink chrysanthemums across the lower part of the stage, and placing numerous plants in the open space. An upright piano and violinist's music rack are placed in the orchestra pit, and used to relieve the regular orchestra. The Strand has sixty-four side-box seats, but not one of them has ever been sold, and they are maintained merely as ornamentation.

The house has a total of 641 seats on the first floor, exclusive of the box seats. The mezzanine floor is equipped with boxes seating 136 persons. The balcony seats 470 persons, while the gallery has 596 chairs—not benches. The latter is reserved entirely for negroes and admission is five cents. It is reached from a passageway at the side of the building, and the seats are not sold through the main box office, negroes not coming in contact with the white patrons in the lobby. The balcony is reached by stairs from the lobby, while the mezzanine stairs open from the main auditorium. All balcony and first floor seats are held at ten cents, while the mezzanine brings fifteen. The balcony was formerly ten cents and the ground floor fifteen cents, but prices on the ground floor were recently reduced, as ten cents is the popular price in Louisville.

Instead of locating the projection room on the balcony, as is the case in most of the converted theaters, the booth was placed on the mezzanine floor, giving practically a horizontal throw to the screen. Two Power's motor-driven machines are employed in projecting, and the films are rewound in a room at the back of the mezzanine. The screen being set high and far back on the stage affords an excellent view from every seat, the pitch of the house being sufficient almost to do away with the necessity of removing hats.

Large electric lighting fixtures have been entirely eliminated from this theater. Lighting in the main auditorium and lower floor is obtained by means of borders of small lights over the stage, under the edge of the balcony, around the boxes, etc., and as the globes are all frosted the light is mellow instead of harsh.

Heat is obtained from the power plant maintained by the owners of the building, the heat being purchased by the theater at the usual prices for such service. The company is contemplating the installation of a cooling system to keep the theater cool during the summer months. A few ventilators and exhaust fans in the roof of the auditorium, and large side doors opening on passages at each side of the theater keep the building fairly cool as it is. The exit devices are excellent, there being a number on each side of the lower floor, opening onto passageways, and wide iron step fire-escapes lead from similar doors on the balcony and the gallery.

Guest comfort has not been overlooked in this theater in any department. At the rear of the auditorium on the ground floor is an exceptionally luxurious rest room, equipped with large upholstered sofas, chairs, a writing desk, cheval mirror, and toilet room to the side. A Puro water fountain with glasses is a part of the equipment. Another of these fountains is in the lobby and a third is in the men's rest-room on the mezzanine. A large toilet room for men is also provided in the basement. Even the ushers are "upholstered" in handsome blue and gold suits, with short coats of the page type. Three of these ushers are on the first floor, two on the balcony and two in the gallery.

Business with the company has picked up steadily since the house was opened, during the Christmas holidays, and Sunday has proven by far the best day of the week. The company has confined its advertising almost entirely to the press, and has circulated no paper whatsoever, with the exception of the press, and to people really connected in some manner with the management. However, a new advertising feature has been started in which an automobile will be given away at the end of two months to the holder of a certain coupon as the capital prize. This contest is expected to enliven business to some extent and aid in putting the house in the foremost ranks. Mrs. Charles H. Musgrove, wife of a prominent newspaper man of Louisville, is press agent for the company.

ROSEDALE THEATER, DETROIT.

A Link in the Growing Chain of Handsome Photoplay Houses Owned by William F. Klatt—A Magnificent Structure—Ceilings and Walls Beautifully Decorated—Seats 1,500.

THIS magnificent building, one of Detroit's most beautiful family theaters, is located on Woodward avenue, in the central part of the city's best residential district and seats 1,500 persons. The exterior is a pleasing combination of brick, stone and stucco, being two stories in height. Above the ornate marquis, the window treatment has been carefully carried out, the central portion having a high arched opening with graceful columns resting on a stone balcony, which is surrounded by a beautiful hand wrought iron railing. In this arched opening are golden angels typifying the Drama, Music and the Arts, which are brought out in strong relief by the vivid blue field of the panel. The projecting cornice above the opening is decorated underneath in Italian style with rich golds, browns and blues, roofed above with fine old green tile. At each corner of the building the piers extending above the roof are surmounted by wrought iron and bronze tripods in which is a huge lamping arrangement of 5,000 watts capacity. Connected with these tripods is an ingenious piping arrangement, which is attached to the boilers, and at night a cloud of steam issues from the tripods, making a very pleasing and wonderful effect when the lights are thrown on. The entrance is trimmed and paneled with rich imported marbles, and the woodwork is of mahogany. At the left of the main entrance a passage leads to the second floor where a large private viewing gallery 22 by 70 feet in size has been arranged as well as the office for the theater company. The ticket booth, which is in the center of the main entrance, is built of marble with hand-wrought brass grilles and beautifully carved mahogany woodwork.

Charles McVicker.

After passing the main entrance doors, one sees on each side the huge vento-radiators which the architects have left exposed to view, being protected by wrought brass grilles extending part way up, the grilles being to keep the public from coming in contact with the heated radiators. The floors of the entrance, vestibule, lobby and foyer are of rich red tile with various colored inserts distributed to form patterns. The walls of this handsome entrance and lobby are faced with tapestry brick, marble and stone in very pleasing designs and color combinations. The ceiling of these spaces is vaulted and paneled with rich moldings, and the beams are studded with lamps and embellished with carvings. In the lobby is a beautiful stone pool with clear running water in which gold fish sport about in their frivolous frolics. In the center of this pool is a magnificent Italian fountain richly carved, which was brought direct from Italy by William F. Klatt, the proprietor of The Rosedale, on his recent trip to Europe. At the end of the lobby the floor is inclined with an easy slope to the entrance to foyer, which is through a low, arched opening. On each side of the entrance to the foyer are some platforms where we again find replicas of the ancient Grecian tripods wrought in bronze. In the niches at each side of this entrance are sanitary drinking fountains to which water is supplied from a latest type purification plant. The foyer is a high vaulted room on one side of which is a huge fireplace of tapestry brick and stone. Opening into the foyer from the second floor of the auditorium is a small balcony surrounded by a wrought iron grille. The foyer is hung with magnificent tapestries and artistically furnished with oriental rugs and beautiful upholstered wicker furniture, while distributed about the room are standing lamps and table lamps with beautiful shades made in soft colors which distribute a soft light throughout the room.

The seating arrangement of the auditorium is all on one floor, and the seats have been so carefully worked out that each and every one in the house has an unrestricted view of the entire stage opening. The walls of the auditorium are paneled with rich moldings and the color scheme is beautiful blues, old rose and French grays. The ceiling is one of the artistic and striking features of the building, being skillfully wrought in panels with charming relief moldings and decorated in rich blues, old rose and grays and the fields being done in Japanese gold, the gold leaf being crimped and placed in squares which gives an alternating effect of light and dark gold which is ever-changing. The lighting fixtures are of solid bronze of beautiful detail with glass work done in soft tints and silk shades of pleasing hues.

In addition to the usual emergency lights, there is placed in each corner of the auditorium above the cornice, a large reflector done in the shape of a huge sea shell, the interior of the shells being enriched with gold, reflecting a beautiful soft light throughout the auditorium, so that when the main house lights are off, there is no difficulty in finding seats, yet in no way is the brilliancy of the picture on the screen diminished. The prosecenium arch opening is another feature of the house, being in heavy relief molding, beautifully treated in grays, blues and gold. The arch is bordered with silk velour draperies which tone in with the color scheme of the house. In the orchestra pit is room for twelve mucisians. There has also been installed a magnificent pipe organ which is distributed in lofts on each side of the proscenium arch opening. At the rear of the auditorium the walls and panels are decorated with rich paintings, the work of well-known Japanese artists and imported by Mr. Klatt at considerable expense.

Rosedale Theater, Detroit, Mich.

Distributed at various points throughout the auditorium and lobby are large mirrors which the genial and efficient manager, C. A. McVicker says are used fully as much by men as by women. Sufficient exits have been provided and in such accessible locations that the entire house, capacity of 1,500, may be emptied with surprising ease. One the left side of the auditorium is a women's retiring room, handsomely furnished with white and wicker furniture, and the room is beautifully decorated in blue and gold. On the right is the men's smoking room. At the rear of the auditorium, where the balcony would ordinarily be in the second story, are the offices of the manager and the secretary, a private room for the owner and also a private viewing gallery. The placing of this private viewing gallery required considerable thought on the part of the architect, but it has been carefully worked out so that one may sit in this gallery and have a perfect view of the main entrance, lobby, foyer and entire auditorium.

The operating room has also been placed in this balcony, and the equipment consists of two Powers 6a machines, a generator and a motor rewind. The heating and ventilating system is of the latest type, the air being brought from out doors, cleansed and forced through the building, insuring cool fresh air in summer and warm fresh air in winter. The wiring throughout has been done with the best materials, no expense being spared. The building is of fireproof type construction, the floor throughout being of reinforced concrete. The building has a frame of steel, fireproofed with concrete and brick.

William F. Klatt, the proprietor, also operates the Vendome and Jewell theaters in Detroit. The Rosedale was

opened in December, 1914, and is today enjoying the best business in its history. Mr. Klatt is among the pioneer moving picture theater owners of Detroit. He started with the Bijou on Monroe avenue about eight years ago and built up a chain of eight theaters, gradually disposing of them until he now has three. He is building a fourth one to be known as The Regent, at Woodward and Horton avenues, which will seat 3,000, and will be devoted to motion pictures.

Charles A. McVicker is the general manager of Mr. Klatt's theaters, and is personally in charge of the Rosedale, where prices are 10 and 15 cents. He is a hard worker and a willing learner with the result that he is proving more valuable every day. He is high in praise of the Moving Picture World, which he says he has found of inestimable value. Matinees are given only on Saturdays, Sundays and Holidays at the Rosedale. There are two evening shows. Pictures are changed daily. The general offices of Mr. Klatt are in the Union Trust Building, Detroit.

PALACE THEATER, WICHITA, KAN.

Exterior Faced With Cream Colored Terra Cotta With Green Trimmings—Handsome Allegorical Painting Representing Comedy and Tragedy Adorns Top of Proscenium Arch—Has Unique Ventilation System.

THE Palace theater which was recently opened in Wichita, Kans., is probably the "last word" in theater construction. The building occupies a plot of ground 125 feet long and 135 feet deep on the main business street. The theater proper is built parallel with the street, the front of the building being occupied by five store rooms. The lobby is 20 feet wide and 40 feet long. On one side there is a tearoom and confectionery store, and on the other a florist's shop.

The front of the building is constructed of terra cotta of light cream colored shade and trimmed in green. Immediately above the entrance to the theater is a beautiful marque decorated with electric globes, and surmounted by a large mechanical electric sign spelling the word "Palace." Two large classical terra cotta lions adorn the top of the entrance.

Interior View of Palace Theater, Wichita, Kan.

The first thing that attracts the attention upon entrance is the exquisite decorations and effects. The coloring is in gray and old rose, with a stenciled tapestry effect upon the walls. A genuine work of art adorns the sounding-board above the proscenium arch. It is a large oval painting and is an allegorical representation of tragedy and comedy. It has been greatly admired by critics in both Chicago and Kansas City as a fine example of modern Italian art, and makes a pleasing contrast with the crude theater decorations so common a few years ago.

There are no boxes in the theater; the space which is usually used for this purpose is used on one side as a sound vent for a $10,000 Austin pipe organ, and on the other as an outlet for air, which is exhausted by means of a large fan.

The ventilation of the house has received the most expert attention, and would do credit to many houses in larger cities. No expense has been spared and no feature overlooked to make the air as pure and wholesome as mountain ozone. Around the entire building is a tunnel six feet high and four feet wide. Leading from this at regular intervals are chambers which have vents on the inside of the house above the heads of the audience. Several hundred cubic feet of air is forced into this tunnel every minute. At the entrance is a device which cleanses and cools the air. It is then forced up into the chambers dropping out of the vents and circulated in the auditorium. This system is ideal inasmuch as the cold air drops directly to the floor forcing the warm air up and out through the exhaust chamber which is three stories high.

The house contains 1,500 seats, all of which are twenty-one inches wide. Newcomers can seat themselves with little discomfort to those already located. The comfort of the patrons has been handled with the greatest of care. The mezzanine floor is furnished with beautiful wicker furniture of a light green shade in keeping with the decoration on the walls. The floors are heavily carpeted, adding much to the homelike atmosphere. There is a commodious retiring room for women and a smoking room for men immediately adjacent the mezzanine floor.

The operating room has been equipped with everything necessary for perfect projection. Two new Simplex machines and a Minusa screen is used. Current is supplied by a General Electric motor generator.

The theater was built by the Southwestern Amusement Company of which L. M. Miller is president. Mr. Miller has been identified with many successful theatrical ventures in the West and has operated houses in Lincoln, Joplin, Topeka, and at present is president and manager of the Princess Theater Company, operating a successful vaudeville theater in Wichita. Assisting Mr. Miller in the management of the house is Stanley Chambers, who has been associated with him for the past nine years. Mr. Chambers is well known to exhibitors and other film men, and is one of the members of the executive committee of the Kansas Amusement Association.

Another View of the Interior of Palace Theater, Wichita, Kan.

The house was opened in the middle of January. The program is changed three times weekly and consists of Triangle, Fox and single reels from Pathe. Music is featured nearly as much as pictures, and up to the present date has received nearly as much comment as the pictures. Ralph Mason Hix, and P. Hans Flath preside over the organ. The management reports excellent business and the prospects for future success are very bright.

RUTH STONEHOUSE IN UNIVERSAL SERIAL.

Miss Ruth Stonehouse has been engaged by the Universal Film Manufacturing Company to play the featured lead in the big circus serial, "Peg o' the Ring," which is being produced by Director Jacques Jaccard. In the supporting cast will be G. Raymond Nye, Charles Gunn and Eddie Polo together with a large number of Universal City performers.

R. T. FURMAN LEAVES PATHE.

Mr. J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., announces that R. T. Furman, who has been connected with that company for the past twelve months, has severed his connections.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

SCHOOL ECONOMY AND REEL LESSONS.

"If you can afford it, buy an economizer." The neat paradox just quoted was one of the bits of advice recently written by our projection expert to an inquiring operator. The economizer he had in mind was, of course, a special piece of electrical apparatus; but the principle stated deserves much wider application. I venture to address the same words to all boards of education and heads of schools, but with this difference—that by the term "economizer," I mean a complete outfit for projecting motion pictures right in your own school auditorium or classrooms. For it is doubtful if the school as an institution will ever be blessed with a more precious tool of economy than the magic reel-picture. Reserving, however, for later analysis the vast pedagogical economies that are possible through effective use of proper films in our schools, I shall here deal with the important question of costs, especially the item of film rental.

To a school assembly of eight hundred a special program of five strictly educational reels (each a fresh celluloid positive from a standard negative) can be supplied weekly at a rental expense of less than one-fourth of one cent per pupil; if four hundred pupils, less than half a cent; if only two hundred pupils, less than one cent! In other words, on such a program the item of rental per run can be set at only one dollar eighty-seven and a half cents, or just thirty-seven and a half cents per reel per run.

Yes, and more: in addition to the mere films, after payment of a yearly circuit membership fee each subscriber will receive a full set of pedagogical leaflets containing various aids to reel instruction, each leaflet being the fruit of personal study of a given film sequence by a group of practical teachers. This feature of the service will very greatly enhance the scholastic utility of every reel in the year's series, for the teachers in various grades and subjects will thereby be enabled to co-ordinate reel lessons with other kinds of school work, study and play.

Certainly the details just given include ample provisions for both economy and efficiency in the regular use of films for distinctively educational ends. No longer should the question be—"Can we afford the expense?" but rather—"With rental so low and benefits so great, should we deny to our children the reel lessons we might now so easily provide?"

However, only through an active co-operation on the part of one hundred or more schools or systems, whose subscriptions must aggregate nearly four hundred runs for each reel during the school year 1916-17, can these benefits be made available. The leading film producing concerns stand ready and more than willing to do their part. They have welcomed my proposal to inaugurate this far-reaching system of circulating uniform (lock-reel) educational programs exclusively among institutions other than theaters. With this hearty co-operation of film producers assured, there seems to be no sufficient reason why hundreds of thousands or even millions of pupils may not be enjoying the blessings of reel lessons weekly throughout the school year 1916-17 and thereafter, if only the authorities having control of the education of these pupils will promptly clinch the present unequaled opportunity. The plan has been worked out in minute detail. The special positives will be ordered printed from the original negatives as soon as the number of runs subscribed for may justify so doing.

If you, Mr. Educationist, following the lead of Comenius and Edison, are sincerely interested in this supreme achievement in educational reel-ism, you may secure on request a formal contract blank containing further particulars. Therein you will find some new details quite as interesting as are the points already specified.

Exhibitors are again asked to call this page to the attention of the leading educationists in their respective communities. By so doing, Mr. Exhibitor, you will earn the lasting gratitude of said leading educationists, the parents, the pupils, and the present writer—who here and now thanks you for generous and wise co-operation in this movement for the benefit of all.

Shakespeare Tercentenary.

Were a strict observance of the calendar, this issue should contain our most extensive comment on existing versions of the plays of the genius of Shakespeare; for he died just three hundred years ago tomorrow. But important and elaborate scenarios of two of his great dramas ("Macbeth" for Triangle, "Romeo and Juliet" for Metro) are still in the studios. In order that our summary may include, therefore, the present year's additions to the list of photomimes based on Shakespearean originals, we shall mark the passing of the day with only this brief notice. With these two accretions added to earlier screen transcripts—"Julius Caesar," "Antony and Cleopatra," "Midsummer Night's Dream," "Taming of the Shrew," "As You Like It," "Twelfth Night," "Merchant of Venice" and others—the combined library of Shakespeare films begins to assume creditable proportions.

News-Reel Features.

In each of the five news-weeklies (Hearst-Vitagraph, Mutual, Pathe, Selig-Tribune, Universal) one frequently observes short strips of film having something more than transitory interest. Sometimes the reel's most significant part is not what the editor chose to call its feature item, but these educational nuggets should be preserved regardless of footage. I was recently much interested in seeing an illustration of what can be done by thoughtful selection and arrangement of such clippings. A scrapbook reel assembled by Mr. Delorme, of the General Film Company's Educational Department, contains under the title "Odd and Useful Inventions," a positively thrilling series of glimpses of the productions of inventive genius—water bicycle, dustless street sweeper, giant electric magnet, oxy-acetylene flame cutting steel, motor plow—all of which hold you absorbed with finely intellectual excitement. I doubt if it would be possible to find an audience of sane persons who could fail to find delight in such a reel.

Educational Gleanings.

Of special interest to educationists is the announcement by Mr. Brady that the World-Equitable program is to be enriched by film versions of a number of the greater literary classics, including some of Scott's novels. Let us hope that the spirit of the original will be most carefully retained and that departures from even the details of the tales, themselves almost sacred to many of us, will not be recklessly sanctioned.

Byron's "sofet eyes looked love to eyes that spake again" was slightly misquoted in a sub-title in Pallas's "The Heart of Paula." The screen drama cannot gain and hold the fullest respect of persons of the best culture until all such inaccuracies are eliminated. We sometimes wonder if it ever occurs to producers and directors that it might be well to have their subtitles edited by an expert in English.

The acting of little Rita Connolly as the child Audrey in the Frohman-Paramount picture contains one superb bit of child-psychology, so humanly appealing that it reaches all the way down to the depths of the spectator's nature. I refer to her adorably natural playing with the fringe on her rescuer's jacket even though she was crying all the while as if her little heart was breaking. That fifty feet of film is worth a whole chapter in any text-book.

No wonder Professor Munsterberg is eager to use his phychology films in his own classes at Harvard, for undoubtedly they will be of great value to his students. It will be interesting to watch the spread of this use of films in our universities.

We shall be glad to publish a list of the universities that already possess motion picture machines, if the universities themselves, or our good friends, the exhibitors, near each institution, will kindly supply details.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Want a Club.

JIMQUIN, of L. A., has an idea. It is not the only idea Jimquin ever had, for he is so full of ideas that there are no rooms to let in his attic, but this is an extra good one. Being his own, we'll let him tell it. He says:

> Here's a thing that has been popping into my head every little while lately. Why wouldn't it be a good thing for all concerned to form a kind of organization and call it The American Brotherhood of Live Ones or some such name to designate its nature? Get into it every exhibitor in the country who is interested in progressive picture presentations, having for a backbone the Udells, the Ruffners, the Montgomerys, etc., throughout the country. Make the only dues necessary an original idea once every month or every six months even, just enough to keep them all stirred up to a point of definite competition. It seems to me that it would not only keep a definite object in view for most of them but with a bond of that kind between them they might feel more inclined to exchange ideas freely and this same feeling would naturally extend to personal calls.
>
> Speaking from my own experience, I had occasion two years ago to make a trip that took me from here north to Vancouver, east as far as my home—Toronto—south to New Orleans and then back here. Now while I made it a point to visit as many theatres as I could in every town I was in, I became acquainted with very few managers—I was not inclined to make myself known to many of them. Whereas if there had been a manager or a number of them in any or all the towns I stopped in who belonged to the Brotherhood I would have felt it an obligation as well as a pleasure to have looked in on all of them. It is reflection on that trip as much as anything else that prompts me to suggest the Brotherhood. It might add incentive to the proposition for the World to give some mark of recognition say every six months to the exponent of the cleverest idea during that time. It strikes me there are a lot of fellows who could be won and held as World boosters on the strength of it. How does it strike you?

Of course the exhibitor has his state organization, but this is not what Jimquin has in mind. His idea is to round up the real live ones, and pin a tag on them. Here's a suggestion. Suppose that the organization be started with the wheel horses and that new applicants be voted upon by those already members. Who would you suggest for charter members? Send in your nominations and let's get something started. We're willing to act as secretary pro tem or ad vitam or any other Latin stuff. No dues or fees but just keep on live wiring. If nothing else is done, those lists should be interesting, and Jimquin only starts with his own nominations. There are a lot he groups under the "etc." Dig out your own list and see how many you can name.

Bleich About Right.

That is no news, he generally is, but this refers to his efforts to get what he wanted for a program. His last is an eight-page folder, pages four by six inches, a page a day, for the Empress, one page for the Queen and the front page. At the top of each day is the full legend, "At the Empress, Saturday, March 18th," or whatever it may be. No turning back to the front page to see what week it is. Each page is complete in itself. He takes a lot of trouble with his time tables, but he writes that next to the attraction, the times of starting is the most important information to the prospective patron, so he gives the time table for each day and makes it stick. He does not say 2:30 and then let you walk in then on the second reel. That is not the Bleich way.

One good point is that at the bottom of each day is a break rule and a few words of comment. These put the punch into the page more potently than can be done in any other way. Get a couple of them.

> What's in a name? "Lydia Gilmore" will not attract through the title any better than did "The Cheat." Many are sorry not to have heeded our warning to see that picture—the same thing applies to this one.
>
> To disregard a picture like "Temptation" means to deliberately cheat yourself. In the cities you would pay more than double the price we ask and then you would be lucky if the immense crowds permitted your getting in to see it.

There is a whole pageful in that first paragraph. Not many persons would pick Lydia Gilmore as an attractive title. Do as Mr. Bleich does and train your patrons to believe you when you say a picture is good and they will come, no matter what the title may be.

Wants Ideas.

Isaac Peters, of the Princess, Shinnston, West Virginia, sends in his first program and asks for comment. He also asks for comment on a change of service. This is a matter in which we are neutral. We are pretty bald now, and we do not want to be made grey headed, too, by commenting on services. We take it that the local printer is not very well provided with type. If he is, he has loafed frightfully on this job. If he has any more of the type he used for the "People's Bank" in the one advertisement the program carries, he should use that for the "Princess" in the first page layout, adding "theater" underneath. If he has any more display type, he might try to make a better display in the program proper. As it is, he runs along with body type and makes no effort at display. The nearest he comes to display is setting the titles in caps instead of lower case. He could take that same copy and make it look like something, but to do it, he must have the type, and that is probably the rub. Mr. Peters is doing the best he can, and it is probably better to take this than to send the job out of town.

A Kid Circular.

Owing to the fact that he sent in some stuff and asked a question at the same time, we are unable to credit the circular reproduced to the proper person, for the letter was passed along, but the Queen theater, Wilmington, Delaware, farmed out its children's matinee because the management thought it was too much trouble. We regret that we cannot give the name of the enterprising sub-manager, but we can give the very telling circular he used to introduce the idea, an idea which is making good.

Just for the Kids.

> Say, fellows and girls, I want to have a talk with you about the way they are treating us kids on this moving picture business.
>
> It's lots of fun to go to movies, but most of the time father and mother say that the pictures are not intended for young folks like us, or else we can't go out alone at night or there are lessons to be studied or some other thing that seems to be made to order just to keep a fellow from seeing the movies.
>
> All this didn't seem just right to me, so I went right down to the Majestic theater and had a talk with the man who runs it and he agreed with everything I said. But he couldn't see how he could help us unless he got up a show just for kids and of course that kind of a show would have to be given at a time when children could come to see it.
>
> Well, that lets out Monday, Tuesday, Wednesday, Thursday and Friday mornings, because these are school days, and of course after school the regular show is running, so there didn't seem to be any time but Saturday morning.
>
> "Then again," he said, "there is no use giving a show for children unless the children come to see it, and it ought not to cost more than five cents, and that means there must be an awful lot of them come to make it pay, because the reels and all that sort of thing cost a lot."
>
> But I kept right on talking to him and told him I was sure if he would get up a really and truly children's show that I would tell all the fellows and girls that I knew and get them to tell all their friends and I was sure if he'd only try it a couple of times he'd soon see the kids would like it so much that he wouldn't have room for all who wanted to come.
>
> Well, to make a long story short, he said, "Now I'll tell you what I'll do. Next Saturday I will have 'The Wizard of Oz' and a travel picture and some animal pictures and a cartoon or some funny picture and from 9:30 o'clock until 12 we'll run this house just for kids. Fathers and mothers and other grown ups wont be allowed unless they are accompanied by a child, and if their children can't come they will have to bring a note. Now you go out and tell your friends all about it and if enough of them come so that I can pay for the extra films and trouble we'll give a regular show for children every Saturday."
>
> But I soon found I couldn't tell the story to several thousand girls and fellows one at a time, so I got up this little handbill so that you could all know about it in time and be there just to prove to the man at the Majestic that we think he's just all right and that we do appreciate his caring for us a little.
>
> Remember now, next Saturday morning from 9:30 to 12 at the Majestic on Market Street near Seventh.
>
> Yours Movingly,
> UNCLE FRED.

It is framed to reach the children themselves and the idea of an anxious parent being required to present a note from a child unable to come if desirous of seeing the performance is genuine humor of the sort that will appeal to kinds of all ages.

Accompanying the circular is a very neat house folder, six pages. If the house will send in a similar program in black on white we will be glad to reproduce it.

Date the Days.

The Lyric, Monon, Ind., sends in a card program with undated days and a rather too casual appearance generally. It seems to suggest that if you are interested, you might drop in some evening, but it

does not seek to interest you. A Paramount cut takes the top and one side and the announcement is made that Paramount pictures are shown in the cities at prices ranging from twenty-five cents to two dollars and for a dime in Monon, but there is nothing about the straight program, and it is all set in machine type eight point and printed on a green so vivid that it fades the small type. A lighter tinted stock and a little more talk would work much harder.

Just for Fun.

Just for fun take a sheet of paper, a large sheet of paper, and rule it the long way. Then make these entries:

Gentleman choking a lady.
Lady choking a gentleman.
Gentleman choking another gentleman.
Gentleman biting his initials on a lady's neck.
Ballet girls.
Ladies not more than one-third dressed.
Ladies chasing gentlemen out of their bedrooms.
Vampire ladies (not trying to count Theda Bara.)
Ladies smoking cigarettes.

Tack this on the wall and make a mark at the proper line each time you see such an illustration in cut or poster. Do this for three months. Then write some letters to the makers of the films if you have not already done so.

From Missouri.

L. J. Scott, of the Kansas City branch of the V-L-S-E and editor of The Clansman, sends in some samples of the work of various exhibitors. We're from Missouri, too, in a sense, and like to be shown what exhibitors are doing and some of them forget to send in. Will other exchange men please take the hint? Thank you.

Works in Fours.

I. B. Davis, of the Blake, Webb City, Mo., works a set of four cards for all V-L-S-E features, passing out one each night for the four nights preceding the showing of the subject. The cards are plain white stock printed in black and touch on only one feature of the coming subject. If they are printed in sets of four and cut apart after printing the cost is not very great, since the job can be handled as one form, and the value of four different pieces of matter over four pieces all the same is apparent to house managers who have the same people three or four times a week. Mr. Davis guarantees his features, which presumably means that you can have your money back if the show is a disappointment.

Extending.

A. W. Ballenger, of the Dean, York, Neb., has taken over the Opera House as well. When the two houses get in line that house sheet of theirs is going to be a wonder. It's good as it is, but with two houses they can beat the four page issue.

Display.

J. M. Baker sends in a couple of advertisements of the Ideal, Morton, Pa., and writes:

> Can you, through the columns of the paper, briefly criticize these two clippings, or rather contrast them. The smaller one impresses me as being the better appearing. It must lie in the use of type or space as the copy is almost identical. The larger one seems disconnected, and yet I scarcely know what to criticize when I interview the editor. I have received many valuable aids from your department in the past and hope you will find an opportunity to give me a suggestion on this.

"The Beloved Vagabond"

First six-part American drama in color.

From the famous story by Wm. J. Locke, featuring

EDWIN ARDEN

Being the tale of one Paragot, deprived in his youth of his faith in man; of his search for it throughout the land; of his sad return and of something he found in a cottage.

A wonderful picture in natural color.

This Saturday, March 11,

AT THE IDEAL THEATRE, MORTON

Note starting time:

Matinee 2.30 :-: :-: Evening 7.20 and 9.00

First look at the two advertisements. Both are double column, the smaller dropping four and the other about six inches or 75 agate lines. If Mr. Baker paid for 150 lines he has a shade the best of it. If he paid for two sixes he has the small end.

The smaller advertisement was properly set. The printer suited his type faces to the job and the copy that represented the job. He knew what he had to do. He planned his display. The other man seems to have set the larger advertisement without regard for the space to be filled. The copy is almost similar, but there was enough copy added to the longer advertisement to take up the extra space if the printer had been on the job. But he set the lines on the machine to save time or trouble and then had to space out to get enough to fill. He uses a larger type for the top line, and yet he has made a poor selection, for it does not show as well as the similar line in the other advertisement. One seems to be a twenty-four and the other a thirty-six point, but the type only two-thirds the size of the other stands out the better.

The Beloved Vagabond

The first six part American drama IN COLOR.

Produced dy Edward Jose, from the famous novel by Wm. J. Loche, featuring

Edwin Arden

Supported by a capable cast.

Being the tale of one Paragot, deprived in his youth of his faith in man; of his search for it throughout the land; of his sad return, and of something he found in a cottage.

This Saturday, March 11

Ideal Theatre

Matinee 2.30 . Evening 7.15 and 9.00

Note: On account of length of our program the evening show will start promptly at 7.15.

Motion Picture News says:

So skilled is the adaption and so good the work of Edwin Arden, that the picture is a pure delight. A picture for the patrons of two dollar plays.

Coming down the space, note how one plays up the six-part drama in colors and the other runs for the machine. The third line in the larger ad should have been three lines, a ten point "Produced by Edward Jose" and a twelve point "From the famous story by William J. Locke." It can be done because it had been done just above. Then the last word, "featuring" could have been set in ten point again with the name of the player following in some half way sizable type.

Now compare the two reading banks. The careful man centered the type. He pulled it away from the edge and the white space, getting the emphasis that comes from this isolation. The other man rushed his over to the machine, said double column and let it go at that. To indent means a little—just a little—trouble, so it was not done. Both get three lines, but one bank looks like something. All of the long lines in the larger advertisement are set flush with the margin, running into the matter at the side. Most of the lines in the smaller advertisement are held away from the column rule unless they are big enough to fight.

In a word, one compositor had his heart in his work. The other man does not seem to care, possibly because the big boss doesn't care. No printer who would set that Arden line should be permitted to stand at a case even to the first pay day. He is cheating.

Do not pass this over as one man's troubles. It's something that may be happening to your advertisement. Look it up.

Name the Town.

Because the envelope stuck to the program we know that the Auditorium program comes from Coatesville, Pa. It might have been run on the date line with no serious result, and it would have looked more business-like. It is not really important where a program is intended for local distribution, but it does give a touch of finish to the house name. The program is a four-pager with the program proper on the two inside pages, set as one. They cheat Monday and Thursday a little to let in a Paramount program, and at the same time break the monotony of the page. Then the page is balanced with two cuts in the bottom boxes. As a result, when you open up the sheet the eye is pleased and attracted. It looks inviting. It looks as though the program so well advertised must be good. It is set by a printer

and printed by another one, so that it is pleasant to look at. And the titles advertised will back up the first good impression. It is real work.

On the back page there is some clip stuff not well chosen. The fact that a certain player has a dog she calls Wuff-Wuff is not going to help business a lot. It is better to use all house stuff if the clips are not good, and these are very badly chosen from the mass of imbecilic stuff that company press agents put out. They split fifty-fifty with the house and the local column is better done. These are written to make business and the entire space might be used for this purpose. The front page is nicely framed up, and apart from the clip stuff the program is a model, but the editor must remember that just because a man has a job as press agent for a film manufacturer, it does not follow that he is good. This house is run by the Y. M. C. A.

We Wonder.

We wonder just how the Parkway, Baltimore, came up with the cut copy they use in a novelty. It shows Mary Pickford getting over the fence as Peppina, but there is a poster dated for the Parkway for the time of her appearance, and her shadow partly covers the bill. It may be a double, but it certainly is well done, as the cut will

show. Under is a note. This is printed on pink stock in black and is folded to suggest a note. On the flap of the note is "A Note from Little Mary," also in handwriting. If this is supplied by the Famous Players, it is good advertising. If the house had the hustle to get it up for local use, it is still better. We wonder which. In any event they certainly belong to the new club.

No News, but Good.

Allen Jenkins, of the Bijou, Roanoke, Va., sends in a pass card he used for Mary Page. He adds:

> Here is my sure-fire-crowd-getter for a serial. The idea is old, but it is the cheapest crowd puller I know of.
>
> I give these cards out on the Saturday before the opening of a serial. It attracts crowds to the Saturday performance and what is lost in money at the first performance of the serial is more than gained on the days the card are distributed. Beginning with the Saturday crowds I keep the cards going until the day before the serial using from 3,000 to 5,000 cards, the usual percentage of return being about 25 per cent.
>
> Your department of MOVING PICTURE WORLD is always read with much pleasure.

This scheme is recommended in Picture Theater Advertising, and if the serial is of any importance whatever, it is the best way to get the crowd. Get them interested in the first instalment and they will keep on coming. Mr. Jenkins' printer uses such a heavy rule border on one side of the card that we looked to see who was dead, but apart from that, he has delivered a pretty fair job. The card will admit any time up to five o'clock, after which the regular admission goes on for the night shows, which gives a chance to those who would rather pay and dodge the crowds. It might be even better to reserve one afternoon showing for the pay element. Probably you know the theory on which the train candy butcher works. He shows a sample or gives you a taste and then closes a sale. It works just as well with serials. But that printer should be called up and told to compare his six point rule with the linear border on the reverse and be made to promise to sin no more.

Stingy.

Carey Wilson, who is down in Australia for the Fox Corporation (they have an Australian corporation) sends us an invitation to view Fox pictures at the Tivoli, Sydney. The program tells you to "present the enclosed card" at the door, but no cards were enclosed. We suppose that Carey expects us to pay our fare and then dig down for the shilling. We refuse. But he is doing some nice advertising work, the program being something that looks like real money. Even in a Jersey town Mr. Wilson used to do good advertising. He is doing better now in his larger field. We wonder how the Australians like his hats. If he still has that velvet hat with a mane like Paderewski, we bet he is admired.

Good.

We must wag a monitory forefinger at J. Stewart Woodhouse, of the Strand, Milwaukee, who issues a decidedly good house magazine (not merely a house organ) and forgets to date it. But this is what we like about the last issue:

> *Pictures vs Trademarks*
>
> It is frequently asked what "kind" of pictures are shown at the Strand theater. There is but one answer—"The best."
>
> The strand theater exploits no manufacturer's trade mark. There is a reason.
>
> No man is infallible. No body of men are perfect. There is no actor but occasionally falls below his reputation. There is no producer so good but sometimes makes a bad picture. There is no producer so mediocre, but occasionally makes a good picture.
>
> When a theater contracts to present exclusively any "program" or all those pictures produced under a specific "trademark" it is certain that theater will have some poor pictures.
>
> That is the reason the Strand theater has not tied itself to a trademark. The pictures shown here are the best picked from the big field of production. Every picture is personally inspected before shown to the public. Recently when, on the personal assurance of quality from the producer, a picture was advertised without such inspection the management took it off after the first showing because it did not rise up to the Strand standard. And in picking these big features the Strand has chosen from all the "trademark" companies. For instance George Beban in "An Alien," was from one big widely advertised trademark company; "Inspiration," was from another; "The Submarine Pictures," was from another, and Billie Burke in "Peggy" was from still another. Yet in the presentation of all these the only brand attached to them was "Strand Excellence."
>
> The Strand theater gets the biggest and greatest pictures because it is not tied to a trademark and has the courage to pay high prices for big features with confidence. Minneapolis movie lovers will show a patronage warranting this venture.
>
> In an effort to commercialize picture trademarks thousands of dollars have been spent lauding the merits of program organizations. Minneapolis movie lovers have seen the several meteoric careers of these at different theaters and the fact that the trademarks shift from theater to theater or disappear, is evidence that people want more than a trademark.
>
> The picture is the thing. When you come to the Strand you have the assurance you are going to see a first class photoplay. You may even see advertised at some other theater the same stars that have been featured at the Strand, but when you do you may be assured they have fallen below the high standard set by this theater and have been released because found wanting.

Make your house mark your trade mark. Make the house stand as the sign of good shows and you are committed to no particular program. We know that thousands of dollars are being spent right now in popularizing trade marks in general advertising, but the wise house manager will use these brands and yet make them of inferior importance to his patrons than his house. Then, if anything happens and some other management gets the boomed brand, you are still in the ring and as fresh as ever. R. B. Wilby please write.

Clawing Away.

The Lehigh Orpheum, South Bethlehem, Pa., simply will not keep out of the limelight. We do not want it to, for that matter, so long as they can deliver the goods. Their last is a card advertising "The Iron Claw." It is done on a bright and yet not vivid blue, a window card with a large cut of Pearl White and the legend and house name. Nothing more. They trust to the cut to do the rest, and probably not in vain. It is a good cut to start with, and it is excellenly printed and the stock on which the printing is done gives it almost the value of a carbon. The excellence of the work lies in the fact that it is not alone well done, but that they keep an excess of type off the card to give the cut a chance.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tell all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical because it has helped others. It will help you. Handsome clothboard binding. By mail, postpaid, $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing of) photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Revision Schemes.

SEVERAL editors have asked that more attention be paid the revision schemes which are becoming more and more prevalent, and which threaten to become even more of an evil than the schools were. The revision scheme has all of the bad points of the school with the added evil that it is more lasting in its grip on the confiding client.

The school took from two to thirty dollars from the would-be author, sent lesson papers, went through the form of criticizing and then "graduated" the incompetent, leaving him to sink or swim. The revision bureau comes along with glowing promises that it will take the scripts of the disappointed writer and make them salable. There is a certain fee for revision and another for typewriting, and postage must be added if the script is to be offered the market. The revision fee will run from two to five dollars a reel, and the typing about twenty-five cents a page. If the author remits, the script is put into some shape and sent out once or twice. Perhaps it is not sent out at all, but merely filed, to be returned later on to the author with a letter that says that the bureau still believes that the script should sell and urging the author himself to keep on submitting the story. Frequently these letters are sent with the script to editors in the hope of influencing their judgment. We have seen some of the letters and some of the reconstructed scripts and in no case have the ideas possessed any value whatever.

The school has to promise to make "any" person a writer. The revision bureau must fatten on fees and so must enthuse over the baldest and most impossible story. One bureau recently dropped its revision fee for the time being to build business, but required that the author send seventy-two cents "for postage," probably postage used on circulars to other prospects, for apparently this particular bureau does not make any real effort to sell stuff; indeed we know of only one bureau that actually does seek to market material, and this operates a very clumsy selling plan. The others find it more profitable to sit quiet and absorb the postage.

The revision bureaus are objectionable on general principle because they swindle their clients by taking money for services they know to be without value. But in addition they propagate the evils of the schools by continuing the incompetent in the belief that they really are writers and by convincing the disgruntled that only editorial stupidity prevents their selling stories. One man wrote that he had paid nearly fifty dollars to a revision bureau without a single sale. His very letter shows that he cannot possiby write the sort of story that will sell. He is unlettered and unintelligent. He has been "kidded along" merely because he was willing to buy success if he could.

A revision bureau honestly conducted, might make a good story a trifle better through the employment of expert reconstruction writers, but most of them employ half-trained girls and we know of but one that has a bona-fide script staff, and that does make occasional sales, though these sales are surprisingly few in proportion to the percentage of scripts "accepted" for revision.

If you can write the sort of stuff that editors want, you can sell in crude form, and the studio can reconstruct to suit their particular needs. If you cannot write what is wanted, a revision will not help in the least. It will only add to the cost of failure.

Let's Hope.

Here are some rays of comfort from Horace Williams, who writes:

> The scenario question is working itself out, just as the short story question did. Magazines were originally the work of the editor in entirety. Then offerings of contributors began to be considered and now the editor's work is almost entirely selecting what he desires. Free lance short-story writers at first had a hard time, just as free lance scenario writers have now.
>
> Motion picture companies and their contributors are theoretically together now. Everybody, except a scenario writer just in receipt of a rejection blank, knows that the companies are keenly desirous of new plays. As the free-lance writers perfect themselves, more and more the companies will come to depend on them, and the editorial departments will select from offerings instead of attempting to produce stories. Then when we send in a story about a long-lost brother reaching home in the nick of time to pay off the mortgage, we will get a handsome check from an overjoyed editor, just as we do now from the magazines.

Eats?

How about a dinner of photoplay writers, say about the last Saturday in May, at about two dollars a head? There has been nothing done this season in the way of Inquest Clubs and dinners because of other work, but if you want to sit with your fellows before the summer comes, drop a line to this department and declare in. If a sufficient number will indicate an immediate acceptance, we'll go ahead and fix things.

"Written and Directed By—."

There used to be a rule in the song publishing business that it was not a safe bet to deal with a house where a relative of the publisher kept the royalty statements. It is getting to the point where it is not a good plan to send scripts to companies who offer stories "written and directed by" its staff. Even if the stuff is purchased the original author will not be credited and but little will be bought. It is almost as bad to have your credit stolen as to lose your story.

Cheap Work.

One of the largest companies in the business is buying scripts for ten dollars a reel "for the idea only" and turning out stories so poor that the stock of the concern has become a joke on the curb market. Another company pays less than this, and the other day when an author ventured to suggest to a third, Capt. Wilbert Melville, that thirty-five dollars for a three-reel was rather small he was told that it was plenty for a "mediocre" two-reel padded up to three. If the story was mediocre, why did the studio take it. Does it want to go on record as producing "mediocre" plots?

Red Wagon Logic.

E. R. Akester offers an apt comparison when he writes, in speaking of five-reel plots:

> I remember that along in 1889 I wanted a place as bill poster on the Barnum & Bailey advance cars. I wrote Mr. W. H. Gardner that I could do theater work and had had one year's experience with Sells Brothers. He wrote me to come on. Three days after I reported, at least twenty good men were turned away because the crews were complete and ready for the road. Most of the men turned away were better than I, but I got along because I had first learned to stick one-sheets and threes. In time the twenty-four-sheet stands were just as easy, because I had worked up to them by degrees.
>
> I had a story "stolen" by the Vitagraph the other day. The only trouble is that I had not written mine yet, but I had the idea, almost character for character. Had I written it out and submitted it, I might have made an ass of myself, for the stories were identical, though mine is still unwritten.
>
> I've discovered a good scheme. I write my action continuity and put it away. Some time later I write another. Then I compare the two. Often they are very different, and a combination gives a better script still.

Mr. Akester has been working for two years without a sale and he has not kicked yet. An old showman, he knows how to play the game gamely. His scheme of making two or more continuities without reference to each other is particularly good.

Preparedness.

Lay in a stock of paper now. Lately the price advanced 30% and another advance is contemplated. Practising what we preach, we have supplies to last two years, much of it purchased below the current mill price.

But if you get a lot of paper and envelopes, take care of them. Box your paper as well as envelopes, and then paste up each box dust-tight, saving out a sample sheet to paste outside. Done in this way paper stored will keep fresh for a long time if there is not too much sulphite left in the pulp.

Cast Sheets.

It is a fine thing to be able to understand what you read. It has been suggested that the minor characters be given in the cast with the numbers of the scenes in which they play, to provide for doubling. One student, at least, read only half of the advice, and he lists every scene in his five-reel plays for each character. The leads may appear in two or three hundred scenes and these are all marked down. That does not help any. It does help to say that the postman appears only in scenes nine, twelve and forty-three. Then the director knows the actor can double the part of the clerk in scenes thirty and thirty-one.

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Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 134.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

What wire insulations may and may not be used in conduit? Why are stranded wires usually used in conduit instead of solid? Where must conduit be used and where may open wiring be permitted?

Roll of Honor on Question No. 127.

The Roll of Honor on Question 127 consists of Joseph H. M. Smith, Fort Worth, Texas; Wilson Hays, Barton, Md.; Manuel Nosti, Tampa, Fla.; Carl Schmidt, New Ulm, Minn.; Walter Collins, Tiffin, O.; Claude E. Linstruth, Carthage, N. Y.; F. F. Bell, Palestine, Tex.; Bert Meester, Hobart, Ind.; Walter E. Bryner, Springfield, Ill.; W. B. Allen, Edmonton, Alberta, and Charles S. Stuckey, Edmonton, Alberta.

The reply of Brother Hays best suits the purpose of publication.

Reply to Question No. 127.

By Wilson Hays, Barton, Md.

The Question:

What, if any, objection is there to locating a mercury arc rectifier in the operating room? What, if any, objection is there to locating it where it is very cold in winter? Where would you locate it?

The Answer:

The only objection to locating a mercury arc rectifier in an operating room is the slight noise it gives off, and the light; but the operator who has been accustomed to handling A.C., certainly would not mind the noise very much. (The noise would be very greatly increased if the main reactance of the machine was set on a sheet metal floor, or placed near the sheet metal of an iron-lined operating room wall.—Ed.) The light can be made unobjectionable by means of a common dark-colored window shade or two. (These blinds are inflammable and would not be permitted in a city operating room.—Ed.) The correct place for the rectifier is in the operating room, where it will be constantly under the eye of the operator, provided, of course, other conditions are favorable to its installation there. The rectifier may be installed in any clean, dry place, as for instance, in the operating room, in a glass show case in the lobby where the greenish blue light attracts considerable attention, thus providing a little free advertising for the theater; also it may be placed in a window near the street level with the same effect, but don't put it down in the basement and forget about it. Provided the machine be protected from snow, the cold does no harm, except that it may be hard to start the first time each day if it is in a very cold place—10 degrees above zero or lower.

[The ideal way to locate a rectifier is to place it in a corner of the operating room, leaving space enough between the rectifier and the wall to get between, and then box it in with asbestos mill-board in such a way that only the front panel is exposed in the operating room. There must be a door and proper ventilation provided, of course. The light from a mercury arc rectifier, or any other light for that matter, is highly objectionable in the operating room.—Ed.]

Power's Book of Instruction.

The Nicholas Power Company, New York City, has just received from the printer an instruction book, compiled by Assistant General Manager Will C. Smith, dealing with the Power's Cameragraph. This little booklet is leather bound, and contains instructions and illustrations for making the various possible repairs, adjustments, etc., on the mechanism itself, as well as on the speed control. There are also useful tables, parts list, etc.

The book may be had, free of charge, by any operator or theater manager who will address the Nicholas Power Company, stating what theater he is connected with. See back cover page for address of the Nicholas Power Company.

Looks Easy.

L. J. Pratt, Geneseo, Illinois, says:

When my spot is right on the machine aperture, and I push over to the stereo I have to raise the spot to get a clear field. It is not much trouble, but I have to do it every time I move the lamp. Am using a Power's SixA, installed about three months ago. My idea is that the condensers are not set at the proper height for the aperture. Am I right or wrong? Everything was all right when the machine was installed three months ago (by myself), but it seems to be getting worse.

You say you have to raise the spot, which means you have to lower the lamp. It looks to me as though the arms of your stereo lens had worked down a little, which is quite possible if the slots don't fit the screws closely; and you set it clear up in the first place. It is also possible, though highly improbable, that the bottom of your front condenser lens has worked out a trifle, thus tilting the lens, but that is rather a rank guess; in fact I don't think it could happen. Anyway the thing to do is raise the objective lens a trifle and alter its pitch sufficiently to compensate for the raise. I cannot tell you just how to alter its pitch, but you certainly should have ingenuity enough to accomplish that. You might do it, for instance, by putting a shim under the upper edge of the stereopticon arm where it joins the mechanism. It is just one of those little things, my brother, that you have got to use your brain on; therefore get busy.

Why It Pays.

Many a theater manager with the necessary capital has hesitated about installing up-to-date projection machines or other apparatus, unable to decide the question "will it pay?". Fearing to make the outlay, although freely admitting the new apapratus would be much better than the old.

This question should be an easy one to settle, or at least it is readily subjected to very simple analysis as to probable result. Suppose the theater has an old projector and the question at issue is the expenditure of about six hundred dollars for two modern motor-driven machines.

Capitalists when investing money ask but two questions—first, is it a safe proposition, second, what interest will be returned? This point of view answers admirably in considering the purchase of new machines. Of course we cannot "get our money back" intact, nor do we wish to. The investment is, let us say, six hundred dollars, and the machines will last three years. The repair bill should be no more than for the present projectors, if as much, therefore it may be eliminated from the calculation. Eight per cent. on $600 is $48. One-third of $600 is $200, therefore our two machines will have to give sufficiently improved results to induce added revenue amounting to $248 per year in order to take care of depreciation and pay 8 per cent. interest on the investment. In other words if the improved results will add 75 cents per day to the recepits it is a "good buy," and certainly anything which makes any appreciable betterment in results on the screen could scarcely fail to bring in 75 cents a day additional. This is based on the assumption that the machines will be entirely worn out and of no value at the end of three years. If they have value at the end of that period, that value is must be deducted from the investment.

In the case of current rectifying devices, such as Mercury Arc Rectifiers, Rotary Converters and Motor Generator sets, the necessary added revenue is very much lowered, since such machines cost less and last longer. Assuming one pays $350 for a motor generator. It should last five years, therefore depreciation is only $70 per year, and 8 per cent. on $350 would be $28, therefore the improved results throughout the use of the device would only have to bring in $70 and $28 = $98, or about 33 cents per day, and it would be indeed strange if the substitution of D. C. for A. C. projection light did not accomplish improvement more than sufficient to do that.

A Good Suggestion.

L. J. Shafranek, Cleveland, Ohio, makes the following suggestion:

Why should people when looking at perhaps a comparatively dark film have their eyes outraged by a pure white sub-title in the center of which will be only a couple of words, or perhaps a line or two of writing or print. I would suppose manufacturers would use a diaphragm of proper size to only allow the wording to show. The effect is very bad.

You are perfectly right, Brother Shafranek; the effect is more than bad, and, as you say, there is no good reason for it. Modern practice calls for high amperage on a semi-reflective screen which means a

very brilliant light, and for the eyes to jump from a comparatively dark subject to a blaze of white light is something more than an ordinary strain. Such sub-titles may just as well be white letters on an opaque background. They would be very easy to write, and very, very, very much less straining to the eyes. Your motion for the elimination of this particular thing is seconded and carried unanimously. It is up to the manufacturer.

A Visitor.

Recently our editorial fourteenth story cubby hole was made cheerful by the smiling countenance of H. J. McKinnon, who, when the editor resigned his position as inspector with the Nicholas Power Company promptly annexed the same for his own private, individual benefit, which same position he has held, with due credit to himself and the Power Company, for something like two years. Now Mac's smile is expansive; also it is more or less cheering, particularly when he has in tow such a scandalously good looking specimen as trod upon his heels that day, the same being William W. Lewis, of San Francisco, California, Local No. 162, who has taken a position with the Nicholas Power Company, as special representative, and is getting ready to start flooding the United States and Canada with Power's Cameragraphs, in which most laudable endeavor we, of course, wish him success. In other words, more Power to him.

In course of Brother Lewis' visit he sprung something that was distinctly new. Lewis thought he had us up a tree, and "you can't give the answer" stuck out all over his Romanesque form. Covering ourselves with buckets of glory, however, we promptly proceeded to fool Lewis and tell to him the why, almost without a struggle. In the picture you will see what the problem was. You will observe that the emulsion on the film, and the celluloid itself is scorched, but that the figures which are dressed in white are sharply outlined, and not in the least injured. Why is this so? I will leave it to the correspondents of the department and see if they can catch the idea. It is simple and quite plain to one who really understands the action of light and heat, but may prove to be quite puzzling to those who don't. Now come across with the answer.

In closing I wish to Brother Lewis every success in his new occupation. He is one of the "reg'lar fellers," and I believe will prove to be a popular salesman, which means, of course, a good one.

From Griffiths.

Concerning certain articles which have recently appeared in the department Brother John Griffiths, Ansonia, Connecticut, comments as follows:

> Regarding your comment on my criticism of Friend Martin's article, page 2175, December 18th issue, it seems to me you missed the real point he was trying to make when he suggested the ground glass stunt. As I understand the article he was under the impression that certain rays were traveling from the condenser through the film and reaching the condenser in a direction which did not agree with the true action of the objective lens, and he suggested the ground glass as a remedy for this condition. As you say, rays passing through the film from the condenser cannot be focused at the screen without the aid of the objective lens. But right there is where the rub comes in, because Brother Martin assumes these rays to reach the screen through the objective lens in the form of wasted light, they being supposed to carry no image, but affect the picture the same as would light from an open window. What Martin means by the "direction of the rays not agreeing with the true action of the objective lens," I do not know, because from the ground glass we would have rays going in every direction from every point of the glass (in other words diffused light.—Ed.), so therefore how can any ray from the condenser pass through the film and reach the objective in a direction that does not agree with the true action of the objective lens?
>
> I certainly congratulate Friend Martin on his very excellent drawing. You will observe the rays passing point O in his drawing are only passing a part of the crater to a part of the spot, whereas if he had located it at the back surface of the lens it would have carried the whole crater to the whole of the spot, and consequently would have carried a full film image to the objective lens, and crossed it at the condenser image. Both point P and S carry full film images, but neither of these cones meet at the condenser image, therefore they only form parts of sets of rays that cross at the rear surface, and to meet at the condenser image, hence the logic of only considering those rays that do cross at the rear surface.
>
> I cannot very well comment on the aritcle by H. H. Monyer, of Kansas, because the bi-concave lens placed as shown is not in evidence. Any irregularity in the thickness of the celluloid would certainly interfere with the definition, though if the added thickness be even it would not. It would, however, take the "eye of an eagle" to distinguish any difference, but the narrower the angle of the cone of rays from each point of the film the better the definition will be; in fact increasing the distance between the condenser and aperture is equivalent to stopping down the lens without the consequent loss of light. Will comment on Friend Armstrong's data later.

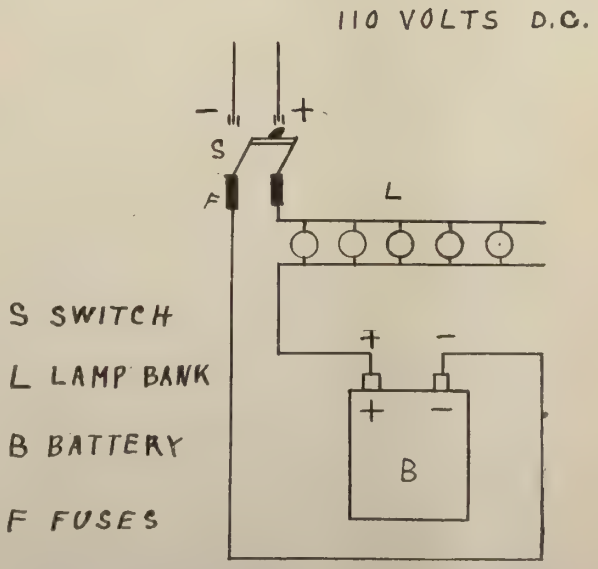
This letter came just on the eve of my departure for the west, and it was impossible for me to look up, and check up Brother Griffith's statements, therefore I cannot make intelligent comment.

Storage Battery.

G. V. Humphrey, Brooklyn, New York, says:

> On page 774, February 5th issue, Brother Bowman asks for storage battery dope. This gave me the idea that perhaps other readers of the department may have use for something of that kind, and acting on that assumption, I have produced the following. I have tried to be as brief as possible, since I know the claims there are on space in the department.
>
> The storage battery has become such an article of every day use that it would be well for us to have at least a general knowledge of its care and operation. Space will only permit us to review the kind most commonly met with, that is the lead type storage cell.
>
> The storage battery does not store electricity, it stores nothing but chemical energy. In charging, electrical energy is transformed into chemical energy and stored in the cell; in discharging, this chemical energy is changed back again into electrical energy. Since one cannot get more, or even as much, out of a cell as you put into it, no cell can ever be 100 per cent. efficient (X 1). So the charging voltage must be higher than that supplied by the battery on discharge, this is due to the voltage used to overcome the resistance of the battery itself. A good battery averages 75 per cent. efficiency.
>
> The storage battery is made up of a number of positve and negative plates immersed in diluted sulphuric acid; this solution is called the electrolyte. The groups of positive and negative plates have suitable terminals to which connections can be made. These terminals are usually plainly marked and care must be taken to connect the battery properly. The positive plate is a reddish brown color and the negative a dark gray. These are inclosed in an acid proof container.
>
> The capacity of a storage battery, that is, the amount of energy which can be stored in the cells, is measured in ampere-hours and is usually based upon an eight-hour discharge rate. For example, a 200 ampere hour battery would

DIAGRAM "A"



deliver a current of 25 amperes for 8 hours. Theoretically, this same battery should deliver 50 amperes for 4 hours, or (X 2) 12 amperes for 6 hours. But as a matter of fact the ampere hour capacity of a battery decreases as you charge (X 3) or discharge it faster than the normal rate. Most automobile type batteries have (X 4) a 4 hour rate.

The electrolyte should be made with pure distilled water and sulphuric acid, one part of acid to six and a half parts of water. The acid should be poured into water, never

pour water into acid. The density of the electrolyte differs with the various makes and types of batteries and is specified by the manufacturer, and it governs to a great extent the operation of the battery. If too dense, the electrolyte tends to evaporate more rapidly, sulphatation is facilitated and the plates are liable to rapid depreciation. The density of any substance is the ratio of the weights of equal volumes of the substance and water. For example, if the specific gravity of a certain quantity of acid is 1.25 (or 1250 as it is read on the hydrometer scale) it means that a certain volume of the acid will weigh 1.25 times as much as an equal volume of pure water. The specific gravity of the electrolyte should be from (X 5) 1.215 to 1.220 when the cell is fully charged, according to the make of the battery, and it will vary with the amount of charge or discharge. The plates should always be covered with the electrolyte, the water of which evaporates and should be replenished from time to time (X 6).

Storage batteries can be charged only with direct current, and care must be taken to have the positive wire of the charging source connected to the positive terminal of the battery, and the negative wire to the negative terminal of the battery. The polarity of the line may be found by putting a suitable voltmeter across the line and noting the deflection of the pointer, or by dipping the two live wires into a glass of water to which a teaspoonful of table salt has been added. The ends of the wires must be kept apart to avoid danger of a short circuit. Fine gas bubbles will be given off from the negative wire.

In caring for storage batteries, both a voltmeter and a hydrometer should be used. A hydrometer is an instrument used to determine the specific gravity of the electrolyte.

When a battery has to be charged the first thing to know is its ampere—hour capacity; this is usually marked on the name plate. For example, consider a battery having a capacity of 80 ampere hours, divide the 80 by 8 (the rate of charge and discharge) and we find the battery will deliver 10 amperes for 8 hours. This then is the amount of current to be used in charging (X 7). Diagram A shows how to charge a battery from a 110 volt lighting circuit. Carbon filament lamps connected as shown should be used as a resistance to cut down the line voltage to that necessary for charging the cells. This arrangement of lamps is called a lamp bank. First connect the lamps as in diagram B, then turn in lamps until the current taken by them from the line equals that required to charge the battery at its normal rate. For the battery we are considering, an 80 ampere hour one, 20 sixteen c. p. lamps or 10 thirty-two c. p. lamps would be necessary. (Note: A 16 c. p. carbon lamp takes one-half an ampere, and a 32 c. p. lamp takes one ampere.) After the charging current has been adjusted with the aid of the lamp bank, the battery may be connected in the circuit as in diagram A and charged for 8 hours.

A few rules regarding the care and operation of storage batteries will not be amiss here.

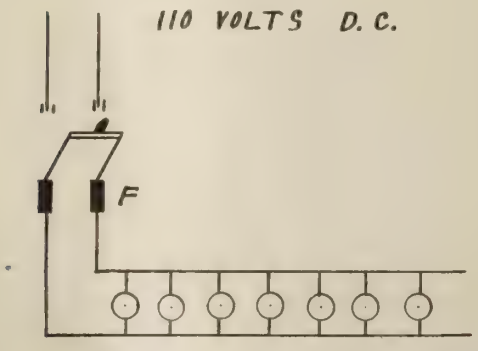
Do not under or overcharge a battery (X 8).

Do not charge or discharge too quickly (X 9).

Do not allow a battery to remain discharged for any length of time (X 10).

Do not let the electrolyte get below the tops of the plates.

DIAGRAM "B"



CARBON FILAMENT LAMPS.

Keep cells clean and allow no foreign matter to get into the electrolyte.

When cleaning batteries, never let the plates be exposed to the air. Put them in a bucket of clean water until ready to put back.

Watch for a white sediment which accumulates on the plates or at the bottom of the jar, called sulphation, which will short circuit the plates or cause them to bend out of shape. This distortion of the plates is known as buckling.

Always maintain the (X 11) specific gravity at the proper value for the type of cell, take hydrometer readings frequently (X 12).

Always keep the temperature of a battery below 100 degrees Fahrenheit.

Investigate as soon as there are any symptoms of trouble and remove the cause.

I referred Brother Humphrey's article to Mr. J. P. Lyons, of the Electric Products Company, who is thoroughly acquainted with storage batteries, their construction, and their operation, asking him to read the matter over carefully and make such criticism as he thought applied. In the body of Humphrey's letter will be found references X 1, X 2, etc. These refer to items in the comments by Friend Lyons.

Now this is the end of reel one; reel two follows immediately in the shape of Mr. Lyons' comment:

> I have carefully gone over the paper on Storage Batteries and find several points that seem to need more elucidation, as well as several slight errors, which I have marked on the manuscript X 1, X 2, etc., and will take them up here on numerical order.
>
> X 1. He states that on account of a storage battery cell being less than 100 per cent. efficient, the charging voltage must be higher than the discharging voltage, which is not correct. As a matter of fact, the actual ampere hour efficiency of one of the standard makes of lead storage battery cells will average 95 per cent., while its watt-hour efficiency will be in the neighborhood of 75 per cent. to 80 per cent. as he states further in this same paragraph. Therefore, the lack of efficiency in the cell requires that more *ampere hours* shall be put into it than can be taken out of it, likewise more *watt hours*. The fact that the charging voltage must be higher than the discharging voltage has nothing whatever to do with the efficiency of the cell, and is simply due to the fact that we must, of course, impress upon the cell a higher voltage than its own in order to produce any flow of current into the cell, and the greater the difference between these two voltages the greater will be the flow of current into the battery.
>
> X 2. The theoretical discharge rate for 6 hours should be shown as 33 1-6 instead of 12.
>
> X 3. Here is the statement "the ampere hour capacity of a battery decreases as you charge or discharge it faster than the normal rate," which is partly correct and partly wrong, and is a good place for a little explanation of charging practices.
>
> For instance, as in the case of a standard vehicle battery, with a normal starting rate of from 29 to 56 amperes, say, depending upon the type and size of the cells and the number of plates, it is entirely feasible to start the charge at approximately 4½ times this normal starting rate, and it is being done in many places in this country today where proper equipment is installed. This is known as constant potential charging, and is done by means of maintaining at all times throughout the charge an impressed voltage of 2.3 per cell. The steady maintenance of this voltage throughout the charge results in automatically starting the charge at approximately 4½ times the normal starting rate, and in a gradual tapering of the rate throughout charge until at the finish the rate will be approximately ½ of the normal finishing rate. The normal finishing rates on these batteries vary from about to 8 to 16 amperes. The net result of this procedure is that, while the charge starts at a very high rate, the taper is so proportioned that the charging current is *at all times* automatically kept. below the gassing point of the battery and the charge is secured with practically a complete absence of gassing and with an exceedingly low temperature rise. The chief engineers of the leading manufacturers of lead storage batteries have given their unqualified support to this method of charging and have thoroughly demonstrated that it is the most efficient and will greatly lengthen battery life. Such a method, of course, is not of interest in single battery installations as a rule unless a direct current line of proper and very steady voltage is available, and I have simply mentioned this to show that a battery's efficiency is not decreased by charging it at the beginning faster than the normal rate. It is a fact, however, that finishing the charge at more than the normal *finishing* rate will reduce efficiency, as represented by a comparison of amount of current put into and taken out of the battery; it will also cause excessive gassing and frequently overheating of the battery. After all, the best indication of the proper rate of charge is the gassing of the battery; whenever a battery begins to gas it is a positive indication that current is being forced into it faster than the ability of the plates to absorb it, and the rate should be lowered. Under heading X 9 I will make a few more remarks concerning rates of charge and rates of discharge, along this same line.
>
> Discharging a battery at higher than normal rate does cause a decrease in the number of ampere hours to be gotten out of it, in direct proportion to the amount of increase in discharge rate over the normal. For instance, a battery with a normal discharge of 25 amperes for eight hours, would discharge at 50 amperes for only about 3¼ hours, etc.
>
> X 4. He states that most automobile batteries have a four-hour discharge rate. I think it would be well to explain that this refers to the electric automobile driving batteries particularly, and not to the starting, lighting and ignition cells.
>
> X 5. He states that specific gravity of electrolyte when fully charged ranges from 1.215 to 1.220, which is wrong. Taking

the standard makes of lead storage batteries, you will find that the Gould, the Exide, the Willard, the U. S. L., the General Lead, etc., have for years past adopted a standard density for fully charged battery of 1.280, while the Philadelphia Storage Battery adheres to 1.300 as maximum density.

He says further that this maximum density will vary with the make of the battery and with the amount of charge or discharge, which is an ambiguous statement. As a matter of fact, the maximum density of the electrolyte in a standard NEW battery will be either 1.280 or 1.300, according to the make as mentioned above, and it is not proper to say that this will vary with the amount of charge or discharge, as we are talking only about the density when fully charged. I have specified a NEW battery above, as the maximum density will vary with age and general condition of the battery plates, though in a battery properly cared for and properly charged it will, throughout its life, be in very close proximity to that when it is new.

X 6. In speaking of replenishing the electrolyte, he should be more careful to say that it must be kept above the tops of the plates by means of adding distilled water ONLY, as more damage to storage batteries in this country has been done by the ill-advised addition of acid than by any other means during the past few years. As a matter of fact, it is never necessary to replenish the acid portion of the electrolyte so long as a battery is properly charged and does not suffer spillage or leakage through cracked jars, etc. It is, however, often a great temptation to the battery man to bring up the gravity of a sulphated battery by simply adding acid, rather than subject it to extended charging at very low rates, which alone will break down this sulphation and bring out from the plates all the acid absorbed thereby.

X 7. This would give the impression that an 80-ampere hour battery would be properly chargeable by giving it a charging rate of 10 amperes continuously for 8 hours, which is wrong for two reasons; first, the ampere hour efficiency of the battery is slightly below par, requiring more than 80 ampere hours to recharge it, and, second, because at the finish of the charge a rate of 10 amperes would probably cause excessive gassing and he has overlooked the finishing rate which should always be lower than the starting rate. See X 9 below.

X 8. He says here "Do not under or overcharge a battery." I quote from the Chief Engineer of one of the leading battery manufacturers mentioned above: "While undercharging, if continued indefinitely, is seriously detrimental to a battery, at the same time regular undercharging, if mixed with regular periodical overcharging, is extremely good for it."

In explanation of the above; my own experience has been, especially in the charging of single battery installations at rates in the neighborhood of the normal starting and normal finishing rates prescribed by the battery manufacturer, that stopping the regular charge just a little before reaching the point of complete desulphation and then every four or five charges giving the battery an overcharge at a low rate, below the gassing point, until reaching the maximum gravity has resulted in a wonderful increase in battery life and mileage efficiency. The increase in battery life is because in this method of regular charging the charge is stopped before the gassing commences and results in a practical elimination of gassing except possibly a little bit during the periodical overcharges, and in mileage efficiency because the lead battery's efficiency on charge is very high right up to the gassing point but drops markedly upon reaching or exceeding the gassing point. Another of the leading battery engineers of the country, a man with years of experience in one of the principal Exide stations, told me recently that over 90 per cent. of their trouble was due to the fact that their batteries did not receive this periodical overcharge in the hands of many users. So, going back to the statement in this paper, undercharging need not be detrimental to the battery if mixed with proper periodical overcharging, while a proper amount of overcharging is essential to get the best results and the most life from the battery. The only overcharge that will damage a battery is an overcharge at a rate that will produce and maintain excessive gassing. For instance, I know personally of many battery charging installations in the country where the battery gets an overcharge nine times out of ten when it goes on charge, but the overcharge is always at so low a rate that never a particle of damage is done to the battery; such unnecessary amount of overcharging, however, naturally reduces the operating efficiency and it is for that reason that many installations are of the automatic cutoff type with arrangements to automatically administer the overcharge of whatever desired length of time on the occasions when it is desired.

X 9. He says, "Do not charge or discharge too quickly." This is another statement that is at variance with the ideas of the leading engineers of the storage battery manufacturers of this country today. It is true that with the storage batteries manufacured ten, or even five years, ago it was wise to adhere pretty strictly to the rates of charge then specified by the makers, but progress in this line has produced plates of much more rugged construction, and I quote from another of the leading engineers from an address before Electric Vehicle Association a few months ago: "We have removed the ban on discharge rates, and also on charging rates with the single stipulation that the charging rate must be low enough to prevent excessive gassing during charge." This simply means that we may safely discharge the battery at any rate desired, so long as we do not over-discharge it, that is so long as we do not continue this beyond the point of proper discharge, which is 1.500 to 1.600 gravity. And it means that we may start the charge at whatever rate our charging equipment will give us as a maximum, providing we have made proper arrangements for the reduction of this rate of charge just fast enough to keep it below the rate that will cause gassing of the battery. For instance, I can show you a charging equipment in Brooklyn where it is common practice to "boost" lead batteries at 75, 100 and even 150 amperes at the start: I can tell you an actual experience of a friend of mine who went into a garage in Worcester with his battery completely discharged, put his car on charge right across the bus bars of the generator, regulated his rate by field rheostat only, started his charge at 180 amperes, reduced it from time to time during 46 minutes, until at the end of that time he was charging at 40 amperes and no gassing yet, took off his car at that time and drove it 45 miles on these 46 minutes of charging. Or, you can see an installation in Detroit Service Station in Cleveland where these big 42-cell passenger cars come in entirely discharged, are placed on charge at from 125 to 140 amperes and the average time elapsed to full charged condition is 4¼ hours, the taper being such that the finishing rate averages about 5 amperes and there is never a sign of gassing and a negligible temperature rise.

X 10. I would add here that not only does it cause a sulphation or hardening of the battery plates when a battery stands discharged for some time, but in cold weather the battery is apt to freeze up and crack the jars, as when the battery is discharged the fluid portion of the electrolyte is little more than plain water.

X 11. This statement about sulphation is not exactly correct. Sulphation, caused by repeated undercharging or by leaving a battery standing in a discharged condition, results in the deposit of a whitish substance on the surface of the plates, which is more or less insoluble and becomes so to a greater and greater extent as the battery stands in this condition. It seldom, however, comprises any noticeable percentage of the sediment in the bottom of the jar, and seldom, of itself, is able to accomplish a short-circuiting of the plates. It can only be dissipated by continued charging at very low rates, or in extreme cases by scraping the plates themselves and then going through the necessary cycles of charge and discharge to get battery back to its full or approximate capacity.

The sediment, which appears as a dark muddy substance in the bottom of the jar, is composed of particles of active materials dislodged from the plates, and its accumulation is greatly increased by finishing the charge at too high a rate, producing gassing and overheating of the battery. This sediment will, in time, rise to the bottom of the plates and cause a short circuiting thereof, when it is necessary to take down the battery and wash it thoroughly, removing all of this accumulation.

Buckling of the plates may be caused by overheating of the battery through too high finishing rates of charge; it is seldom today caused by excessive discharge rates except in some inferior makes of batteries. Witness the performance of the better types of self-starting batteries, with normal discharge rates of very modest figures which are repeatedly every day discharging for short periods at rates ranging all the way from 75 amperes to 125 and 150 amperes, and in some cases even more, without apparent damage to the batteries. It is an excellent commentary on the progress made in the past few years in lead storage battery construction.

X 12. Here again it would be well to lay stress upon the maintaining of the specific gravity by proper charging and not by the addition of acid, except in case of actual loss of electrolyte through spillage or leakage. One of the leading battery manufacturers of the country prints at top and bottom of its booklets for distribution among the owners, in red letters: "Do not add acid to the electrolyte of your battery; use only pure distilled water." It would be well also to specify that water for use in the battery should be kept only in a glass or earthenware vessel, never in anything made of any kind of metal.

I hope you will pardon the length of this commentary, Mr. Richardson, but there may be some of the points brought out that will be of some interest or benefit to you. Storage battery engineering has come in the past few years to be a distinct line of endeavor and there are few who have not given the whole or the greater part of their time to it who have kept up with the rapid progress that has been made, both in the construction of such apparatus and in the best methods of use, charging, care, etc.

I shall feel amply repaid if I have been able to be of any service to you, and shall be glad to have you call upon me for anything further that I might be able to do for you. This paper did not specify whether it was dealing with lighting, power or other types of batteries, and there are naturally a great many differences of construction and handling in the various types, but the remarks I have made above apply pretty generally to all except the very smallest types in use.

This article is very long, but it is practically the first thing we have ever had on storge batteries, and, inasmuch as, in many instances, particularly in Ohio, the operator is called upon to handle storage batteries, it seems to me that the space is well expended. I cannot presume to comment, because I do not feel sufficiently well posted to take issue with either one of the gentlemen as to the points raised.

Back Focus.

John Solar, Watertown, New York, says:

I haven't forgotten my promise to contribute on the back focus. I concluded to study and investigate the lens farther before writing on this subject. I find that investigation and study on this subject simply continues to call for more. I have devoted every spare moment during the past three months to this subject, and have learned many important points, but not, by any means, all.

Referring to your comments on Friend Griffiths' recent article: You say: "Certainly the rays of light which actually pass through the film cannot have any power to form the image on the screen without the aid of an objective, and are not and cannot be focussed on the screen." You put this in a different form than Martin; he says: "Carries no definition from the film."

We cannot project an image on a screen at a distance without an objective, but not from the absence of an image. If we had a screen large enough to take the image projected, and could pass enough light through a small aperture, we could project an image at a distance without any objective. In my letter commenting on this article of Martin's, I gave a demonstration (or instructions for a demonstration), of images projected on a screen without a lens. You and Friend Martin tell us that light does not act so and so, but you do not tell us how it does get there. When an actual demonstration is not accepted as a truth the situation is somewhat difficult.

Well, Brother Solar, I read your letter on board train near Quincy, Ill., and cannot make intelligent comment, since I have not the letter you speak of at hand, therefore I won't try, but pass it on to Friend Martin. If I am in error in saying that an image is not and cannot be formed by a condenser located at a distance from the object, why all right, but it certainly would require a demonstration (don't remember you having given one, but—maybe), to convince me of the fact.

Big Lenses and Travel Ghost.

There have been many inquiries as to the effect of stopping down lenses of large diameter. Many operators complain that with the large diameter lense there is tendency to travel ghost. This to a certain extent is true, but if you will stop and think *there is no necessity for large diameter lenses except where the operator is unable to obtain a sufficient distance between the apex of the front condenser and the film,* or where the focal length of the lens is quite long. In the first instance the fault lies in the apparatus, and cannot be remedied except by changing the machine itself. In the second instance, whereas the large diameter is necessary to accommodate the light beam at the back end of the objective, it will be found that the beam at the front end of the objective is quite considerably smaller in diameter, and I would suggest that, under these conditions, the operator, with the lamphouse pulled back as far as it can be gotten (the condition which obtains in practice with long focal length lenses), and the objective in position which places the picture in sharp focus, project the white light to the screen and blow smoke into the light ray in front of the objective. This will outline the ray and we can measure its diameter and insert a diaphragm in the front end of the objective which will reduce its diameter to the diameter of the actual light ray at that point. Where lenses of this kind are used there frequently is travel ghost due to reflected light, and this diaphragm will put a stop to that, without in any way altering or reducing the actual projection light.

The conditions under which any kind of machine may work are so varied that it is utterly impossible to give a rule which will cover them all. The foregoing simply spells common sense, and its application in cases of this kind will invariably be found to be beneficial, or at least if it does no good it certainly will do no harm.

And, while I am on this subject, let me say that *any projection machine with which the operator is unable to obtain at least 24 inches between the apex of the front condensing lens and the machine aperture is not a machine which can be used to advantage under all conditions.* Machine manufacturers might as well wake up to the fact that it is imperatively necessary that the operator be able to obtain not less than 22 inches between the apex of the front condensing lens and the film, and the quicker this change is made the better for all concerned, since anything less than this means waste of light where the focal length of the objective is even reasonably long.

Educational Division.

G. H. Humphrey, secretary, Local 337, Utica, New York, says:

Local 337 wishes to thank you sincerely for your most successful visit to Utica. It presented us an opportunity, which we believe we took advantage of, to prove that Utica operators are a live bunch of men. Since then we have not rested on our honors, but have started a school, secured rooms for the same, appointed instructors, and hold classes every Monday evening. I am enclosing check for $4.00 for the Handbook and $3.00 for a year's subscription to the World for these rooms. Kindly send the Handbook to my address and the World to the Educational Division of the local union No. 337, I. A. In closing I wish to say in behalf of Local 337 that you will always be assured of a hearty welcome in Utica. Nothing would please the boys better than to see you up here some time next summer on the go-devil.

And here is a little smile. One of the paint dealers in the city remarked, soon after your visit: "What's getting into you operators, all buying black paint at once?" So you see we are speedily remedying such things as you criticised.

I am glad to see the local starting an Educational Division. Go as far as you like in that direction, gentlemen. It cannot fail to benefit you. It is a pity that some other locals I could mention don't take similar action. The good Lord knows they need it badly enough. However, generally speaking, there has been a very large tendency, during the past two years, to discard the "down-with-knowledge" idea, and step up to a higher level of technical education in the profession of projecting moving pictures.

During the coming summer the editor will visit all eastern cities north of and including Washington, D. C., using the Go Devil for transportation. It is quite possible I may include Utica a second time if L. U. 337 really wishes it, but inasmuch as a trip covering the entire South, West and Noth is planned for next winter, I'm not anxious for any extra engagements. This winter trip will include about seventy cities, and be about 10,000 miles in length, requiring fully 90 days.

Can You Beat It?

O. P. Sammons, Hollis, Okla., writes a letter, one part of which says:

I enclose advertisement clipped out of our local paper. Some competition is it not; eleven reels for five cents? Things are dull over in these parts, and they claim it is on account of the high price of film service.

The advertisement in question reads: "Dreamland. Eleven reels five cents."

No, the dull business complained of evidently is not on account of the high price of film service. I would rather say it was on account of the fact that the Hollis managers are injuring their own business by surfeiting their patrons with an enormous quantity of films at a low price. It is an absolute fact that where a patron, who might attend a properly projected five-reel show at a ten-cent admission twice every week, won't attend more than one show a week if he sits through an eleven-reel show at five cents; also the presumption is that the eleven-reel show is very poorly projected, because, allowing an average of eighteen minutes to the reel, it would take 198 minutes, or exactly three hours and ten minutes, to run a show of that length; and since no theater in the world can afford to run a five-cent three-hour show, very naturally they "speed 'em up," which operates against the moving picture as a form of amusement, and thus tends to decrease the patronage.

A MULTIPLICITY OF REELS AT A LOW PRICE IN THE LONG RUN OPERATE DIRECTLY AGAINST THE THEATER, NO MATTER FROM WHAT POINT OF VIEW YOU LOOK AT IT. The theater manager who does this looks at only one thing. He is running perhaps a five-reel show and patronage drops off. Instead of *trying to project his picture better, or perfect the details of his theater management,* he takes what looks to him like the easiest course, and "adds another reel to the program." Of course this does induce added patronage for the time being, but he loses sight of the fact that the patron who comes to a long show has his appetite for moving pictures dulled for several days to come, and thus the theater manager who adds reels to his program beyond reason is watching the spigot carefully while leaving the bung-hole wide open.

But you may say "The Birth of a Nation" runs two and a half hours. Yes, quite true, but you must neither forget or overlook a few things in this connection, one of which is that "The Birth of a Nation," and similar productions, cannot in any way, shape, manner, or form be compared to the ordinary five-cent picture show; also those who see "The Birth of a Nation" pay from fifty cents to two dollars, and this is a very different proposition to five cents—very different, indeed.

A Foolish Blunder.

Owners of the new Handbook will please turn to Figure 92, Page 236, and switch the names, placing voltmeter where ammeter is and ammeter where voltmeter is. How such an utterly absurd blunder occurred is beyond my comprehension. The draftsman is the goat, but nevertheless I should have seen the mistake myself in reading the proof, but I didn't. It will, of course, be corrected in all books sent out from now on, but present owners will have to make their own correction in pencil.

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Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Toning Motion Picture Films (Continued).

As previously mentioned, single solution baths are not intended for use at very infrequent intervals. In such cases two-solution methods should as far as possible be employed, although it has only been possible to recommend the latter for the production of green and blue-green tones.

Copper Red Tone. Red Chalk Color. Use a snappy, rather dark positive with this bath. After immersion of the well washed film in water for one minute, place in the following:

Potassium Citrate	6 lbs. 4 ozs.
Copper Sulphate	1 lb.
Potassium Ferricyanide	1 lb.
Amonium Carbonate	8 ozs.
Water to	10 gals.

Dissolve each ingredient separately in as little water as possible, mix the filtered solutions so obtained in the order given, and dilute to the required volume. The ammonium carbonate should be almost transparent, and free from white powder.

To obtain the best results the bath should be employed at 70 degrees F. At higher temperatures inferior results are obtaind and at 80 degrees F. the bath is useless.

Tone for twenty to thirty minutes.

Washing should be continued until the high lights are perfectly clean, which usually requires from ten to fifteen minutes.

With use, the bath precipitates a brown sludge of copper ferrocyanide, and in consequence becomes weaker by virtue of the loss of copper. Ten gallons of the solution will tone about 1,000 feet of film without revival, but as soon as the bath shows signs of weakness it should be revived by adding separately one-quarter the above amounts of copper sulphate, ferrocyanide, and ammonium carbonate, dissolved in as little water as possible—omitting the potassium citrate.

The bath will not keep more than a few days even after being so revived. In view of the relative instability of this bath, it is more economical to employ a wooden drum immersed in a shallow tank (using fresh solution as soon as exhaustd in place of the usual "tank and racks."

Uranium Red Tone. Brownish red color.

Use a rather thin positive as this bath intensifies slightly. Immerse the well washed film in the following:

	Avoirdupois.
Uranium Nitrate (Neutral)	3 ozs. 150 Grs
Potassium Oxalate (Neutral)	3 ozs. 150 Grs
Potassium Ferricyanide	1 oz. 150 Grs.
Ammonium Alum	8 ozs.
Hydrochloric Acid 10 per cent	6 ozs.
Water to	10 gals.

In view of the fact that the nature of the tone is influenced largely by the acid content, it is very important that the uranium nitrate should contain no free acid, and this may be assured by neutralizing a solution of the same with dilute ammonia until a slight permanent precipitate is obtained.

It is most convenient to keep stock solutions of the above (say 10% solution) wherewith a new bath may be expeditiously compounded. A 10% hydrochloric acid solution is one containing 10 parts by volume of the acid per 100 volumes of the final solution.

Slight variations of temperature around 70 degrees F. produce no apparent effect.

Tone for ten minutes. Since this and the following single solution methods of toning produce a marked intensification of the silver image, which intensification increases with the time of toning—it follows that the nature of the tone changes with the time also.

The composition of the bath has been so adjusted that the maximum effect is producted in about 10 minutes, the tone passing through a series of changes from brown to red during this time.

Although it is possible to obtain intermediate tones by withdrawing the film from the bath at shorter intervals, the tones so obtained are not so "plucky," and it is almost impossible to duplicate them a second time. Experience has shown that modifications of tone are best obtained by keeping the time of toning constant and varying the nature of the toning bath and that of the positive film employed.

Wash from ten to fifteen minutes.

Usually the high lights will become clear in the above time, though a thin yellowish brown veil invariably remains in the clear gelatine as a result of the intensification of minute traces of fog. This is of no account, however, in projection. If the bath is working correctly this yellowish veil is only just perceptible, but should it be at all marked, then either the film was fogged during development, or the bath was not compounded correctly. Washing should not be carried out for too long a period, especially with water inclined to be alkaline, because the toned image is soluble in alkali.

Ten gallons of solution will tone about 1,000 feet of film without any appreciable change in the tone, after which the rich tone tends to become flat as a result of a deficiency of acid in the bath. At this point the bath may be revived by the further addition of acid to the extent of the original amount employed, when a further 1,000 feet may be toned. After this stage the richness of tone falls off rapidly and the bath should be thrown away. In view of the sensitiveness of the bath to acid, the importance of the neutrality of the ingredients is at once apparent.

Used intermittently over a period of several days, the life of the bath is approximately the same.

With continued use a slight brownish flocculent precipitate may form in the bath, but this should only be slight, otherwise it is caused by incorrect mixing, the action of light, or by contact with a metallic surface.

Uranium Red Brown. Reddish Sepia Color. Use a positive that is a full shade lighter than a normal black and white of the same subject. The formula employed is the same as for Uranium Red tone, but contains only half the amount of hydrichloric acid. The instructions to be followed are likewise as for Uranium Red Tone.

In view of the less energetic nature of this bath the life is slightly longer than that for Uranium Red. If after 1,000 feet of film has been toned the bath is renewed with acid to the extent of

6 ozs.....10% acid per 10 gals.

then 10 gals. of solution will tone 3,000 feet of film.

Sepia Tone by Uranium and Iron. This particular tone is obtained by suitable admixture of red and blue toning solutions. By varying the proportions of these baths, tones from red sepia to brown may be obtained.

The following is only one of the many tones to be obtained by this method. Increase in the proportion of the iron baths makes the tone colder and vice versa.

Use a postive that is a full shade lighter than normal.

Immerse the well washed film in

Solution for Uranium Red Brown	9 vols.
Solution for Iron Blue	1 vol.

The instructions regarding method of procedure, life of bath, etc., are exactly the same as for Uranium Red Brown.

Sulphide Yellow Brown for Tinting. This tone is seen to advantage only when subsequently tinted, as when used without tinting it gives a very unpleasing brindle brown.

Use a normal print for this tone as it reduces by just about the correct amount for tinting.

A.	Potass. Ferricyanide	3 lbs.
	Potass. Bromide	1 lb.
	Water to	10 gals.
B.	Sodium Sulphide crystal	3 oz.
	Hypo crystal	8 oz.
	Water to	10 gals.

It is convenient to keep stock solutions of hypo and sodium sulphide (say 20%) and measure these out by volume as required. A trace of iron in the sodium sulphide is of no moment providing the stock solution is boiled and the precipitated iron sulphide allowed to settle before use.

The well washed positive is thoroughly bleached in A, washed for five minutes, and immersed in solution B until the film is thoroughly toned. This bath appears to "ripen" slightly with age so that a little old bath should be added when compounding fresh solution, or else a waste piece of film should be first of all toned in the new bath in order to secure the same effect.

The effect of temperature on the solution A is simply to hasten the bleaching. With bath B, on immersion of the bleached film two reactions occur:

(a) Solution of the silver bromide in hypo.

(b) Conversion of the silver bromide to silver sulphide.

Normally, good results are obtained at 70 degrees F. but owing to the increased solvent power of hypo for silver bromide at high temperature, while the effect of the sodium sulphide remains unchanged, the tone becomes warmer and the image less contrasty at a limit of 75 degrees F, beyond which it is inadvisable to go.

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Hence, if the tone is too cold and the film too opque, the temperature should be increased from 70 degrees F. to one or two degrees and vice versa.

Tone about five minutes and wash fifteen minutes.

The bleaching bath A will keep until exhausted. Ten gallons of bath B will tone about 2,000 feet of film, after which there is a tendency for a dichroic fog-like deposit to form on the surface of the film during toning owing to the hypo becoming saturated with silver bromide. As soon as this happens to the bath it should be renewed.

Green tones by Vanadium and Iron. Use a normal black and white positive for this formula.

Tone in the bath prepared as follows:

		Avoirdupois
A.	Oxalic acid	1 lb. 4 oz.
	Vanadium stock solution	40 oz.
	Water to	5 gals.
B.	Potass. ferricyanide	3 oz. 145 grains
	Water	20 gals.
C.	Ferric Alum	8 oz. 145 grains
	(Ferric Ammonium Sulphate)	
	Potass. Bichromate	72 grains
	Oxalic acid	7 oz.
	Potass. ferricyanide	3 oz. 145 grains
	Water	15 gals.

Dissolve each of the chemicals separately and mix the solutions obtained strictly in the order given.

D.	Ammonium Alum	2 lb. 1 oz. 110 grains
	Hydrochloric acid 10%	13½ oz.
	Water to	10 gals.
	Total volume	50 gals.

Add B to A with stirring; then add C, and finally add D to the mixture. The solution is then ready for use.

The syrupy variety of Vanadium Chloride sold by Merck is recommended although its nature appears to vary with different batches, certain samples being very different to incorporate with the toning bath without giving rise to precipitation.

Vanadium Stock Solution.

	Avoirdupois.
Vanadium chloride (syrup)	3½ fl. oz.
Oxalic acid	3 oz. 200 gr.
Water to	½ gal.

Any sludge which may have deposited from the vanadium chloride should be included also and the whole heated in a glass or enamelled vessel until a clear blue solution is obtained.

The method of mixing the various solutions A, B, C, and D is of the greatest importance. They should be mixed only in the concentrations recommended and strictly in the order given. Unless this is done, the vanadium will precipitate out as a green sludge.

Variation of temperature around 70 degrees F. has little or no effect.

Tone ten to fifteen minutes and wash for the same length of time. Washing should be thorough as it is only during washing that the rich green tone develops.

Ten gallons of solution will tone about 1,400 feet of film without any appreciable deterioration of tone, and if at this point, and after each 1,000 feet, the bath is revived by the addition of hydrochloric acid equivalent to the amount originally employed: i. e.

2 2-3 ozs. 10% Hydrochloric Acid per 10 gals.

3,000 feet may be toned. As the bath becomes exhausted it may be found necessary to increase the time of toning to fifteen minutes. It is not permissible to add further amounts of vanadium chloride in order to revive the bath, as the vanadium would then be precipitated. The vanadium may be incorporated with the bath only at the time of mixing.

Used intermittently the life is approximately the same.

Greenish blue tone with Vanadium and Iron. Use normal black and white positive for this formula.

The formula employed and instructions are exactly the same as for Green tones by Vanadium and Iron, except that the proportion of vanadium chloride is as follows:

Vanadium Chloride Stock Solution.
Per 10 gal. of bath, 4 ozs.

and only half the amount of hydrochloric acid should be employed. It is not permissable to convert this bath to the preceding by the addition of further amounts of vanadium chloride, in which case the latter would be precipitated.

(To be continued.)

How to Make and Operate Moving Pictures.

A COMPLETE PRACTICAL GUIDE TO THE TAKING AND PROJECTING OF CINEMATOGRAPH PICTURES. Edited by Bernard Jones. 12 mo., Cloth, 224 pages. Eight half-tone plates and numerous Line Drawings in the Text. Price $1.00 net, by mail $1.12. Funk & Wagnalls Company, Publishers, New York.

This book is distinctly one for the beginner in motion pictures and contains little of value for the advanced worker.

There are nearly one hundred and fifty explanatory diagrams and illustrations and the text is brief and to the point.

Any one interested in learning anything about motion picture photography from a beginner or amateurs standpoint would do well to obtain a copy of this book.

The Photographer's Cyclopedia.

THE BRITISH JOURNAL PHOTOGRAPHIC ALMANAC FOR 1916.—Geo. Murphy, Agent for United States, New York City. Cloth, $1.00; paper, 50 cents; postage extra, according to zone rates.

As might naturally be expected, the BRITISH JOURNAL ALMANAC for this year has been delayed somewhat in publication, but despite the war, the editor has presented a volume of much interest and importance to photographic readers. The contents are varied, as usual, and the subjects treated of a practical worth to the profession.

What is of special interest is the energy displayed by manufacturers in Great Britain in meeting the requirements of workers whose resources had been so suddenly crippled by the disturbance in commercial relations. Thrown back almost exclusively upon their own capabilities, they have practically overcome the embarrassment by home supply or by substitution. The advertising pages, therefore, are of particular interest, as indicative of the manufacturers' independence of foreign supplies.

While this volume is primarily intended for the still picture photographer, it should find a place in the library of every motion picture photographer, as it is not only a reference as to where to obtain almost anything photographic under the sun, but also contains hundreds of formulas, many of which are used by the motion picture photographer in his daily work.

The absence of many of the usual advertisements of foreign makers has considerably reduced the size of the volume this year, but the amount of reading matter is the same, and the articles just as interesting and valuable as ever, and American as well as British makers of things photographic have contributed nobly in spite of the fearful draw-back of war conditions.

A Pyro Developer.

In view of the expense of the regular hydroquinone title developer, the following pyro developer will give a density equal to the regular hydroquinone-caustic title developer if used for a little longer time, a preferred time and temperature being 5 minutes at 70 degrees Fahrenheit.

The following is the formula:

		Avoirdupois.
1.	Sodium sulphite, anhydrous	6 lbs.
2.	Pyro	13 ozs.
3.	Carbonate Soda, anhydrous	2 lbs.
4.	Caustic Soda, pure	3 ozs.
5.	Potassium bromide	6 ozs.
	Water	10 gallons

Dissolve the sulphite in some water, then add the other ingredients in order given. If it is required to keep the developer a long time it may be desirable to make up and keep the soda as a separate solution, or better still make up a concentrated stock solution with less water and keep the stock solution in a large bottle with a glass siphon for removing the developer, protecting the solution from oxidation, by pouring a layer of heavy cylinder oil about a quarter of an inch thick over the top of the solution, where it will flow in a heavy viscous sheet on top of the solution, protecting it effectually from the atmosphere.

A short piece of rubber tubing drawn over the end of the glass siphon and constricted with an ordinary spring clothes-pin, provides a good air-tight stopper which may be opened by pinching the clothes-pin. When wanted for use, dilute with the requisite amount of water and use immediately. As pyro developer oxidizes so rapidly, this formula is only recommended for use with the drum system of development, where the small amount of developer used for each fresh drum may be thrown away and a fresh batch used for each new drum.

AUTHORS FILM CO. GETS "ALSACE."

The exclusive rights of "Alsace," featuring Mme. Rejane, have been acquired by the Authors Film Co., Inc., 1432 Broadway, New York.

This picture has been referred to lately as an all-round masterpiece in point of production, dramatic intensity and superb acting. The major burden is carried by Mme. Rejane herself, and as might be expected of so consummate an artist, Mme. Rejane portrays perfectly the stellar role.

In scheduling trade shows in the principal cities of the United States and Canada, the Authors Film Co., Inc., intends that state-right buyers and exhibitors shall have every opportunity of judging for themselves what effect "Alsace" will have on their box-office receipts.

"MANGER TO CROSS" LENTEN ATTRACTION.

"From the Manger to the Cross," the perennial offering, is coming up to its usual record for strong Lenten bookings this year, though no special efforts in the way of advertising and other solicitation have been made in its behalf. The Kalem feature made on the famous trip around the world is being booked direct from that company. With a complete line of artistic posters and four-page couriers that contain the endorsements of clergymen of all denominations the production answers the troublesome Lenten problem for many exhibitors.

LUCILLE TAFT IN "THE QUALITY OF FAITH."

Lucille Taft will be seen in a vampire role in the forthcoming Mutual Masterpicture, De Luxe Edition, "The Quality of Faith." As a society girl she relinguishes her claim to her minister fiance and later marries a society chap of whom she soon tires.

Alexander Gaden, Gertrude Robinson, Charles A. Travis, John Reinhard, Henry Pemberton, Alan Robinson and John Mackin are in the cast. Richard Garrick is the director.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "Civilization's Child."

Released April 23d by the Triangle Film Corporation.

Suggestions prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Triangle films the following suggestions were prepared by the photoplay department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Old Peter Saramoff in the city of Kiev, Russia, decides that his grand-niece, Berna, should be brought to the city, but barely has the girl arrived when a massacre of Jews takes place. Berna, however, reaches America in safety and arrives at the home of Jacob Weil, her uncle, who is under the power of "Boss" McManus. The latter casts his sensuous eye upon her, ruins her and then throws her into the street. She later meets Turgenev, a young Russian violinist, who marries her. Later Turgenev, playing in a restaurant meets Ellen, daughter of McManus, who has now become district judge. Turgenev, desiring to marry Ellen, secures false evidence to obtain a divorce. Berna, recognizing the judge as her seducer, creates a scene in court and is sentenced to imprisonment. Six months later she is released and seeks her child. For revenge she tracks McManus to his home and kills him.

The character of this picture is intensely dramatic. Berna, when brought to Kiev, is a witness of the terrible massacre in which her uncle and aunt are killed. During this Black Night she hears the horrible tolling of the bell which is the signal for the carnival of murder. Afterwards in America whenever she hears bells tolling, disaster seems to follow her. There are through the whole of this picture direct cues of the tolling bells. Care should be taken to reproduce the sounds. If no large bell is available a tympani stick used on a gong would be effective. Note particularly: 38¼, 39½ and 47½, where there are violin solos which should be carefully followed.

Two Themes have been selected for this picture:

Theme A—"Prelude"—Rachmananoff, and Theme B—"Canzonetta"—d'Ambrosio.

Time of projection: five reels (about 5,000 feet), 75 minutes.

Time.		*Subtitles or Descriptive Cues.*	*Music.*
0	D	Opening.	Kukusha—Lehar. (Russian Peasant dance.)
3½	T	"My brother was ever—"	
4	T	In the public market of Kiev.	Prelude—Rachmaninoff. (Theme A.)
5	T	Race hatred. "Patience, my friends."	
6	T	The barbarian, a child of nature.	Canzonetta—D'Ambrosio. (Theme B.)
9	T	A month later, her heart fluttering.	
10	T	The whispered word.	(Theme A.)
11	T	"There you will find a real—"	
11¾	T	The black night.	Furioso No. 2.
12¾	D	Tolling of bell.	
13¼	T	Then came the Cossacks.	
14	T	"It has come at last."	Furioso No. 1.
15	D	Tolling of bell.	
16½	T	This carnival of murder death—	(Theme A.)
18½	T	A month later. The land of promise.	(Theme B.)
19	T	Berna's uncle, Jacob Weil.	
21	T	Installed in the sweat shop.	Entra'Act "Clarice"—Loud. (Valse intermezzo.)
23½	T	"What's the idea. Ain't I always—"	
24¾	T	Five o'clock.	Chanson Triste—Tschaikowsky. (Allegretto non troppo.)
27½	T	"Where's Berna?"	
28½	T	"I want to get a bite to eat."	Humoreske—Tschaikowsky. (Allegretto scherzando.)
29¼	T	The law.	
31¼	T	"We'll be going back soon."	(Theme A.)
33	D	Tolling of bell.	
33¾	T	Three months later.	Keep Going—Kleinecke. (One-step.)
35¼	T	The daughter of Ellen imperiously—	
37	T	"Your being a political boss—"	My Pirate Lady—Romberg. (Moderato.)
38¼	D	When Nicolai tunes violin. (Violin and piano only.)	(Theme B.)
39½	D	When Nicolai ends solo. (Piano only.)	La Gloria—Densmore. (Two-step.)
41½	T	"You are hungry."	
42	T	Later. From the depths to success. (Violin and piano only.)	(Theme B.)
43¾	T	"That's the young Russian—"	
44½	T	The baby born within the pale—	A Ball Scene—Nicode. (Waltz descriptive.)
46½	T	The party in honor—	
47½	D	When Turgenev plays violin.	(Theme B.)
49¼	T	A fortnight later.	(Theme A.)
51¼	T	The story of Berna	
52	T	Her father's daughter.	Told at Twilight—Huerter. (Moderato.)
56½	D	Berna appeals to her husband.	Nocturne—Karganoff. (Andante non tanto.)
57½	T	"If your heart is set on marrying—"	
58½	T	The "other" way.	Misterioso No. 1.
60¼	D	Knocking on door.	
60½	T	"Why was that door locked?"	Agitato No. 2.
62¼	D	Tolling of bell.	
62½	T	The wheels of justice.	Serenade—Rubinstein. (Allegretto.)
64¼	T	"Don't—don't let them take him—"	
65¼	T	"This woman is either drunk—"	(Theme A.)
65½	D	Tolling of bell—12 o'clock.	
67	T	Before another judge—	Romance—Wieniawski. (Andante non troppo.)
67¾	T	Six months later.	
69	T	"Where is my baby?"	Andante—Mendelssohn. (Andante con espressione.)
71¾	T	That night.	
73	T	"I have come to kill you."	(Theme A.)
74	D	Tolling of bell and shot.	
75	T	The End.	

NOTE.—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue sheet is to be found in G. Schirmer's advertisement on page 887.

The Horrible Murder of Kamennoi-Ostrow.

Reported by S. M. Berg.

A horrible and ghastly murder was committed in a Bronx theater playing vaudeville and motion pictures by an orchestra consisting of a piano, bass, flute, cornet, trombone, drums and violin director, and the poor innocent victim was Anton Grigorowitsch Rubinstein's beautiful composition "Kamennoi-Ostrow" (Cloister Scene). This soul-revolting crime occurred during the presentation of a five-reel picture and it was performed (save the mark) as part of the musical interpretation of this film.

The tempo marked for Kamennoi-Ostrow is andante—69 alla breve, and in its second movement it becomes *un poco mosso* reverting later to tempo one and closing *piu mosso*. It was originally a pianoforte composition, but owing to its popularity several arrangers have prepared excellent orchestrations of this work. Much of its success in performance depends upon the pianist, as there are cadenzas and arpeggios which demand technical capabilities.

On this particular evening the writer entered the theater about 7.20 just as the second reel of the feature was being projected. The pianist was tinkering with one hand, turning music with the other and carrying on an animated conversation with someone over the orchestra rail. At 7.30 the members of the orchestra appeared. The violinist tuned up and attempted an abbreviated scale, in an endeavor possibly to warm up his hands. The bass player added to the discord, likewise the flute and drum, though the players of the cornet and trombone were satisfied to blow in their instruments without any perceptible sounds. A few moments silence and then came the opening bars of Kamennoi-Ostrow. Instead of *andante* the tempo was *adagio religioso* and the second movement wherein the cadenzas for the piano appear was the most distressing performance that could ever be imagined.

The piano would start, fail in an attempt and when the violinist in a noble effort to help him out reached the upper registers, the flute would suddenly discover that he had some cue notes and would "butt in" gloriously. At the closing cadenza the violinist turned his light out and took a well-needed rest, leaving the piano to continue alone. I can assure my readers that during this orchestral intermission of about three or four minutes he used the entire time in rehearsing the cadenzas of Kamennoi-Ostow for his own benefit irrespective of what was on the screen or what was needed to interpret the scenes. This is no concoction of imagination but an absolutely truthful incident, and it is no uncommon experience in this class of theaters.

This particular house is one of a chain controlled by a head office that has a musical director responsible for all the theater's musicians and their doings. In an interview with this gentleman some months ago and recounting to him a similar occurrence in another of their luxurious houses, the answer given was: "We have to put up with what music we can get for the picture so long as the vaudeville is 'gotten over.'"

The purpose of this article is not so much to draw attention to the incompetence of musicians in rendering such a piece of music but to the companies having meritorious features who rent their goods to such houses. Owing to their size, often seating from two to three thousand people, they are able to pay a price which means practically a first run in their neighborhood, and when such a musical interpretation is presented, instead of appreciating the merits of the film, the patrons' enjoyment is turned to displeasure and to their friends they adversely criticise it so that when billed to be played a few days later in a legitimate picture house it has already received a bad recommendation among its would-be patrons. It is one thing for a releasing company to seek business but the day is here when they should be assured that their picture is going to be fittingly exhibited.

On a Sunday evening a few weeks ago I visited a picture house that charged 15 cents admission, presenting a five-reel feature and five reels of mixed program, accompanied by a large organ and an orchestra of eight pieces. The house was filled and at least three or four hundred people were standing waiting for seats. In order to cope with this situation and claim all the money possible the manager instructed his operator to run at top speed, which meant possibly nine minutes to a thousand feet. The character of the picture was intensely pathetic, but when projected at such a speed it became a farce comedy, with the result that the whole audience was continually in an uproar of laughter. When these patrons reached their homes after such a performance their criticisms could be nothing but detrimental to the film.

The most successful picture of 1915, and I believe the biggest money maker, was "The Birth of a Nation." On all sides it is agreed that the picture itself is a masterly production, but how much of its success ir presentation to the public was due to its musical interpretation?

Leading companies are today insisting that their exhibitors raise their prices of admission and that longer runs be secured so as to retain the status and quality of their goods. With this thought must be embodied the importance of fitting musical interpretation for the film. Consistent education of the exhibitor is today part of the service of leading manufacturers. They tell them what to advertise, how to advertise and what they should spend in advertising all in order to get the patrons to the theater. They then sit back and think their task finished, but this really is only the commencement of their efforts. If when the audience is seated in the theater the presentation of the film is made ridiculous or distressing by unsuitable music, or if appropriate music is murdered in its performance, discredit will reflect not only on the theater but on the picture and brand of release.

Possibly the death of Kamennoi-Ostow will go down in history as the story of one more martyr that has nobly given up its life for the great cause—fitting musical interpretation for the film.

"JUNGLE" FILMS ARE AMUSING.

The E. & R. Jungle Film Company last week showed five of its amusing single-reel subjects featuring Lillian Brown Leighton and also Napoleon and Sally, the two remarkable Simian actors. The pictures shown were "Haunted," "The Jungle Cure," "Some Detective," "What D'Ye Think o' That?" and "Uncle's Little Ones." The pictures are so made that they are without offense, and the fun will not be restricted to the little ones, but will extend to grown-ups. The chimpanzees are seen garbed in a complete outfit, and wear their togs with ease and naturalness. The animals get into all sorts of scrapes, but their good humor remains undisturbed. Each story is independent of the others.

"WHERE ARE MY CHILDREN?" AT GLOBE.

Before an invited audience, including many men and women prominent in the religious and social life of New York, "Where Are My Children?" was given its first public showing at the Globe theater on the morning of April 12. Those present were handed cards requesting an expression of opinion on the Smalleys' production, dealing with the subject of birth control from various angles. Almost without exception the comments were laudatory, showing a sentiment in favor of displaying the picture before audiences composed of adults. Supported by the endorsement of men such as Dr. Charles H. Parkhurst, the Universal Company installed "Where Are My Children?" at the Globe theater on April 15 for an indefinite run. Presentations of Pavlowa in "The Dumb Girl of Portici," were concluded on the preceding evening.

Many Changes in Kleine Organization

Managers and Salesmen Shifted and Promoted—Several New Offices Opened.

PREPARATIONS for the handling of the big Billie Burke serial were responsible for a number of important changes in George Kleine's marketing organization last week. W. C. Condell, formerly a traveling salesman out of the Kansas City office, was promoted to the management of the Dallas, Tex., office, vice E. J. Moskowitz.

A. C. Melvin, for some time past road man out of Philadelphia, goes to Kansas City as manager. W. O. Edmunds, formerly handling George Kleine's Kansas City office, has been promoted to coast supervisor and will spend his time between the three Kleine offices at Seattle, San Francisco and Los Angeles.

J. C. Ragland, one of the most successful travellers out of the Kleine Pittsburgh office, goes to New Orleans where he will have charge, succeeding Howard Gale.

Among the several new offices soon to be opened that at Omaha will be handled by R. P. Peebles of the clerical forces of George Kleine's New York headquarters, who left for his new home. A new Kleine office will be opened in Detroit next week with Frank Rutledge of the Kleine Chicago office in charge. Mr. Rutledge is one of the best known film salesmen in the middle west. He has travelled through the State of Michigan for the Kleine interests for a long time, and is well known to exhibitors everywhere throughout that state.

The opening of the new offices at Omaha and Detroit will be made under the direct supervision of General Branch Manager Merle E. Smith who will also visit the Dallas, Tex., and possibly other offices before his return to New York headquarters.

A World Film Exposition

Will Show Three Brady-Made Productions Simultaneously in Twenty-four Branches.

WORLD Film Corporation is to hold a nation-wide exhibition day on Monday, April 24, under the auspices of the various branches throughout the United States, at which time the three first "Brady-Made" pictures will be shown to the trade at a central point to which the exhibitors are invited and to which their expenses will be pair provided they are amply impressed by the display of the three first "Brady-Made" pictures to enter into an agreement or contract with the World Film Corporation.

The three first pictures made under the direct supervision of Mr. Brady and to which he devoted his time and attention from the writing of the scenario to the completing of the assembling, are "The Closed Road," with House Peters, produced by Maurice Tourneur; "The Feast of Life," with Clara Kimball Young, produced by Albert Capellani, and "Her Maternal Right" with Kitty Gordon, produced by Robert Thornby.

These three pictures, the first of the "Best We Can Make" policy, as instituted by Mr. Brady, since he became directing head of the World Film Corporation, will be shown in theaters engaged for the purpose, beginning at 9 o'clock on the morning of April 24, and continuing until midnight. No matter from what point the exhibitors travel in order to witness the display if they are sufficiently interested and believe as firmly in World Film products as does Mr. Brady, their expenses will be paid by the film concern and he will be given an insight into the future intentions of the World Film Corporation.

Mr. Brady is writing a personal letter to every exhibitor in the United States, which will reach them previous to the display day, in which he states that he knows that every exhibitor is from Missouri and in which he requests that they attend this display whether they contemplate contracting for World products or not, in order that they can see the beginning of a new era and the first of the "Brady-Made" products.

The display will be controlled throughout the country by the twenty-four branches of the World Film Corporation with the branch managers in personal charge of each display.

VIVIAN MARTIN TO STAR IN MOROSCO AND PALLAS SUBJECTS.

Vivian Martin, the well known star of the screen and stage, has just signed to appear under the Oliver Morosco Photoplay Company and Pallas Pictures brands and will leave New York for the Los Angeles studios of the company on May 4. She will begin work on her initial production for the Paramount Program immediately.

Donald Crisp, Producer

The Director of "Ramona" Is an Unusual Combination of the Poetic and the Athletic.

STANDING at the head of the main aisle at Levy's, in Los Angeles, one evening last June, awaiting the result of a search for seats by genial Maitre d'Hotel Harris, a World man was greeted by Donald Crisp. In answer to the query as to what knowledge he might have as to what was new, the director leaned over and remarked: "Well, in case it interests you, I don't mind saying I am going to make a picture for W. H. Clune." It did interest the World man, and he asked Mr. Crisp to slip him a photograph.

Donald Crisp.

That photograph was eight months in reaching New York. Mr. Crisp brought it himself when with the Clune party he came to the metropolis to stage "Ramona" for its New York showing. The production speaks for itself as to what the director had accomplished in the intervening weeks. It has aroused interest in the man responsible for the technical excellencies in the staging of the subject.

Donald Crisp is not an accident. For a goodly number of years he has been training for the swinging of a big job. He was educated at Eton —he was born in London —and while there specialized in literature and athletics. He was on the football team and was also a cross country runner. In the Boer war he was wounded at Tugela Heights, at Kimberly and at Ladysmith.

In New York, Mr. Crisp sang at a benefit. On the strength of that effort John C. Fisher engaged him for "Floradora," and during the following year he sang also in "The Silver Slipper" and "San Toy." Under George M. Cohan he played the Earl in "The Yankee Prince," and the lead in "The Little Millionaire." It was during this engagement that his bent for rhyming found play; he composed lyrics that made deserved hits.

With the Biograph company Mr. Crisp did notable work. Going to the Reliance-Majestic he was featured in parts that gained him popularity as a player. There was, for instance, his Bull McGee in "The Escape." He had important roles, too, in "Home, Sweet Home," "His Secret," and "By Man's Law." There was a short engagement with the Famous Players in the Pickford Company. It was after this, and while Mr. Crisp was on the eve of departure for a five weeks' hunting trip prior to coming east to take up important work, that Mr. Clune's proposition appealed to him. The California film man had seen Mr. Crisp in action during the making of "The Birth of a Nation," and knew the capacity of the director.

The judgment of Mr. Clune in the selection of a director has been justified in high degree by the results. The many offers that have come to Mr. Crisp in the last few weeks are likewise proof that his work is recognized by other manufacturers. "Ramona" was not made under ordinary circumstances. It was created in spite of unusual handicaps into the many details of which it is not necessary here to enter. He did have, however, the hearty co-operation of Mr. Clune and of Lloyd Brown, the general manager of the company. Properties that were known to be in the market in quantity suddenly vanished. As an illustration, when it became necessary to secure a yoke of oxen none could be obtained nearer than Santa Barbara. It was the American company that loaned them. A motor truck left Los Angeles at 6 o'clock at night, and in the morning at 10 o'clock the animals were on the location. When snow suddenly came to Southern California search everywhere for a farm wagon was futile until the Universal company agreed to loan one, and it was yanked to the location behind an automobile.

"Ramona" is a tribute to the professional instinct of its director. While the picture portrays the story of the book, it is in the interpretation—in the artistry, in the poetry, the imagery, and in the superb acting of players, who advance to the star class almost over night—that the subject stands out. In the characters are seen the result of the director's close study of types.

Mr. Crisp is blessed with a cast iron frame and ability to withstand hard work. In Los Angeles he makes his home at the Los Angeles Athletic Club, one of the foremost in the country. It is here he keeps up his physical condition. That he has remarkable muscular development the writer knows of his own knowledge. He vividly recalls an afternoon last June when as the guest of Mr. Crisp he visited the big gymnasium. He saw the director toy with the great dumb-bells, with one arm putting over his head a weight of metal the average man would hardly lift from the floor with two. The writer, too, has heard that fine lyric tenor with which on occasion Mr. Crisp entertains his friends as in the past he has entertained audiences.

The director of "Ramona" has returned to Los Angeles to begin work on "The Eyes of the World." He goes back not a bigger man, but one whose capacity for superior work is more widely recognized and with the prestige of having entertained New Yorkers with a picture that is really worth while.

ANNA NILSSON IN PATHE'S "WHO'S GUILTY?"

ANNA NILSSON, co-starred with Tom Moore in "Who's Guilty?", the fourteen two-reel series of photo-novels which the Arrow Film Corporation is producing for release through the Pathe Exchanges, was born in Helsingfors, Sweden, just twenty-four years ago. She has been on the stage and in motion pictures in the United States for the last nine years; yet she does not come of theatrical folks. In fact, Miss Nilsson is the first member of her family to go on the stage.

It is largely an accident—though a very lucky accident—that Miss Nilsson is today one of the real screen stars of America. Back in Helsingfors, Miss Nilsson, as a little girl, knew several families who in time emigrated to the United States. They fired the imagination of Anna Nilsson with their tales of the land across the sea. Later she made the voyage and saw in New York City the place where her youthful ambitions would be justified. Eventually she met one of the leading fashion photographers of the metropolis, who was convinced that in Anna Nilsson, then but fifteen years old, was a charming subject for the camera. Also, she could, to use the vernacular, "wear clothes." In a brief time Miss Nilsson had become the highest-salaried fashion model in New York.

One day she dropped into the studios of the Kalem Company to visit Alice Joyce. While she was sitting in Miss Joyce's dressing room a director entered and—well, then and there Miss Nilsson became booked for a theatrical career. For four and a half years Miss Nilsson remained with the Kalem Company, appearing in more than 250 pictures in that time. In the feature presentation of "Shenandoah," Miss Nilsson was starred for the first time; also, her work in that picture established her as one of America's premier screen actresses. Upon leaving the Kalem Company, Anna Nilsson went to the Fox Company, where she played the lead in "Regeneration." With Kleine she was featured in "The Scarlet Road." Playing then opposite Robert Warwick she appeared in "To Him That Hath," one of the big dramatic roles of her career.

ALICE BRADY IN "LA BOHEME."

Alice Brady is now well along in the production of the famous Puccini classic, "La Boheme."

The role of Mimi is admirably fitted to Miss Brady. It is her favorite opera and in order to better get the inspiration and the motif, a Vocalian has been installed at the Peerless studio and the scenes, as they are played by Miss Brady, are rendered on the Vocalian; thus the original Puccini music aids the action as visualized from Merger's story and lyrics.

Albert Capellani is in charge of the directorial end of the "La Boheme" production and the interiors are being made at the Fort Lee studio, where the entire floor is taken up with some of the massive sets.

The picture will be one of the first of the entirely "Brady-Made" pictures, and will be released June 26 on the World Program.

Industry Must Right Itself

Felix Feist After Tour of Observation and Investigation Gives Meaty Interview to Moving Picture World.

By W. Stephen Bush.

I SAW him a few hours after his return from an extended trip, devoted altogether to observation and investigation. For some weeks he had camped on the trail of the exhibitor. He had not merely skimmed over the surface and confined himself to the exhibitor on the main thoroughfares. No, he traveled out into the country and set up his conning tower in villages and hamlets. It is Felix Feist I am speaking of. Just now he is the general sales agent of the re-organized World Film Company. His observations make interesting and instructive reading, but they gain in importance from his added conclusion that his company will translate his ideas and suggestions into action at a very early date. Mr. Feist had been in Boston, Buffalo, Pittsburgh, Cincinnati, Indianapolis, St. Louis, Omaha, Minneapolis, Kansas City, Dallas, Memphis, New Orleans and Atlanta. He had likewise been in scores of smaller places.

Getting to the Bottom of Things.

"I have looked at things from the exhibitor's angle," he said. "I went out to find out how wrong we were so as to make it right. You cannot apply the remedy without knowing the nature of the ailment. I found some things in which the exhibitor is at fault. The one thing which makes it unprofitable to the manufacturer and harder for the exhibitor to make money is overproduction. Let me give you this illustration: Say there is a medium-sized town with two exhibitors. These exhibitors show features only twice a week which permits them to make a fuss over them. The public are glad to come because they know they are going to see big productions on those nights; both exhibitors make money and both are able to pay a good price to the manufacturer. Now they get five or seven features for the same price which they paid before for one feature. Result: There remains but one feature: 'The Birth of a Nation.'

Program Features.

"Manufacturers are to blame for this. Those that made features let us assume were making money. Now the manufacturers who were giving regular service—the program people—thought they had to make features to protect their programs. Instead of protecting their programs they were forcing them out. They got no money for their features and the exhibitor no longer had anything to make a fuss about. There's enough material here for a volume. One of the great faults or troubles I found prevalent among exhibitors was the number of reels they offered to their public as a magnet. In the main here's the reason for their giving so many reels. They want to keep the public in their theatres long enough to kill the possibility of it patronizing their competitors, overlooking the fact entirely that they were killing their own patronage.

"The exhibitors complain about exchanges not giving them proper service. Now, there are two sides to this. In some parts of the country it is necessary to relay your film. Smith, when he gets through with his reels, is supposed to send them on to Jones. Too often Smith forgets and upsets the best-laid plans of the exchange which is honestly trying to give the best service. There is a lack of co-operation between and among exhibitors themselves. Then there is often an utter disregard of the obligation to send advertising matter and cuts and photos back to the exchange after the exhibitor is through with them. Sometimes the fault lies with the exchange. Not far from Dallas, Tex., there is an exhibitor to whom his exchange sent the same reels three times in succession. The third time the exhibitor kept the reels so he would not get them a fourth time. In this way he insured himself against another repeater and saved a little expressage. I don't have to tell you that this exchange is on the down-grade, not because its pictures are bad but simply because its service is inefficient. After such an experience it is natural enough for the exhibitor to get suspicious and to mistrust every exchange; as a result a lot of telephone and telegraph bills are incurred out of all proportion to actual needs, all of which must be attributed to bad service.

Too Much Time Spent in the Box Office.

"I found that the surest place to discover the exhibitor was in the box office. He does not spend time enough in his theater. It is all wrong to advertise ten reels for a dime and not care what is on the reels. As a result of this lack of attention on the part of the manager, many pictures, better known as 'junk,' are shown. My contention is that if much of this old film were thrown into the garbage can and taken as absolute loss, such loss would be more than made up by the better prices the producer would get for his new and improved product. The old junk now on the market helps to kill the possibilities of making good features.

"The exhibitor who thinks he has to run features should make sure that the picture he advertises as a feature contains that something which makes a feature different from five reels of film. If he runs a real feature but once a month he will be better off than if he runs old junk.

"The policy of getting bookings at any price regardless of consequences hurts the motion picture business. The idea that 'people will come anyway' is wholly fallacious. We may have millions coming every day, but we have more to get in the future. We are just starting to get the best elements in every community—men and women who rebel at seeing junk. Poor films will drive these elements away. No exhibitor knows when these people may visit his theatre, so he should always be ready for them, no matter when they come.

Exhibitors Against Salacious Pictures and Posters.

"One thing has become pretty firmly fixed in my mind: The exhibitor does not want either salacious posters or salacious pictures. Exhibitors are keener than ever for cleanliness on the screen.

"I have gleaned my information not merely from the houses on the main thoroughfares of the big centers, but I have gone out into the suburbs and the country towns and I have made it a point to talk to the small-town exhibitor whenever I found him in the exchanges. Some of them are satisfied with very moderate success; others strive to improve conditions. The latter will have larger and better houses and will keep away undesirable competition.

Boom Days Ahead.

"I say to you that the greatest fortunes to be taken out of the industry are those that will be taken out in the next five years. The only way to get these fortunes will be by hard, conscientious work and sheer ability. Also, exhibitors and manufactures must help each other. As far as this organization of ours is concerned we will co-operate in every possible way with the exhibitor who is anxious to improve his show and to give our pictures the best presentation."

HAND GOES UP ANOTHER STEP.

Stanley W. Hand, well known to New England exhibitors, has been appointed assistant sales manager of the World Film Corporation and is hard at work at the executive offices, 130 West 46th street, New York.

Mr. Hand came to Boston a year ago as a salesman for the World Film Corporation and was known as "Billy Sunday" Hand, amongst the exhibitors, because of his frank and "on the level" dealings. He succeeded P. B. Elliott as manager of the Boston branch in June, 1915, and became one of the film colony at Marblehead, Mass.

In November he was transferred to the New York exchange and on April 3 appointed to his new position as assistant to Felix Feist.

MABEL NORMAND LEAVES FOR CULVER CITY.

Mabel Normand, "The Keystone Girl," left New York last week for California after her two appearances with Roscoe Arbuckle in the eastern made Triangle farces, "He Did and He Didn't," and "The Bright Lights." The last coupon on about three yards of ticket read: "Good for One Passage from Los Angeles to Culver City." This is significant in that it shows that Miss Normand is really to achieve her ambition and appear as a star in light comedy dramas. Teddy Sampson, wife of Ford Sterling, went with her, probably to rejoin the Griffith players. She last appeared with Helen Ware in the Fine Arts feature, "Cross Currents." Complete details regarding her first appearance in her new sphere will be forthcoming as soon as she and Thomas H. Ince have had a few conferences.

"SOULS AFLAME" BY METRO.

At the Metro offices it has been definitely decided to call the big five-part feature production in which Dorothy Green and Clifford Bruce are starred, and which was recently completed at the Popular Plays and Players studio, "Souls Aflame."

"Souls Aflame" is a strong, vital story of today. One of the features is the introduction of a submarine in a stirring scene. "Souls Aflame" serves to introduce both Miss Green and Mr. Bruce to Metro audiences, as it will be the first time that either has appeared upon the Metro program.

Vitagraphs Coming

"The Law Decides," "Mr. Jack Goes Into Business," "The Rookie," "Terry's Tea Party" and "The Man Hunt" for Week of April 24.

"THE LAW DECIDES," is the title of the Vitagraph Blue Ribbon Feature to be released on April 24. This story, told in seven parts, was written by Marguerite Bertsch, and directed by William P. S. Earle with the assistance of Miss Bertsch. Harry Morey and Dorothy Kelly, in the leading parts, do great work, and

Scene from "Mr. Jack Goes Into Business" (Vitagraph).

are ably supported by Donald Hall, Bobby Connelly, Adele Kelly and Louise Beaudet.

The latest of the "Escapades of Mr. Jack" with Frank Daniels, is "Mr. Jack Goes Into Business." This is a one-part comedy, written by Brunno Lessing and directed by C. Jay Williams. It is scheduled for release on April 24.

"The Rookie" is a single-part drama produced by Harry Davenport and is also listed for April 24. The story comes from the pen of Paul West. Evart Overton, as the Rookie, is assisted by Bobby Connelly and Ned Finley.

"Terry's Tea Party," a one-part comedy written by George McManus, the famous newspaper cartoonist, tells of the trouble father has in getting out to his "cronies" in the corner saloon. The cast includes John T. Kelly, Hughey Mack, Kate Price, Jewell Hunt and Doc Donohue. Lawrence Semon, who directed the production, also plays an important part. It will be released on April 28.

"The Man Hunt" is a three-part Broadway Star Feature drama. James Morrison in the leading role is seen to good advantage. The balance of the cast includes Robert Gaillard, Billie Billings, Marguerite Blake, Emmanuel A.

Scene from "Terry's Tea Party" (Vitagraph).

Turner and Raymond Walburn. Arthur C. Train is the author of the story and Paul Scardon is responsible for its direction. It is on the General Film program for April 29.

ATWELL GOES TO RIALTO.

Ben H. Atwell has resigned as director of publicity of the Knickerbocker theater to assume a similar position with the new Rialto theater. Wallace M. Powers, also a former newspaper man, who was Mr. Atwell's predecessor at the Knickerbocker theater, and who has since been associated with the national campaign conducted by the Triangle Film Corporation, will return to his old position.

"Carmen" Burlesque will Run

Spoor Says He Was Not Satisfied with Two-Reel Picture, So Made It Four—No Danger from Chaplin.

GEORGE K. SPOOR, president of Essanay, has issued a statement in reply to the threat of Charles Chaplin that he would enjoin the showing of the "Burlesque on Carmen" in four reels.

This is one of the last two photoplays produced by Chaplin for Essanay, the other, "Police," not yet having been released. It seems that there were originally 16,000 feet of negative taken in "Carmen," that Chaplin trimmed it to two reels, that the Essanay company was dissatisfied with it as it stood, took it apart and recut it in four reels. Then came Mr. Chaplin and said he would stop its appearance.

Mr. Spoor said in regard to the rumor:

"No matter what Mr. Chaplin says, his contract with Essanay is in no way violated. Mr. Chaplin's O. K. was not necessary. We have paid Chaplin for 16,000 feet of negative made taking 'Carmen,' and our contract gives us the right to use any or part of anything he made for us under that contract.

"I will say to exhibitors, if Chaplin sees fit to restrain, he is at liberty to do so, but I wish to remind them that they take no chances in booking 'Carmen,' as the bond necessary for Chaplin to furnish will be ample to protect them."

Charlie Chaplin's burlesque on "Carmen" has its initial showing at the Broadway theater, Forty-first street and Broadway, New York City, and took the spectators by storm. Police reserves were called out to hold the crowds in check, so great were the throngs about the doors of the theater trying to gain entrance.

Joseph Kaufman a Famous Players Director

A VALUABLE addition has been made to the producing staff of the Famous Players Film Company in the person of Joseph Kaufman, who has severed his connection with the Lubin Company, for which he has been directing three, four and five-reel productions for the last three years. His last film made under the banner of the Philadelphia concern was "Dollars and the Woman."

Joseph Kaufman.

Mr. Kaufman's first production for the Famous Players will be an adaptation of E. Phillips Oppenheim's celebrated story, "The Great Gamble," in which Pauline Frederick is to be starred. Robert G. Vignola, who has presided over Miss Frederick's last three film appearances for the Paramount Program—"The Spider," "Audrey," and "The Moment Before"—is to direct the film debut of a celebrated Broadway star who is soon to make her first appearance on the screen in a Famous Players production.

Through Mr. Kaufman's connection with the Famous Players, he will again come in official contact with Hugh Ford, as the former appeared on the stage under the direction of Mr. Ford over ten years ago. A native of Washington and a graduate of Georgetown University, Mr. Kaufman first appeared on the stage in a big stock company in the Capital City, and then played in stock in Denver, Cincinnati, Pittsburgh, Detroit, and New York City successively.

Mr. Kaufman spent seven years in association with Charles Frohman, during which time he was stage manager for Maude Adams, William Collier, Mrs. Patrick Campbell, Virginia Harned, and acted as Marie Doro's first stage manager.

Triangle Plays for Rialto Opening

Rothapfel Announces That Douglas Fairbanks and Roscoe Arbuckle Will Dedicate New Playhouse.

TWO Triangle stars have been chosen by S. L. Rothapfel to dedicate his ultra-modern motion picture playhouse, the Rialto, which will have its long heralded opening on Friday, April 21. The honor which he thus accords tothe Griffith-Ince-Sennett standard of production

Scene from "The Other Man" (Keystone).

has an added significance in Rothapfel's recognition of the position attained in six months of film work by Douglas Fairbanks, former light comedian of the legitimate stage. It was Fairbanks who made the big hit at the Knickerbocker theater opening last September, when Triangle plays were first revealed to the theater-going public.

"The Good Bad-Man" is the fifth picture Fairbanks has done for Triangle at the Fine Arts studios, and has the further interest of having been based on a scenario of his own. Taking as his leading character the western bad man, he departs from the William S. Hart interpretation and presents a sparkling figure in a broadly humorous atmosphere. There is plenty of gripping drama in the picture, however, and W. Christy Cabanne has overlooked no opportunities for spectacular effects. Bessie Love is the heroine and other parts are played by Mary Alden, Sam De Grasse, Pomeroy Cannon and Fred Burns.

Roscoe Arbuckle is straining every nerve at Fort Lee to finish "The Other Man," which Rothapfel announces as the comedy feature of his opening program. The bad weather of last week delayed the filming, but the director believes the comedy will be ready in time.

Roscoe plays two roles in the picture, appearing as a tramp and as the highly polished suitor for the hand of the rich girl. A masked ball provides many spectacular features and the big thrill is furnished at the cost of an automobile sent over a cliff. Irene Wallace, Minta Durfee, Al St. John, William Jefferson, Joe Bordeau and Alice Lake have prominent roles.

IVY CLOSE IN ENGLISH ARMY HOSPITAL.

Rumors that Ivy Close, the English favorite, might soon become a screen star, have brought attention to the fact that Miss Close is at present occupied at a Middlesex army hospital, where, with a number of other prominent English society women, she is aiding in the care of the wounded and convalescent Tommies. Owing to the fact that the Continent has been the scene of her greatest triumphs, Miss Close has been hit unusually hard by the world war. In the past few seasons Miss Close has been appearing almost constantly on the Continent with only occasional engagements in London. But the Paris season is no more, and following the close last fall of her successful London season the famous beauty has devoted her efforts to the hospital work.

Chaplin Breaks Theater Record

Police Reserves Called to Handle Crowd at the Broadway —Reports from Many Cities Indicate Capacity Houses.

THE tremendous popularity of Charlie Chaplin accounted for an unprecedented attendance at the Broadway theater, New York, last week, when he appeared in the Essanay Company's burlesque of "Carmen." At the opening performance on Sunday, April 9, the house was packed fifteen minutes after the opening of the doors, the lobby was filled by those awaiting admittance and lines leading to the box office extended for two blocks. Police reserves were called to handle the constantly increasing crowd.

Leon D. Langsfeld, manager of the Broadway, admitted that in all his experience he had never seen anything like the sensation caused by the Chaplin exhibition. His box office statement indicated 10,000 paid admissions on the first day of the run, and throughout the remainder of the week all previous records of the theater were surpassed. Mr. Langsfeld is ready to give the picture his emphatic endorsement as the most popular attraction ever offered an exhibitor. On April 16 Chaplin was moved to the Stanley theater, in the same neighborhood, for a seven-day showing, by no means exhausts the possibilities of a production of this description. In speaking of the attitude of his audiences Manager Langsfeld said that he never had seen all classes of patrons so thoroughly amused.

Reports from Boston, Philadelphia, Chicago, Cincinnati and other important cities indicate that the Chaplin film is playing to capacity at every performance.

Crowd Besieging Broadway Theater During Third Night of Charlie Chaplin in "Carmen."

V-L-S-E'S First Birthday

General Manager Irwin Points to a Successful Year and Reviews the Policies Which Made Success Possible.

IF THERE ever existed in any quarter any doubt as to the reliability and responsibility of the exhibitors of this country and Canada, such doubt must be dispelled by the record of the V-L-S-E, which has just closed the first year of its business. This record, which is unquestionably the most phenomenal ever achieved in the film industry, shows that the bad accounts due the Big Four amount to less than one-fortieth of one per cent.

Walter W. Irwin.

This accomplishment assumes even added significance when viewed in the light that contrary to the practice prevalent among most distributing companies of insisting upon an iron-bound contract from the exhibitor, accompanied by a deposit covering service for a month or two in advance, the V-L-S-E requires no contracts or any deposits. It is most significant also, when it is considered that statisticians claim that there is at least a million dollars of exhibitors' accounts annually charged off in the film industry.

Discussing this interesting record, as well as other phases of the organization's achievements, Walter W. Irwin, general manager of the V-L-S-E, on the occasion of the company's first anniversary, this week, said:

"The record of this organization in having upon its books at the close of a large volume of business for the first year less than one-fortieth of one per cent. in bad accounts is said to be unheard of in the film industry. The complaint, however, is not so much due to this organization as it is to the exhibitors, for the figures prove that the exhibiting end of the film business is composed of men of as great or greater degree of substantiality and integrity as can be found in any other commercial line of equal numbers.

"We, in turn, believe that we are doing our part by running our business on our own money, rather than on that of our exhibitors. Upon the inception of this company it was recognized that it was not only commercially unsound but absolutely unfair to acquire several hundreds of thousands of exhibitors' money by forced deposits on contracts, and then to use the money in producing the film which is sold them. Moreover, it was the judgment of this company that it was not necessary to acquire that money as a protection against exhibitors' accounts. It is, therefore, a pleasure to announce not only that the judgment of the company was correct, but that the greatest majority of exhibitors are business men of dependability far above the average—a fact that is conclusively proven by the books of this organization. Although the V-L-S-E does not ask the exhibitor to assist in financing its operations, it does give an exhibitor an all-potent voice in those operations. I refer to the open-booking policy by which an exhibitor can have what he wants, when he wants it, and for as long as he wants it—in other words, the system by which he is able always to choose a picture best suited to his neighborhood and his clientele, and to book it solely according to its merit, without being compelled to take several features of mediocre quality in order to secure one that he really wants and needs.

"In this company each manufacturer is in the keenest kind of competition, for he receives only the proceeds of his own product. Under no circumstances is the picture of one manufacturer tied to the picture of any other manufacturer. Therefore the weekly financial statement which each manufacturer receives is so strong an argument for endeavoring to make better and better pictures that no oratory or written word is ever necessary.

"But to make this policy of the utmost benefit, it is likewise necessary to see to it that every picture is sold according to its box office value—that is, according to its drawing power for the particular theater booking it. So, aside from the fact that the pictures of this company have been of consistently good quality, and that many of them have attained extraordinary merit, our progress has demonstrated also that the exhibitor appreciates paying in accordance with the quality—in accordance with the box office value of the feature he is booking.

"This policy of measuring our product solely on its merit has been applied to every branch of the Big Four's affairs. It has been its inexorable ruling in regard to all of its dealings, not only with the manufacturers and exhibitors, but with its employees as well. This has made for a permanent organization and has created a veritable avalanche of good will for the V-L-S-E.

"'I like to come to this exchange,' said an exhibitor, as he entered the New York branch, the other day, 'because you are always sure of doing business with the same man.'

"With between three and four hundred employees the fact stands out that there have been only three resignations in a year's time, and very few dismissals, for the home office has preferred to err on the side of retaining an employee than in that of dismissing him.

"Of the twenty-four offices conducted by this company, sixteen are managed by men advanced from the ranks of salesmen; six bookkeepers, who showed the desire to learn, have been advanced to the sales force. Ten shipping clerks have been promoted. The assistant general manager was first a branch manager, then a division manager, and then brought to the home office. So it is that every employee, from the office boy up, is ever striving to make himself and his company more efficient, because each realizes that he has a chance to go forward, since all promotions are based solely on merit. This means, of course, the total absence of any politics—the grading of every employee by what he accomplishes.

"Another policy which has had its influence in the growth of this company and in the calibre of its service to its exhibitors is the profit-sharing arrangement whereby everyone from the janitress up receives a substantial portion of the net profits of the company, as well as a salary, so that each is interested, not only in his own efficiency, but in the efficiency of everyone else.

"So much of success in an organization depends upon its spirit, and, to some extent, at least, it must have been the spirit of the V-L-S-E which enabled it to go through the summer of 1915, with an increase in business instead of a decrease. The greater the handicap—that is the greater the heat—the greater the sales force strove to produce results for the exhibitor and thereby for the V-L-S-E. So, as successful as the past year has been, it is confidently expected that the next year will be one of even greater progress.

"This expectation is based on two facts: The first is that the four manufacturers making up this company are working harmoniously with the V-L-S-E, and because of their competition, each with the others, they are bending every effort to produce greater and greater pictures. The second is that necessarily the first year, to some extent, has been devoted to developing and teaching, the work of which, of course, will not have to be duplicated in a permanent organization. On the contrary, it will be possible to give the time devoted to this preliminary work to increasing our individual and collective efficiency."

KOPFSTEIN DENIES PACEMAKER IS A SUBSIDIARY

"I want to deny most emphatically that the Pacemaker productions are in any way connected or allied with any other manufacturer of films," said Jacques Kopfstein, organizer of the Pacemaker Company. "The impression seems to prevail in film circles that this new organization is the offshoot of another concern in whose employ I had previously been and was created simply for the purpose of stifling competition. The Pacemaker is an absolutely independent enterprise which hopes to compete legitimately with the best feature manufacturers. I expect to be in a position to announce within a week what the Pacemaker policy will be, as well as a list of the co-operative exchanges that have entered into the plan."

Selig Releases for May

A Diamond Special Tom Mix Feature and a Hoyt Comedy on General Film Program.

PURSUING the consistent policy that the zest in shorter length film productions is none too good, the Selig Polyscope Company announces additional releases through General Film Company which will uphold the new standard of the Selig Company in every detail.

On Monday, May 1, "The Man Within," a Diamond Special in three reels featuring Tom Mix, will be released. The Selig Company pronounces this drama an unusual one. Tom Mix and Victoria Ford are given opportunities for some sensational riding and shooting. Best of all, the story or plot is not secondary. "An Elephant's Gratitude," will be released Saturday, May 6. An elephant enacts a most important role. Edith Johnson and Harry Lonsdale are starred.

Charles Hoyt's best comedy, "A Stranger in New York," will be released through General Film service by the Selig Polyscope Company on Monday, May 8. Otis Harlan, known as the King of American Comedians, will be seen in the role of "A Stranger." "A Stranger in New York," could well be released as a special feature. Mr. Harlan is supported by an all-star cast. "A Stranger in New York" was produced by T. N. Heffron whose Selig Red Seal plays, released through V-L-S-E, have scored such triumphs. There is logical comedy in every inch of this three-reel Diamond Special and the scenic effects are said to be extraordinary. On Saturday, May 13, "The Sheriff's Duty," a Tom Mix drama, will be a General Film service drawing card.

Five-Reel Knickerbocker Feature

Once a Month Beginning Week of May 15—Lois Meredith in "Spellbound," the First Release.

THE General Film Company announces the addition of a five-reel feature in the regular service, to be released once a month under the Knickerbocker Star Features brand. The first release, to be scheduled definitely for some date in the week of May 15, presents the beautiful and gifted Lois Meredith in "Spellbound," a sensational drama of modern society. Henry King, Jackie Saunders and other popular stars will follow, in five-reel dramas of the quality which has made the Knickerbocker Star Features famous. All productions will be under the direction of H. M. and E. D. Horkheimer.

Lois Meredith.

The immediate success of any good five-reel feature in the regular service is apparent to every one familiar with the present needs of exhibitors. The Knickerbocker Star five-reel features will, it is declared, afford the exhibitor a monthly production in every respect equal to the best subjects obtainable outside of any program. This was made clear at a recent meeting attended by more than a dozen of the leading exchange managers, who were enthusiastic over the plan. An advance showing of "Spellbound" won high praise from all present.

Speaking of the quality of the productions already finished, H. M. Horkheimer said: "Nothing more plainly indicates the trend of the times than the public demand for features of exceptional quality. Against this demand the exhibitors must balance the quality of available productions and the tendency to place the cost of the few extraordinary features out of all proportion to the exhibitor's limitations. The five-reel Knickerbocker Star Features will go a long way toward solving this problem for the exhibitor. While no expense is being spared, the introduction of modern efficiency methods into our studios enables us to produce features of exceptional quality for release in the regular service. I am sure that everybody who sees Lois Meredith in 'Spellbound' will agree that no recent production of any character has surpassed this extraordinary picture in quality and scope of production, in strength and story, in artistic effects, or in the presentation of a singularly beautiful and gifted actress. That is to say nothing of the productions immediately following, with such popular stars as Henry King and Jackie Saunders. Mr. King is directing his own productions with exceptional ability and artistic strength; the other stars are working under the direction of able producers, supervised by my brother and myself. The stories are the best obtainable, the production lavish, the photography superfine. I predict a startling success for the five-reel Knickerbocker Star Features."

A special campaign has been planned for these productions. Artists are already at work preparing unusual posters, which will be issued in great variety to meet the requirements of all ranks of exhibitors. The campaign includes extensive advertising and newspaper publicity designed to promote direct results for the exhibitor. The popularity of Miss Meredith, Henry King, Jackie Saunders and other stars furnishes an opportunity for publicity of an unusual character.

A preliminary canvass of exhibitors throughout the country, conducted by Knickerbocker representatives acting in collaboration with exchange managers, indicates convincingly that the majority of exhibitors, including both exclusive feature houses and those using program service, acknowledge not only a desire, but an actual need of productions such as are promised by Knickerbocker.

Huntley Gordon

HUNTLEY GORDON, leading man at the Bay Shore studios of the Vitagraph Company, is one of the most favored motion picture actors of the country in the matter of looks and reputation and his association with the clever new star, Lucille Lee Stewart, makes a team that is sure to attract widespread attention.

He supported Ethel Barrymore in "Our Mrs. McChesney," has appeared under the management of William A. Brady, and before coming to the Vitagraph under the direction of Mr. Ince, was one of the ablest actors on Broadway.

Huntley Gordon was born in Canada and his earliest stage experience was in a Canadian stock company. He won considerable distinction in two photoplays, "Money of the Many" and "Miss Warren's Brother," having starred with two other large motion picture concerns before joining the Vitagraph.

This exceptional performer is well under thirty, loves outdoor sports and is already universally popular with the players at the Bay Shore studios.

Huntley Gordon.

WILL MAKE SPECIALTY OF NOVELS.

When the Clara Kimball Young Film Corporation begins the production of its feature pictures in July, it will have a list of scenarios to draw upon what will include adaptations of many of the most successful novels ever written. Among the authors who will be represented are Robert W. Chambers, Gouveneur Morris, Hall Caine, Rex Beach, Charles Major, Edgar Allen Poe, Guy de Maupassant, Maurice Maeterlinck and David Graham Phillips.

UNIVERSALITES CONDUCT FILM MAGAZINE.

Frank M. Wiltermood, one of the well-known scenario staff writers at Universal City, and Jack Sacker, who has been an actor at the picture city for the past year, have taken over the management of the Photoplayers' Weekly, a popular Los Angeles film magazine. Wiltermood is to be the editor, while Sacker will be the business manager. They will continue in their work at Universal City and attend to their journalistic duties at night.

Paramount Program

Releases for the Week of May 1 Include More Novelties and Educational Subjects.

ROUNDING out the features on the Paramount program for the week of May 1, are three single reels which include the Pictograph films, headed by Henry Reuterdahl's picturized arguments on naval preparedness; "Visiting the Dog-Eaters of Benguot," Paramount-Burton Holmes Travel-Picture, and "Bobby Bumps and His Goatmobile," Paramount-Bray Animated Cartoon by Earl Hurd.

In continuation of the campaign for national preparedness

Scene from "Bobby Bumps" and His Goatmobile" (Bray-Paramount).

in the Pictographs for this week Henry Reuterdahl's arguments for proper naval equipment against a foreign enemy will be visualized on the screen. Reuterdahl is the greatest naval authority in this country and he has graphically demonstrated the inadequacy of America's sea defences. In another division of this reel the rules of etiquette will be translated into pictures. Further adventures of the hero, Happifat, will be shown in the Trickids and "How Submarines Go Down" in the series "Things We Should Know."

Puppy dogs, served a la carte, are luxuries on the menu at the dinner to which Burton Holmes takes his fellow travelers on the thirteenth release of the Paramount-Burton Holmes Travel-Pictures, "Visiting the Dog-Eaters of Benguet." The trip is made in Mr. Holmes' motor car up the Benguet Road, most wonderful mountain-climbing boulevard in the world, leading from the lowlands of Luzon, near Manila to the summer capitol at Baguio, where the audience sees a polo game, played by two teams of officials stationed at Baguio. The dog-eating Benguet Igorotes appear for the first time on any screen, and also the dog-market, where thin dogs are most sought after by the natives. Later the animals are fattened with rice, and stewed or roasted. Paramount audiences will also get a glimpse of the Bontoc Igorotes and the famous school, started by Mrs. Kelly for the daughters of the natives, where girls are transformed from savages into well bred young women. This release is particularly interesting for its portrayal of the improvements wrought among the natives under Uncle Sam's guardianship.

Earl Hurd of Los Angeles and the Bray studios have contributed the eighteenth release in the Paramount-Bray Animated Cartoons. The story concerns Bobby Bumps, who starts out in his Goatmobile propelled by a goat operating a treadmill. He meets a rival towing a pinafored maid, wearing a sunbonnet, on a small coaster. The maiden displays a sudden weakness where goatmobiles are concerned and immediately decides to change vehicles. Bobby goes joy-riding and breaks many things including the speed limit. Retribution follows fast. The disgruntled playmate again appears on the scene and disappears with the goatmobile's engine, bringing his rival's jaunt to a sudden end.

Billie Burke Among Indians

Producer of "Gloria's Romance" Has Difficulty in Finding a Tribe That is Not Camera Shy.

DIRECTOR WALTER EDWIN, producer of "Gloria's Romance," the new motion picture novel released through the George Kleine exchanges, in which Billie Burke is being featured, found himself right up against it when it came time to "shoot" the Indian scenes that form an essential part of the earlier chapters of the Rupert Hughes novel, for not an Indian tribe could be found which would permit picture work in its camp.

Finally, with the aid of Professor Histed, a noted photographer who, each year, spends many months among the Seminoles of Florida, and in whom the Indians have much confidence, a tribe was found which could be persuaded to pose for the motion picture camera. The squaws gazed in positive awe at Miss Burke's radiant tresses, for none of them had ever beheld the like before, and sheer curiosity getting the better of them, they approached to view the unusual hair at close range. Meanwhile Prof. Histed hastily explained to the chief that an unusual honor was being bestowed upon his people, because Miss Burke was regarded as a most wonderful creature by the white people and thousands of them paid high prices each season to simply behold her on the speaking stage. This argument had a perceptible effect on the old chief and when in addition presents of fresh meat, bolts of calico and quantities of gaudy beads were promised the tribe, the bargain was closed and the picture making began.

Russo-Japanese War Hero Now an Actor

LIEUTENANT VICTOR DE LINSKY, who was wounded seven times in the Russo-Japanese war, decorated for bravery and given an honorable discharge, has just finished playing an important role in "The Kiss of Hate," a Metro wonderplay of Russian romance and intrigue in which Ethel Barrymore is starred. The lieutenant proved a valuable asset to Director William Nigh, who consulted with him in many matters pertaining to Russian costumes, customs and correct settings. He declares it is going to be the greatest Russian photodrama ever shown.

Victor De Linsky.

The lieutenant was born in 1883, and being educated at the National Military Academy of Russia was graduated in 1900. For six years he served as an officer in the Imperial Russian Cavalry. He was permanently injured in the Russo-Japanese war, and on receiving an honorable discharge he was decorated with the gold and silver cross of the Order of St. George. He then entered the National Academy of Dramatic Art in Petrograd. He appeared on the speaking stage in Russia, meeting with much success.

Lieutenant De Linsky came to America soon after making his stage debut, and almost immediately obtained recognition here in motion pictures. He has played heavy leads and character parts for the last year with George Kleine, appearing in such well-known productions as "The Social Law," "Tainted Blood," "A Woman's Mistake," "Wilful Peggy" and "The Fashion Shop." Before that he appeared in "Hearts in Exile," "Samson," "One of a Million," "Sins of the Parents," "The Call of the Dance," "Runaway June," "Three Weeks," and several other important screen productions. The lieutenant is a linguist, expert fencer, fancy rider, swimmer and motor car driver. His hobby is make-up and crepe hair work.

Universals for Week of April 24

Laughs and Thrills Supplied by a Well-Balanced Program of Comedy and Drama, Well Supplied with Attractive Paper.

THE Universal program for the week of April 24, 1916, leads off on Monday, April 24, with Mary Fuller in the five-reel Red Feather feature, "Thrown to the Lions," for which special posters will be issued, including two six-sheets, with four-sheet streamers, to be used for combination 16-sheet or separately. together with two three-sheets and two one-sheets and window cards. "Thrown to the Lions" is followed by the Nestor release, "His Wooden Leg," a comedy with Billie Rhodes and Ray Gallagher. On Tuesday, April 25, the Gold Seal players, G. Raymond Nye and Roberta Wilson will be seen in the two-reel society drama, "The Other Half," while on the same day the ex-stars, Francis Ford and Grace Cunard will appear in the Rex comedy-drama, "The Unexpected." The day's program closed with Billie Garwood in "Billie's War Brides," an Imp comedy.

On Wednesday, April 26, Thomas Jefferson, son of the late Joseph Jefferson, will be featured with little Zoe Bech in "Lonesome House," a Big U drama with a strong heart punch in it. Just so things won't be too serious, Billie Ritchie will cavort around on the same day in "Bill's Narrow Escape," an L-KO two-reel comedy. Universal Animated Weekly No. 17 closes the day with Jack Cohn's hot-off-the-Mexican-desert scenes of fighting down below the Rio Grande, with Director Beverly Griffith and Cameraman Gilbert Warrenton.

On Thursday, April 27, Fred Church, Myrtle Gonzales and Val Paul appear in the Laemmle two-reel southern drama, "Miss Blossom;" Francis Ford and the Ford family stage "Chicken-hearted Jim," a sea romance to be released under the Rex brand; and the first of Hy Mayer's "Travelaughs" entitled "Such Is Life in China" will be presented to laugh-loving Universalites.

"Why Mrs. Kentworth Lied," a three-reel Imp drama featuring Matt Moore and Jane Gail takes premier position on the program for April 28, Friday. "The Newlywed's Mixup" tops off the day with Eddie Lyons and Betty Compson, the Nestor comedians, leading the fun fete.

"The Torrent of Vengeance," a Bison two-reel flood drama featuring Lee Hill and Ora Carew, which will be released on April 29. On the same day the Powers comedy, "A Family Affair," and the Joker comedy, "The Jitney Driver's Romance," with William Farney and Gale Henry in the cast, will be shot across the pan.

On Sunday, April 30, Ben Wilson, with Dorothy Phillips, will be seen in "Their Anniversary," a Rex Comedy. On the same day, Harry Benham and Edna Hunter will be presented in the Imp two-reel drama, "Through Flames to Love."

Just to top the week's program off the Universal throws in the twentieth episode of the serial, "Graft," in which Richard Stanton, Jane Novak and Glen White play the leading roles.

STRAND TO SHOW LOCAL NEWS FILMS.

Beginning April 14, the Strand theater will maintain what it calls the Strand Daily News Service, a departure in motion picture production and exploitation which promises to launch a new era in the showing of illustrated news on the screen. Events of interest which occur during the day will be photographed by the Strand cameraman and the pictures will be shown at the Strand the afternoon following.

A temporary arrangement has been made to carry the cameraman around the city, pending the completion of the Strand camera car, a motor car especially equipped with a mounted moving picture machine. The new car will be painted white, trimmed with red and properly lettered so as to be identified at a glance. Aside from the driver and the camera operator the camera car will carry a representative of the Strand, who will act as a sort of city editor and will direct the taking of the daily news.

GOODMAN DISPOSES OF SHAKESPEARE SCENARIO.

Robert Hastings Goodman has sold to The World Film Co., for Clara Kimball Young, a five-reel adaptation of Shakespeare's "Romeo and Juliet." Mr. Goodman states that while he has not tampered with the Immortal Bard, he has introduced a great many scenes of pageantry, notably the funeral of Juliet and the fight betwen the adherents of the two rival houses of Verona.

Gaumont Promises Variety

Gertrude McCoy Starred in Mutual Masterpicture—School Subjects That Entertain and Instruct.

THE first Gaumont picture for May will be a Mutual Masterpicture, de Luxe Edition, which will be released the first day of the month under the title of "The Quality of Faith." The month's second Masterpicture from the Gaumont studios will be "The Isle of Love," released May 15. These five-reel features have been made at Jacksonville, Fla., where the Gaumont winter studios are located. May will see the various Gaumont stock companies move from their winter home to summer quarters at Flushing, N. Y., where the Gaumont laboratories are also located.

"The Quality of Faith" enlists as co-stars Alexander Gaden and Gertrude Robinson. This is their first appearance on the same screen since they played together in "As a Woman Sows." The story is that of a minister who espouses the cause of strikers who have been employed by his richest parishioner. He loses his church, and is finally saved from degradation by a girl who was reformed through his influence. In the company are Lucille Taft, John Reinhard, Henry W. Pemberton, Charles H. Travis, John Mackin and Alan Robinson.

"The Isle of Love" introduces Gertrude McCoy as a Gaumont star. In "The Isle of Love," written by Paul M. Bryan, the story deals with the experiences of a light opera star who retires to a quiet fishing village to study a new role. Incidentally, she wins the love of a sea captain.

The weekly split-reel, now released each Wednesday, will continue to show the interesting places in the United States which are being filmed in the series entitled "See America First." The Gaumont company now has a cameraman devoting his entire time to this work. He is at present located in the south.

On the same reel with "See America First" is Harry Palmer's animated Kartoon Komics. He has placed two new and interesting characters on the screen in Nosey Ned and Estelle. They alternate week after week. The first release of the month will be May 3, when Estelle, who is a Senegambian personage, will personally appear in an episode of the series which has been christened "Escapades of Estelle."

A standard feature from the Gaumont laboratories is the Mutual Weekly, the motographic news reel which not only covers the events of this country, but through powerful foreign connections secures remarkable pictures from abroad. Every facility afforded cameramen has been placed at the disposal of the Mutual cameraman who is filming the Villa expedition. Throughout the United States over two hundred cameramen are constantly in touch with the Gaumont main office. For their benefit a house organ is issued which will be sent free to any cameraman requesting it. The first of its kind, it is called "The Pocket Edition of the Mutual Weekly."

Desiring to give its one-reel subjects a special appeal, rather than to make them merely program fillers, the newest release from the Gaumont laboratories is to feature all phases of outdoor life under the title of "Reel Life." The aim is to release each week a single reel dealing with life out of doors, no matter in what form.

No announcement has been made of the photodramas to follow "The Isle of Love," Gaumont's May 15 release. However, several screen plays are now in preparation at Jacksonville.

"T. B." WITH NOVELTY SLIDE CO.

Mr. Thomas Bedding has been appointed publicity director of the Novelty Slide Co. This company which has recently leased an entire floor in the new fireproof building, 115-117 East Twenty-third street, New York, contemplates vast extensions to its business. Its two publications, "Novelty Notes," and "Rays of Light," will be issued under the editorship of Mr. Bedding, whose photographic and motion picture knowledge should assure the motion picture public something worth reading.

SMALLEYS FILMING "SHOES."

"Shoes" is the rather unusual title of a film play which is being produced by the Smalleys, with Miss Mary McDonald playing the leading part. In the supporting cast are such well-known performers as Mrs. Harry Davenport, Lena Baskette, the child dancer; William V. Mong and Harry Griffith.

The story was written by Stella N. Herron and adapted for the screen by Miss Lois Weber.

General Film Branch News

Larger Quarters Needed in Several Localities—Some Managerial Changes.

NOTWITHSTANDING that May 1 is the general accepted time for moving, the General Film Company, Inc., by reason of increased business found it advisable to move several of its offices to new and enlarged quarters without waiting for May Day.

Its Boston office will, on Monday, April 24, be transferred

General Film Company's New San Francisco Office.

to Ferdinand and Isabella streets, where an entire building will be occupied. This structure is said to be one of the most adaptable for film exchanges in the country. Nothing was overlooked in its construction that would add to the expediting of the film business.

E. J. Farrell, formerly division manager of the General Film Company, assumed management of the Boston office Monday, April 10. Mr. Farrell, some time ago, was manager of the Boston office, prior to being transferred to take charge of the southern division. Having completed his work in that territory, he returned to his old post as manager of the Boston branch.

Business conditions in New Haven have assumed such a favorable attitude that the General Film Company has found it necessary to provide many additional films for use in that territory to meet the increasing demand. N. J. Hacking, formerly in charge of the Boston office, assumed management of the New Haven branch Monday, April 10.

The San Francisco office of the General Film Company is now thoroughly settled in new premises, 225 Golden Gate avenue, in a new building which was erected for the sole use of the General Film Company, whose business on the Pacific Coast has grown to such an extent and is still rapidly expanding, that it was necessary to obtain more adequate quarters than those which it previously occupied.

To satisfactorily take care of the requirements of the business in New York State the General Film Company recently took over commodious quarters in Syracuse at 445 South Warren street, from where the majority of theaters in that portion of the State will be looked after, instead of from Albany as heretofore.

The Newark office of the General Film Company, which up until a very short time ago had operated as a distributing branch, has found it necessary to obtain increased space in order to take care of additional business. Exhibitors in New Jersey will be pleased at this new arrangement, as it saves them the necessity of coming to New York for their program.

JESSIE ARNOLD WITH UNIVERSAL.

After an extended tour of Australia, Miss Jessie Arnold has joined the stock company at Universal City and will be seen in a nnmber of notable productions. Miss Arnold had considerable stage experience with William Collier and stock companies in various parts of the country before going into pictures. She has appeared to advantage with various of the larger motion picture companies, and her work attracted the attention of the Universal Film Manufacturing Company which engaged her as soon as she was at liberty.

Maud Hill

MAUD HILL, who has appeared in several Metro wonderplays, and was recently seen with Julius Steger in "The Blindness of Love," learned some very interesting history about that well-known star when they met for the first time on the floor of the Rolfe-Metro studio. Miss Hill is the widow of the late James H. Hill, the theatrical manager and producer. It was Mr. Hill who gave Mr. Steger his first engagement, when he came from Vienna to take up a stage career here.

Maud Hill.

At that time Mr. Hill was completing the cast for "The Fencing Master," in which Marie Tempest was starred. Mr. Steger made an impression upon Mr. Hill by his earnestness and his anxiety to make a place and name for himself in his newly adopted land. A friendship resulted from this meeting that lasted until Mr. Hill's death.

It was quite a coincidence that in the same company with Mr. Steger and Miss Hill, in "The Blindness of Love," was another artist that owes her success to Mr. Hill, and who was a member of the cast with Mr. Steger in "The Fencing Master." This was Hattie de Laura. The trio spent many hours together recounting stories of their early careers. Miss Hill married Mr. Hill when she was very young, and always had a desire to go upon the stage. Her husband, however, would never consent to this, and it was not until his death that she adopted a professional career. Her first appearance was with Florence Reed in "The Cowardly Way" and in "The Heart of New York," on the Equitable program.

TAYLOR TO ADDRESS AUTHORS' LEAGUE.

Charles A. Taylor, the well-known playwright, who recently joined the Metro scenario staff, has been invited to address the Authors' League of America at their next monthly meeting in the Plaza Hotel. The authors have come to realize the importance of turning their attention to writing for motion pictures, and want to hear from authorities upon the subject. Winston Churchill is president of the club.

Mr. Taylor is now at work picturizing Ella Wheeler Wilcox's books for the Metro program. The first one that will be presented will probably be "Maurine." Mrs. Wilcox is a member of the Authors' League, and it was at her suggestion that Mr. Taylor was invited to speak before them. Mr. Taylor will avoid speaking from a commercial standpoint, although he will be ready to answer such questions along that line as may be near to the author's heart. His main theme will deal with the great field that motion pictures offers the writer of today, and he will attempt to convince his auditors that it is their duty to turn their talents to the silent drama, where they can reach the great millions.

PAT SULLIVAN'S CARTOONS SCORE.

Pat Sullivan, cartoonist, creator of black-faced Sambo of newspaper fame, has fashioned a number of animated cartoons for Universal, which have excited much favorable comment. All of these split-reel subjects have to do with the adventures of Sammie Jonsin, the character created by Mr. Sullivan, when he was connected with the McClure Syndicate. The artist believes that drawing for reproduction on the screen is totally apart from the older profession. He has no patents and no exclusive method. Supplementing his knowledge of cartooning is just plain hard work and a fertile imagination, together with an insight into the technique and tricks of the motion picture camera. Prominent on Mr. Sullivan's staff is Arthur T. Crichton, a cartoonist formerly employed on several metropolitan dailies. Mildred Walker is another artist whose work Mr. Sullivan is exploiting. The first of her animated drawings will appear shortly.

Bronx Exhibitors to Hold Benefit

Will Run Big Motion Picture Entertainment to Aid Bronx Hospital Building Fund.

[illegible] It is planned to make the ball a novelty by replacing the usual [illegible] players, of which a large number have promised to be present. King Baggot and Anita S. Stewart have been selected to lead the all-star photoplayers march.

The Valcour Players Club, an amateur dramatic organization [illegible] will present some of the hits from their play, "Any Lover." The Universal players will appear [illegible]

All connected with the industry of motion pictures are invited to [illegible] the party's success financially and socially. President John J. Wittman and Vice President Henry Cole, who is chairman of the committee of arrangements together with the members of the Cinema Club, are busy on the preliminaries and promise everything will be ready for a good [illegible]

RIALTO TO OPEN APRIL 22.

The Rialto Theater, which has been in course of erection just two short weeks less than a year on the site of Hammerstein's former Theater of Varieties in Longacre Square, will reach completion and make its bid for public approval on April 22. The premier will be marked by dedicatory performances, but the public opening has been definitely set for Saturday. On the preceding evening, Friday, there will be an invitation performance to which 2,000 distinguished guests have been "bidden," and earlier in the week there is some sort of a secret affair scheduled to take place behind locked doors. No tickets have been or will be placed on sale at any price until Saturday, the 22nd.

The Rialto will offer the form of entertainment its projector, S. L. Rothapfel, introduced and popularized in New York—motion picture presentations with educational and travel moving pictures strongly emphasized and with the best music obtainable.

Douglas Fairbanks, foremost of legitimate film comedians, will be the star of the first feature film to be presented at the new theater, "The Good Bad Man," while Roscoe Arbuckle will smile from the screen in one of his familiar roles in a Keystone comedy, "The Other man." This part of the program will be supplemented by a series of travel pictures, news features and nature studies.

CARL ANDERSON LEAVING PARAMOUNT.

Carl Anderson announces that he is about to sever his connection with the Paramount Pictures Corporation and to seek other fields of endeavor. It was Mr. Anderson, it will be remembered, who planned the present highly efficient business system of the Paramount and installed that company in its present offices. Motion picture men who have visited those offices in the Rogers-Peet Building, Fifth avenue and 41st street, New York, concede that nothing like them exists anywhere else in the trade. Mr. Anderson is justly proud of his accomplishment and feels that there is more important work in the trade for him to do than running the business office of a distributing organization, hence his desire to seek other employment along different lines. There are a number of motion picture companies that could employ Mr. Anderson to advantage, so we hope soon to hear that he has made an important connection.

EMPIRE STATE MAY RESTRICT CHILD PLAYERS.

The Senate of New York State has passed the bill introduced by Senator Cromwell prohibiting the employment in motion pictures of children under the age of sixteen years unless there be given written permission by the head of the municipality in which the performance takes place. The bill sets forth that any person applying for such consent shall submit a statement outlining in detail just what the child is to do.

DETROIT EXHIBITORS HAVE NEW PRESIDENT.

Owing to the fact that he has disposed of the ownership of the Eagle theater and hence is no longer an exhibitor, Herman Speyer has resigned as president of the Detroit Exhibitors League and has been succeeded in that office by A. J. Kleist of Pontiac.

British Notes

DRURY LANE THEATER, with its glorious and time-honored traditions extending through the ages of Irving, Toole, Kean and nearly every other celebrity of the English stage, last Wednesday opened to a season [illegible] Griffith's spectacle commenced its provincial tour at Manchester, where it will remain for six weeks, probably taking Glasgow next. The provincial engagements have not been arranged through the usual channels of any renting agency, but have been made direct with the theaters mentioned by Mr. Griffith's own representatives here.

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It is not easy to discover exactly where the responsibilities of W. C. Scott, the agent of the American Company and its increasing family, begin or end since his return from his recent visit to Santa Barbara. Over and above the ordinary output of the winged alpha companies, the serial production, "The Diamond from the Sky," and the "Mustangs," Mr. Scott now announces the "Vogue" and "Signal" companies. "The Girl and the Game," the initial effort of the latter, will in all probability be available for public exhibition during the summer.

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The proposal brought before the amusements sub-committee of the London County Council to close the moving picture exhibitions in and about the metropolis on Sundays was at the last meeting defeated.

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According to a statement which has been given prominence in several daily newspapers, a company is now operating in this country and in the United States for providing lecturettes at moving picture exhibitions, illustrated with lantern slides. The first series are portraits of Indian native princes who have rendered signal service to the mother country in the war and the accompanying lecturettes describe and explain the doings of the originals.

* * *

The Gaumont Company, which purchased the American Company's serial, "The Diamond from the Sky," and is renting the same as an exclusive, is offering a public prize of £500 for the best suggestion for a sequel to the picture.

* * *

The managing director of the Trans-Atlantic Film Company, John D. Tippett, shortly intends releasing for its first run in London "The Dumb Girl of Portici," starring Anna Pavlowa, the Russian dancer. This production, I hear, will be screened at a specially engaged hall or one of the regular theaters in the West End.

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The output of short comedies from the studio of the Rolin Film Company, of Los Angeles, is now being marketed in this country by the Pathe Company. No component of the exhibitors' program is so much in demand as the short, crisp, single-reel comedy, and the sale of these "open market" acquisitions, although yet only two a week, is encouraging.

J. B. SUTCLIFFE.

ROYALTY SEES "THE BIRTH OF A NATION."

BEFORE the most distinguished audience that has been gathered in a London theater in years a special performance of D. W. Griffith's American spectacle, "The Birth of a Nation," was presented on Friday afternoon in Drury Lane theater, London, for a benefit to the Women War Workers Fund. The special matinee was under the personal auspices of Queen Mary, who occupied the royal box with Queen Alexandria, the Princesses Victoria and Mary and the Princes Henry and George of the royal family. Seats sold for the benefit for $15 each and the combined receipts exceeded $15,000. The entire box office takings were donated by Mr. Griffith by special arrangements made by his representative, Theodore Mitchell, during his recent visit to England. After the performance Queen Mary sent for Mr. Griffith's London manager and requested that her congratulations and thanks be extended to the American producer. Miss Olga Nethersole, the English actress well known in America, first interested Queen Mary in the benefit and took an active interest in its success.

In addition to the royal family the audience included King Manuel and Queen Amelia of Portugal, His Imperial Highness the Grand Duke Michael of Russia, the Belgian, Russian and Japanese ambassadors, Prime Minister Asquith, former Prime Minister Balfour, Lloyd George, Bonar Law, Unionist leader in the coalition government; the Duchesses of Marlborough, Hamilton, Beaufort, Norfolk, Sutherland, Abercorn and Buccleuch and the Duke of Newcastle.

Mutual Offerings

Masterpictures de Luxe, with a Number of Two, Three and One-Reel Dramas and Comedies Scheduled for Week of April 24.

NOTABLE among the feature releases for the week of April 24 are the Mutual Masterpictures, de Luxe Edition, "The Conscience of John David," a Horsley production featuring Crane Wilbur and "The Stain in the Blood," second of these de Luxe features from the Signal studios presenting Edythe Sterling, Norbert A. Myles and Robert McQuarrie in the principal roles.

Scene from "The Conscience of John David" (Horsley).

During the same week Mutual will release two three-reel features and three two-reel subjects in which Vivian Rich, Edward Coxen, Marion Swayne, Lizette Thorne, Frank Borzage, Anna Little, Jack Richardson, the Fairbank Twins —Madeline and Marion—George Marlo, Bert Delaney and others equally as popular with Mutual fans will be seen in the principal roles.

Crane Wilbur is the author as well as the star of "The Conscience of John David." For this production the author-star has selected an unusual and exceptionally powerful subject, in which he essays the role of "John David," a young millionaire, an idler and a waster in whom self-love is held dominant. His supporting cast includes Alice Rinaldo, who made her first appearance as a Horsley-Mutual star in the masterpicture, de Luxe Edition, "The Love Liar," Mae Gaston, recently signed to a long-term contract by David Horsley, John Oaker, Louis Durham, former "big leaguer," Farncis Raymond, Frederick Montague and several others.

Scene from "The Stain in the Blood" (Signal).

The signal studios second Masterpicture, de Luxe release, "The Stain in the Blood," is an extremely unique psychological drama. the scenes of which open in the far west and close in an Eastern metropolis. "The Stain in the Blood" has to do with a youth, who, left an orphan along with his sister by the massacre of their parents in an Indian raid, develops vicious traits at an early age which, in succeeding years lead him into a number of desperate escapades. Finally, aided by his sister and her husband, a young inventor, the youth is restored to manhood and his early life kept a secret from him.

Robert A. Dillon, who wrote the 'script for "The Stain in the Blood," has long been a close student of psychology and much of the data gathered by him in his researches has been woven into the story of the play. The question of heriditary influence, however, is treated by Mr. Dillon in an exceedingly novel but convincing manner in this production.

"The Stain in the Blood" was screened under the direction of Robert McQuarrie, who also appears in the role of the sheriff, adopted father of the hero of the story. The principals are supported by a strong cast of Signal-Mutual players, including Dorothy Nash, Willard K. Wilson and several others.

The two three-reel feature offerings for the same week include "A Broken Genius," an American production with a strong heart punch, the principal roles of which are assumed by Edward Coxen and Lizette Thorne, for release April 27, and "The Carriage of Death," a Thanhouser drama to be released April 29, featuring Marion Swayne and Bert Delaney.

Included in the three two-reel subjects are "The Counterfeit Earl," from the American studios, for release April 24, in which Vivian Rich and Alfred Vosburgh have the chief roles, a Thanhouser production entitled "A Man of Honor," for release April 25, with the Fairbank Twins—Madeline and Marion—and George Marlo in the leading parts, and "Unlucky Luke," a Mustang western drama for release April 28, in which the principal roles are handled by Anna Little, Frank Borzage and Jack Richardson.

Among the comedy releases for the same week are "Dad's Darling Daughters," with Riley Chamberlain and Walter Hiers, and "Willie Wendy to Willie," with Frances Keyes and Jay Yorke. Falstaff productions for release April 24 and 29 respectively; "Bugs and Bugles," featuring Carol Halloway and Johnny Sheehan released April 26, and "Two Beds and No Sleep," for release April 30, in which Orral Humphreys is the featured player. These last two names will be released under the Beauty brand. The Vogue comedies for the week feature Rube Miller and Madge Kirby in "The Island That Never Was," for release April 25, and "Bungling Bill, Doctor," with Paddy McQuire and Rena Rodgers. This will be released April 30. George Ovey, the funny man of the Horsley-Mutual studios, has a laughable role in "The Traitor," a Cub comedy for release April 28.

The week's releases are rounded up by "Mutual Weekly No. 69," which goes to the public April 26, and "See America First," the Gaumont travel picture, which will be released the same day.

GEORGE VERBECK JOINS INTERNATIONAL.

George H. Verbeck of Buffalo has been in the city the past week looking over the vaudeville situation. Mr. Verbeck was formerly in the agency business before forming the Buffalo Feature Film Exchange five years ago. During the past year he has had charge of the Empire Kriterion Film Exchange at Buffalo. Mr. Verbeck has entered into an arrangement with John F. McDonald,. proprietor of the International theater, Niagara Falls, N. Y., to look after the booking of vaudeville in the International and pictures in the Niagara, the Orpheum and the Happy Hour. Mr. Verbeck also will accept bookings of other theaters in his territory. His experience in vaudeville and pictures well qualifies him successfully to book any houses entrusted to him.

H. H. McCOLLUM MARRIES AUTHORESS.

One of the pleasant happenings at the George Kleine studios last week was the marriage of H. H. McCollum, who has attracted so much attention recently by his splendid work in support of Harry Watson, Jr., in George Kleine's "The Mishaps of Musty Suffer." The bride in the case is no less a person than Lottie M. Meaney, authoress of the big Cort theater success, "Pay Day." The marriage occurred Sunday last at the Little Church Around the Corner. The happy couple are installed at 343 St. Nicholas avenue, New York, where McCollum is now experiencing the many domestic joys that come the way of all travel-tired actors on similar occasions.

Thanhouser Classics are Ready

Florence LaBadie Plays Unusual Characters in "The Fugitive" and "Woman, Saint and Devil."

PLANS are complete for Florence LaBadie's appearance in the Thanhouser Classics, said to mark a style of production never before attempted by Edwin Thanhouser. Two of the five-part photoplays, "The Fugitive" and "Woman, Saint and Devil," both written by Philip Lonergan and starring Miss LaBadie, have been finished at the New Rochelle studio, and, according to an announcement, will be offered to exhibitors in an unusual way.

"The Fugitive" is called a thrilling story, departing from conventional standards of dramatic construction. The eternal triangle is omitted, there is no outraged innocence, in fact, all of the old standbys of the thrill-maker are avoided. Instead, there is a novel plot treatment, revealing the ingenuity of Mr. Lonergan and the skill of Director Frederick Sullivan in achieving surprising effects. With Hector Dion as the villain and Ethyle Cooke as the second lead, Miss LaBadie is promised the best of support.

Quite different from "The Fugitive" is the second classic in which the Thanhouser star will appear, "Woman, Saint and Devil." Here psychology is the force behind the action—a weird, freak psychology that parallels a famous case of medical record. With the thread of fictional circumstance woven into the story, Miss LaBadie has a vehicle suggesting "The Case of Becky." Director Sullivan made a particular effort to impress Mr. Dion, Miss Cooke and the other players with the psychological significance of the plot.

In booking these productions through the Mutual, Mr Thanhouser will inaugurate the biggest campaign the company ever undertook. Each LaBadie Classic will have separate driving power and the line of advertising matter will be unique. More than this, there will be a special service for picture patrons, details of which will be published in a few weeks.

IRWIN VISITS V-L-S-E EXCHANGES.

Walter W. Irwin, general manager of the V-L-S-E, has returned to New York, following a series of flying trips to the Big Four branch offices, in the middle west and eastern territory. These included visits to Boston, Philadelphia, Pittsburgh, Chicago and Minneapolis exchanges.

The tour was for the purpose of getting in touch personally with conditions in each territory, and to meet the many new recruits to the Big Four organization, which its constant expansion during the past few months has made necessary. The trip will be supplemented by visits to other offices, until the V-L-S-E's circuit has been completed.

Mr. Irwin met a number of prominent exhibitors during his tour, and at Minneapolis a gathering composed of leading members of the Northwestern Exhibitors' League called upon him and complimented him upon the steady success attained by his company's policies during the past few months.

In every section the Big Four's general manager found things humming at top speed, with exhibitors generally enthusiastic in their advocacy of the V-L-S-E program and principles.

NEW GENERAL FILM COMPANY MANAGER.

F. Flarity has been appointed manager of the General Film Company's Pittsburgh branch office, succeeding N. I. Ehrlich and has assumed his duties. Mr. Flarity had been employed in the General Film Company's Syracuse office as assistant manager and special traveling representative. He proved himself extremely efficient and, when the opportunity to promote him presented itself, President Kleine tendered to him the management of the Pittsburgh office.

SELIG OPENS BASEBALL SEASON.

The opening of the baseball season is interestingly and entertainingly presented in Number 31 of The Selig-Tribune, released through General Film Service on Monday, April 17. Thirty-one thousand "fans" see the Detroit "Tigers" defeat the Chicago "White Sox" by a score of 4 to 0. It was the largest crowd that ever attended a baseball opening day in Chicago. In the same number, a regiment of Zouaves arrive at Saloniki, Greece, and are dispatched to the front to meet the new German offensive. And then there's Eva Lane, aged 33, who tipped the scales at 204½ pounds and who reduces 36 pounds by schedule dieting and rules. There are many other timely events pictured in this number of the Selig-Trbune.

Ike Schlank to Direct New Company

Will Be General Manager of Unicorn Film Service Corporation, Releasing Twenty-one Reels Weekly.

THE Unicorn Film Service Corporation announces that beginning with April 24 it will inaugurate a program of twenty-one reels weekly. The offices of the company, which will be at 126 West Forty-sixth street, are in charge of Ike Schlank, general manager. Already seventeen exchanges have been opened, and by May 1 it it expected there will be ten others. The program will consist of one and two reel subjects, dramas, comedies and Westerns, intended primarily to be used by exhibitors to balance feature programs. With the single reelers will go lithographs of one and three sheets and with the doubles there will be one, three and six sheets. At the head of the Western division is A. J. Eslow, well known as the long time head of the Universal's Boston exchange.

Ike Schlank.

General Manager Ike Schlank has been connected with theatrical and show operations ever since he was a young man. His entrance into the film business was as an independent exchangeman, having offices in St. Louis, Kansas City, and Omaha, among others. It was through Mr. Schlank's efforts that the Unicorn was established, and the general manager has aimed to surround himself with a strong organization composed of men who are well and favorably known in the territory to which they will be assigned.

The exchanges that will be ready for service on the opening day are Boston and Buffalo, with Fred B. Murphy in charge. Subsidiary to these are Springfield and Bangor and Syracuse and Albany. W. L. Merrill will be at the head of the New York office, A. G. Steen of the Philadelphia, Sam Werner of St. Louis, J. W. Morgan of Kansas City, J. C. Woolf of Minneapolis, L. J. Meyburg of Indianapolis, L. J. Schlaifer of Chicago, L. C. Gross of Cleveland, Jack Craemer of Pittsburg, W. D. Ward of Detroit and Harry E. Coffey of Cincinnati.

Offices are now being organized at Atlanta, Dallas, San Francisco, Salt Lake City, Portland, New Orleans, Washington, Seattle, Los Angeles and Denver.

HARRY H. POPPE AT LIBERTY.

Harry H. Poppe, who has conducted the publicity department of the Centaur Film Company with conspicuous brilliancy during the last year, has severed his connection with that concern.

Mr. Poppe, although one of the youngest advertising men in the motion picture trade, has been one of the most successful in the field. Entering the publicity ranks through the mediums of journalism and amusement promotion, in which his experience had been varied and thorough, Mr. Poppe made press-agenting a study rather than a mere bread and butter occupation, with the result that he has reduced the methods of exploitation and sales through printers' ink to an exact science.

Mr. Poppe's "copy" has long been welcomed by editors because of its polished construction, its crisp, direct style and its unerring "news value," the latter quality in particular being responsible for the large amount of space that has regularly been allotted his contributions by the trade journals.

"I am sorry indeed to lose him," said David Horsley, when asked to verify the report of Mr. Poppe's resignation. "I have made him every inducement to stay in my company, but he is ambitious and doubtless has plans in mind which he is anxious to work out for himself. All I wish to add is that if he remains in his present line the firm which secures his services will have its publicity handled by one of the most capable and reliable experts to be found in or out the industry."

Mr. Poppe has as yet made no announcement of his plans.

Reviews of Current Productions

Exclusively by Our Own Staff

"Artie, the Millionaire Kid"

Ernest Truex Makes Good in a Five-Part Vitagraph Blue Ribbon Feature for the V-L-S-E Program.

Reviewed by Margaret I. MacDonald.

AN entertaining five-part comedy is not a matter of such frequent occurrence that it fails to arouse our interest to a greater degree than the ordinary feature. And the individual who seeks respite from his own troubles will find plenty to amuse him in following those of Artie, and in noting the philosophic manner in which he greets the new ones while he shakes off the old ones. The plot of the play has been cleverly developed, leading in quite a consistent way to the

Scene from "Artie, the Millionaire Kid" (Vitagraph).

great moment when Artie makes good his threat to earn enough money within the year to buy out his father's railroad. The story commences with Artie's whirlwind entrance into his father's office after being expelled from college, announcing that he has had bestowed on him the degree of G.B., P.D.Q., whereupon the sunny smile on his father's face is quickly converted into a veritable thunder cloud, and son gets a trouncing along with some undesirable aid in making a hasty exit. Embracing the profession of a book agent, Archie lets himself into the grounds of a young ladies' seminary, where he enters into a romantic courtship with a pretty girl (Dorothy Kelly), and with the aid of his former tutor, who comes to town impersonating a rich widow for the furtherance of a financial scheme of Artie's, overcomes a rival suitor, places himself on a steady financial basis, wins the favor of his sweetheart's father, and gets even with his own dad.

The story was written by William B. Courtenay, and produced by Harry Handworth. In the supporting cast in addition to Ernest Truex, who as "Artie, the Millionaire Kid," does a clever piece of work, and pretty Dorothy Kelly, the sweetheart of the story, are John T. Kelly, delightful as Artie's dad, Albert Roccardi as Uriah Updike, William Dunn as the detective, and Etienne Girardot impersonating the rich widow.

This production is of the sort that should have a good run because it consists of the high-class comedy that is always acceptable.

"Following Villa in Mexico"

Five-Reel Mexican Series at Weber's Shows Realistic Side of the Situation Across the Border.

Reviewed by Margaret I. MacDonald.

THE series of Mexican pictures which has been showing at Weber's theater are being presented by the Feinberg Amusement Corporation, and were photographed by the Tropical Film Co. In the presentation of these pictures we have been spared very little, and many are the gruesome sights that are recorded for our benefit. Having an important place in the history of America they are of exceptional value, bringing home to the spectator more vividly than any word description possibly could the desolation of the country into which our soldier boys have ridden in their search for the bandit Villa. In the march of the miserably equipped Mexicans of both sides, the spiritless horses, the flocking of the half-starved refugees into Uncle Sam's domain, depending like children on his good will for food and shelter, we are reminded of the lack of vigor and of definite purpose that has marked the Mexican struggle from first to last.

In additon to views of the headquarters of the U. S. troops at Columbus, N. M., scenes before and after the raid, instances of Villa cruelty, such as the bodies of victims hanging by the necks from the limbs of trees, skirmishes between the Villa and Carranza followers, the gruesome toll of the battlefield and the partial burial and final burning of the dead, the films give a fine insight into the work of the Red Cross in Mexico.

The photography presented in this series is as good as could be expected under the circumstances; and it is evident that some of the scenes have been photographed at long distance.

"Where Are My Children?"

The Attitude of Modern Women Towards Child-Bearing Is Theme of Thought-Provoking Universal Drama Made by the Smalleys.

Reviewed by Lynde Denig.

USING a story by Lucy Payton and Franklyn Hall as the basis for a five-part picture, Lois Weber and Phillips Smalley dared to tackle a subject as vital as it is difficult. Because of a sincere, courageous and intelligent effort to present the problems of motherhood on the screen, the Universal Company and the producers directly responsible for the picture are to be thanked. "Where Are My Children?" is along lines that photoplays should advance if they are to contribute to a better understanding of human nature and the complexities of modern society. There is so much to commend in this picture; so much to excite discussion and earnest consideration that the failure to achieve a really notable production is the more to be regretted. The Smalleys made just one serious mistake—they wandered from the argument as indicated in the introduction.

Three classes of children are said to be awaiting birth beyond the Portals of Eternity—first, "chance children"; second, those who enter the world physically defective, and finally

Scene from "Where Are My Children?" (Universal).

those with sound bodies, whose advent is welcomed. The contention is clearly enough stated in regard to each of these classes. Society would be benefited by the elimination of "chance children" and defectives, and to this end the circulation of correct information about birth control is advocated. The trial of a physician is plainly indicative of the Margaret Sanger case, and Richard Walton, the district attorney, destined to play an important part in the subsequent story, sympathizes with the physician. He favors birth control where only misery can result from large families. Likewise, when men and women are fit to become parents he is quite Rooseveltian in his ideas about a numerous offspring. All this is entirely reasonable.

But as the story progresses and grows more personal in following the lives of the district attorney, his wife, who does not want children, her pleasure-loving society friends, equally averse to motherhood, and a poor deceived girl, another issue becomes paramount. Instead of remaining a discussion of whether or not the birth of unwanted children shall be prevented, the interest is focussed on abuses of preventative methods. It is no longer a question of principle, but of the practices of a quack doctor, and the pertinence of the picture is lessened by the types of characters presented.

Advocates of the spreading of information such as is permitted in most European countries, base their arguments on the equal rights of the poor and the wealthy. The poor are burdened by large families because they do not know how to prevent them; the wealthy govern the processes of nature because they are able to pay for expert advice and treatment. Physicians of the stamp of Dr. Malfit are not patronized by women such as Mrs. Walton and her friends; in fact, safe means of checking child-birth are not a problem for the well-to-do. They are taken as a matter of course. The whole purpose of a campaign of the kind being waged by Mrs. Sanger and Emma Goldman is to place the same means within the reach of the less fortunate.

Then, "Where Are My Children?" departs from the path of strict consistency in the climax that finds the district attorney calling his wife a murderess because she chose to remain childless. According to his reasoning she has committed a crime, yet in the first part of the picture he unmistakably favored the publishing of a book on birth control. Surely the principle involved is not affected by the methods adopted. If Mrs. Walton was guilty of a crime, then her husband lent his influence to the making of many other criminals. In appealing for sympathy the authors lost sight of the most important significance of their theme.

These criticisms are based on the value of the picture as a serious contribution to discussion of an interesting subject. Merely as a photoplay, presenting very human characters in lifelike surroundings, "Where Are My Children?" is deserving of the highest praise. Tyrone Power's composure, combined with an indication of dominant power, gives great strength to the personality of the district attorney. He is supported with fine effect by Marie Walcamp, Helen Riaume, Juan De La Cruz and Rene Rogers.

Two World Film Dramas

"By Whose Hand?" Leaves Mystery Unsolved—"The Social Highwayman," a Series of Sensational Incidents.

Reviewed by Lynde Denig.

"By Whose Hand?"

THE list of names introducing this Equitable drama is impressive in the extreme—Channing Pollock and Rennold Wolf as co-authors of the story; Edna Wallace Hopper, Charles J. Ross and Muriel Ostriche as stars in the production made by James Durkin. Surely something out of the ordinary is to be expected from a combination such as this, and the result is not disappointing.

"By Whose Hand?" originally called "Who Killed Simon Baird?" ends with a question mark, suggestive of the termination of an episode in a serial rather than a complete five-part photoplay; but even if the mystery remains unsolved, an audi-

Scene from "By Whose Hand?" (Equitable-World).

ence that has followed the evidence presented at a protracted trial is not left entirely in the dark. Probably there will be little difference of opinion about the identity of the murderer, and if there is a disagreement, so much the better. Unless a picture is interesting it does not excite talk.

Confirmed photoplay patrons may fear a tedious half-hour when they discover that the greater part of "By Whose Hand?" is a court room production; but gradually they will find themselves becoming more and more concerned in the progress of the trial, advanced with exceptional skill to create suspense and a comprehension of the motives of the characters. We know what has happened; how Baird, while in the home of Maitland, was killed by a dagger thrust from behind a curtain, and how circumstantial evidence indicated Dave Sterling as the assassin, and we also know that Kimba, an Eskimo in the employ of Maitland, cordially hated the murdered man.

During the trial, as first one, then another of the witnesses appears on the stand, scenes dissolve into events of an earlier period, showing just how each of the characters was concerned in the life of Baird. When the jury acquits Steve, the judge faces the audience, asks for an opinion and we are saved the usual confession. Snow scenes representing the gold fields in Alaska are pictorially effective and there is nothing lacking in the performances given by the three featured players, although the most impressive figure on the screen is the Eskimo, as acted by Nicholas Duneaw. Among other things, this production indicates that the possibilities of photoplay trials have not been entirely exhausted.

"The Social Highwayman."

Not content with directing this five-part Peerless-World Film picture, Edwin August played two very strenuous characters

Scene from "The Social Highwayman" (World).

in a story filled with violent action. It is melodrama of the old school, based on a Richard Mansfield play, in which the elusive Raffles-like hero lives in a house equipped with movable walls, secret passageways and a most remarkable elevator, to which he resorts when hard pressed. In the matter of ingenious mechanical contrivances this production is well supplied and, of course, they are of considerable value in a story introducing so many reckless law-breakers.

There is a suggestion of psychology, though not a very convincing one, in scenes indicating the pre-natal influences on the nature of Curtis Jaffray, later known as "The Social Highwayman." Because of poverty, his mother, shortly before his birth, steals a necklace, therefore Curtis is brought into the world with a tendency towards crime, which he develops by studying the careers of romantic highwaymen in the days of chivalry. Some of the settings in this introduction are colorful and attractive, although photography is not of the best.

Following a lapse of some fifteen years, we meet Jaffray in New York where, as a titled gentleman, he is enjoying a profitable social career. He entertains wealthy guests and takes their jewels with equal readiness, for, according to his creed, stealing from the needlessly rich is a virtue rather than a crime. The plot assumes new complications with the appearance of Hanby, another gentleman of unconventional morals, and the Countess Rossi, who long years before was Hanby's wife. Whatever "The Social Highwayman" may lack, there is an abundance of swift melodrama, acted with spirit by Mr. August, Ormi Hawley and John Sainpolis. There are many houses to which this production should be well suited.

"Scandal"

Fox Offering of Substantial Merit—Bertha Kalish in Role of Wronged Wife.

Reviewed by Hanford C. Judson.

IT IS an amply sensational picture, the newest Fox offering, "Scandal," in five reels and with Bertha Kalish in the leading role; but its situations are justified by the emotions that come from them convincingly. Depicting mean and sordid things and with no single character with any moral stamina, the dignity of suffering lifts it and makes it excite normal human sympathy in the spectator. This is partly due to the ability of Bertha Kalish as an emotional actress.

In her arms and body and on her face is truthfully revealed the growing of indignant passion from little to great, from minute to minute, as the soul learns how terrible its torment is by trying to tell it. She makes us see her "climbing sorrow" climb till, like a wave that has reached the rocky limits put around our humanity, it breaks in foam and relaxes for an-

other spring to the sharp edges. But, as a picture actress, she is best only at the story's tense moments. In one or two places (her coming back to the house to hug her children when her husband is away) she was not content to merely make the story; but must still be trying to make a sort of climax where speed was called for. It is hard for famous people to forget their strength.

Responsibility for minor defects often rests with the director. Will S. Davis is both writer and producer of this picture and it shows his stength both in script-craft and screen-craft. It may not be his most human story so far; but he has laid out the material he chose, to excellent advantage and he has produced it full of imaginative moments that are often tremendous.

The whole cast is able. Eugene Ormond plays the scandal-maker who contrives to ruin the reputation of his friend's wife and then asks her to marry him though he is married. Mame Kelso plays his wife. Jerome Lawler plays the wronged husband. Edward Van Sloane plays the scandal-maker's son, whom the wronged woman flirts with and engages herself to for revenge on his father who so outraged her trust. It is a very able picture.

"The Little Samaritan"

A Delightful Feature in Two Reels by Essanay, with Thomas Commerford and Little Joyce Fair in the Leading Roles —Harry Beaumont Author and Director.

Count that day lost, whose low descending sun
Sees at thy hand no worthy action done.

Reviewed by James S. McQuade.

JUST by chance I had the good fortune to be attracted by the title of a photoplaylet by Essanay that will be released through the General Film Company on April 25. I write "good fortune" advisedly; for in these days of multiple-reel subjects the prevailing tendency is to pass over the shorter subjects, so far as extended reviewing is concerned, not in a slighting way, however, but for the very good reason that producers naturally prefer to have special attention drawn to those productions which have entailed large outlays of money.

"The Little Samaritan" has a very simple story, just as simple as the folk lore and songs of a country, and, like them, it touches the heart and brings out "the better instincts of our nature." It was written by Harry Beaumont, Essanay's leading juvenile actor, who will be remembered for his fine characterization of Keith Bourne, in Essanay's feature "The Discard."

In the direction of his own story Mr. Bourne is very happy. One cannot help noticing and admiring, in a number of instances, where he makes the pictures themselves "talk," instead of burdening the visualization with a subtitle; but in such instances he is given invaluable aid by Thomas Commerford and little Joyce Fair, whose acting is most praiseworthy.

Joyce Farley, the eleven-year-old child and pet of Mr. and Mrs. Farley, makes the acquaintance of an aged man in a public park, while walking with her maid one day. The maid tells Joyce's mother of the incident, and the mother warns her that strange men steal little girls like her; but Joyce cannot believe that her "strange man" would do such a thing.

Learning that the old man has no home, Joyce brings him to her home the next day, secretly, and assigns him the attic room. There she learns the sad story that his only daughter had disappeared when a little girl, and that he had sought her all his life, but in vain.

Mr. and Mrs. Farley had gone to the opera the evening in question, and, returning at a late hour, were distracted to find that Joyce was not in her room. They finally discover her and the aged stranger in the attic, and there it is also discovered that Joyce's mother is the long lost child of the old man.

Mr. Beaumont has added to the attractiveness of the story delicate touches of comedy here and there. Sometimes in a pathetic scene that brings a mist to the eyes, the spectator is forced to smile or laugh outright. These sudden gleams of sunshine gladden the dark places of the story, which, as a whole, makes a strong appeal to the heart.

Little Joyce Fair, in the titular role, is a very clever child actress. There is not the slightest show of bumptiousness or a self-satisfied air about her. Her whole soul is in her work, and she betrays not a sign of self-consciousness. In that affecting scene in the attic, where Joyce Farley listens to the tale of the aged man, her sensitive face revealing the tender sympathy that wells up in her heart, the spectator is similarly affected. A close-up view is flashed, and we catch sight of a tell-tale tear on her cheek as she pats the gray head of the old wayfarer. Then as he hides his face in his hands and sobs in his grief, we know that Joyce Fair's Joyce Farley is consoling him with the promise that she will be his little girl henceforth.

The scenes in which Joyce and her pet Pomeranian spaniel figure are very amusing. "Budde," she calls him, and no one must spell the name with an "ie." He, seemingly, understands every word she says, and with perfect reliance on his intelligence, she calls him her "leading man."

Little Joyce Fair was only nine years old when she won plaudits all over the country in "The Dummy," in which her part was practically the lead. If she continues the success she has made in "The Little Samaritan," Joyce one day may become one of our future moving picture stars. Here's that she may!

Thomas Commerford is a venerable and pathetic figure as the man whose only home is the big outdoors. His characterization can be well referred to in the future as the model for this type.

Director Beaumont made just one slip, in my judgment, in his supervision of the scenes. In the banquet given by Joyce and the old man to the down-and-outs, near the close, it would have made a stronger appeal if the old man and Joyce

Scene from "The Little Samaritan" (Essanay).

had seated themselves at the table with their guests. Contrast this banquet scene with the other one in "The Habit of Happiness," by Douglas Fairbanks, and you will see that there is a lack of true comradeship in the banquet scene of "The Little Samaritan."

Fred Malatesta and Frances Raymond, in the parts of Joyce's father and mother, are excellent. Indeed, the fine all-round acting in "The Little Samaritan" might well be emulated by people in the casts of photoplays of much greater pretensions.

"The Love Mask"

A "Western" of an Antiquated Type in which Cleo Ridgely and Wallace Reid take the Leading Parts.

Reviewed by W. Stephen Bush

PERFECT photography, settings of superb beauty and the best efforts of Wallace Reid and Cleo Ridgely cannot alter the fact that this feature is lamentably weak in plot, shockingly careless in detail and altogether below the splendid standard heretofore established and maintained by the Lasky Company.

The subject is the familiar "Western" story of a good sheriff, a bad though highly picturesque and romantic outlaw and a "gal" who after some coquettish wavering between the respectable sheriff and the chivalrous outlaw very sensibly chooses the former. The sheriff in private life is a village blacksmith with a modest but safe investment, while the

Scene from "The Love Mask" (Lasky).

bandit resorts to the coarsest kind of highway robbery. We are kept guessing a little while as to just how the "gal" is going to decide. The sheriff aids the "gal" in a fight with a dastardly parcel of claim jumpers and his stock rises. Presently the sheriff helps the "gal" in robbing the stage which contains her stolen money and his chances brighten. Hold-ups abound in "The Love Mask." In one scene the "gal" gets the drop on the crowd in the saloon, the sheriff gets the drop on the

"gal," and the outlaw gets the drop on the sheriff—I might be mistaken about the order of the "drops."

The most serious fault of the play is its padding. The subject was altogether too thin for five reels. There are some pretty and cleverly worked out incidents, such, for instance, as the stealing of the silver spurs and the amateur "road-agenting" done by the "gal." The titles are at times flavored with what is supposed to be the real dialect of the old frontier. The scenes in the rustic courtroom and in the dance halls were well done and carried the right atmosphere. In other more important things attention to detail is lacking. It is never explained why the "gal," when she calls on the assayer and register, does not file her claim immediately. It is strange to have the sheriff find the silver spurs of the outlaw in the "gal's" cabin and then go away without any investigation. It is likewise remarkable that every letter and document flashed on the screen was in the same handwriting.

"The Crippled Hand"

Bluebird Photoplay in Which the Story of "Cinderella" Figures with Modern Variations.

Reviewed by Lynde Denig.

THE suggestion of the title given this five-reel photoplay, directed by Robert Leonard and David Kirkland, from a scenario by Calder Johnstone, is misleading. "The Crippled Hand" is not a gruesome tale of mysterious crime; quite the contrary, it is an exceptionally pretty version of "Cinderella," worked into a modern story of stage life that does not become intensely dramatic until the last reel. For the primary appeal of this picture, and it is fully strong enough to carry the five reels, one may look to the finely artistic production of a charming fairy tale, skilfully blended with a present-day environment.

No photoplay adaptation of "Cinderella" has brought out more satisfactorily the possibilities of motion pictures in imparting the illusive atmosphere of the land of dreams. The camera work was nothing short of excellent throughout the great number of scenes in which difficult double exposures and dissolves were utilized; the lighting was well judged to produce oddly attractive effects, and the settings, whether representing the haunts of fairies visited by the little girl, or the modern make-believe land of the stage, were of the best. As a beautiful picture, "The Crippled Hand" scores most decisively, and the wholesome story prepared by Mr. Johnstone is ample to hold the attention.

In the character of the lonely girl, unspoiled by the bitter experiences of a friendless existence in a great city, Ella Hall has a role for which she is perfectly suited. Transported into the kingdom of fairies, she makes an irresistibly dainty Cinderella and there is plenty of appeal in her playing of the demure little maid when in real life she meets an unusual opportunity. The management of a new musical comedy called "Cinderella" offers to employ the girl who can wear a certain slipper. After many applicants have made ludicrous efforts to fulfill the requirements, the poor little girl, tramping the streets in a vain search for employment, dons the slipper and enters the company of her Prince Charming.

The picture receives its title from the tragedy of a pianist whose hand was slashed by a heartless prima donna with whom he fell in love. His career ruined, he becomes a tramp,

Scene from "The Crippled Hand" (Bluebird).

who appears in the singer's dressing room on the opening night of the play and causes a melodramatic scene, the most melodramatic in the production. Robert Leonard makes an ingratiating Prince, whereas Gladys Rockwell, in appearance and manner, is a convincing prima donna.

For the newest Ivan production which will be put into production immediately, Ivan Abramson, Director General of Ivan Productions, has engaged Bradley Barker as the male lead.

Triangle Program

"Civilization's Child," Five-Reel Kay-Bee and "The Children in the House," Five-Reel Fine Arts.

Reviewed by Louis Reeves Harrison.

"CIVILIZATION'S CHILD" is a strong tragedy worked out consistently to the end. As in all tragedy that rings true, the influence exerted is openly that of treatment, more subtly that of theme, in this case an appeal for justice to the

Scene from "Civilization's Child" (Ince).

weak and erring. The powerful motif does not at first appear, though it is suggested from the outset, but it gathers force as the story develops into a fierce arraignment of modern institutions, including our political system and the heartless formality of our courts. Their insidious brutality does not appear to advantage even in contrast with the more promitive inhumanity of older countries of autocratic form of government. Our own lack of pity for the unfortunate designedly follows the gross cruelty of Jew-baiters and Cossacks in Russia, all being directed against a girl of naturally good impulses and scant opportunity.

The girl is Berna, a child of nature, half crazed by her first contact with so-called civilization, a Cossack massacre, her mind forever affected by the ringing of bells on that occasion. Thereafter, during the wrongs committed in our own civilization, when her undeserved suffering is most intense, she again hears the dreaded sound of those bells. The injuries done her are everyday affairs in city life among women engaged in a hopeless struggle against adverse circumstances—there is nothing forced or unreal about those circumstances—and the destroying influences against which she contends in vain drive her in the end to a mad attempt at retribution resulting in a double tragedy. The intent is to do away with evil that embitters human life, a lofty and generous purpose.

"The Children in the House" presents a good three-reel situation, worked out with considerable ingenuity and amplified

Scene from "The Children in the House" (Fine Arts).

to five reels by such outworn methods as the burning shack, the automobile chase of thieves by policemen, too near the Keystone style to have dramatic effect, and that last resort to picture-play manufacturer, the automobile run off a cliff. We had enough of that years ago to last us for a long time to come. It is only a pity to spoil an otherwise good story with such clap-trap. These resurrections of old business and the interpolation of a long fairy story break up interest in the main action and result in a composition below the Fine Arts' standard.

"The Girl That Didn't Matter"

Two-Part Balboa, Featuring Andrew Arbuckle and Margaret Landis, to Appear Shortly on the Program of the Pathe Exchange, Inc.

Reviewed by Margaret I. MacDonald.

THIS two-part drama is one of the kind that makes good entertainment in spite of the fact that stories of similar construction have been filmed many times. Andrew Arbuckle in the role of Judge Hoover, whose kind heart prompts

Scene from "The Girl That Didn't Matter" (Pathe).

him to give a home to an orphan girl on the verge of a downfall, is splendidly cast. He gives an unusually pleasing impersonation of Judge Hoover, who early in the story becomes a senator, and later marries the girl he befriended.

Margaret Landis plays the feminine lead very pleasingly. This is the first time that Miss Landis has been seen in a star part with Balboa. She proves herself well worthy of the opportunity given her. The sister of the Judge is the angular, old-maid type that always brings a touch of comedy. The plot of the story concerns itself principally with a conspiracy to force Senator Hoover to sign a certain undesirable bill. As a last resort a woman lobbyist is brought into the case and is about to win the senator's signature to the bill by promoting undue interest in herself, when the orphan girl suddenly appears on the scene with evidence which frustrates the lobbyist's plan.

A pleasing production in which a touch of refined comedy is an added attraction.

Miss Greenwood in "None So Blind."

Winnifred Greenwood, who for the past several years has been co-starring with Edward Coxen in short length dramas filmed at the American's Santa Barbara studios, has been elevated to stardom and will shortly be seen in two Mutual Masterpictures, De Luxe Edition, now under way.

Her initial appearance as a star of these feature productions will be in the role of "Emily Alden," heroine of "None So Blind," a Masterpicture, De Luxe, in which she portrays a noted Broadway theater star who abandons her profession to become the wife of a celebated painter. Julian Lamothe, author of "None So Blind," created the role of "Emily Alden" especially for Miss Greenwood, a part in which her many requisites as a screen star are particularly well adapted.

Trio of Kalem Releases

"The Millionaire Plunger," "A Lucky Mistake" and "The Trail of Danger."

Reviewed by Edward Weitzel.

THE fifth instalment of the George Bronson Howard serial, "The Social Pirates," proves that the author's fertility of invention is still in good working order. "The Millionaire Plunger" is supplied with a theme that excites the sympathy of the spectator at the opening of the picture, and then proceeds to deal him a goodly measure of live action, much of which is of a quietly humorous nature. An elderly woman, who is employed as a laundress by Mona and Mary, has been victimized by an unscrupulous stock manipulator and all her savings swept away by worthless securities. The son of this man, who inherits his father's wealth, is an idler and a roue. When the two lady avengers learn the woman's story, they advise her to apply to the wealthy heir. He refuses to do anything about the matter, and thereby makes one of the biggest mistakes of his life. The Dauntless Duo get busy right away, and when the curtain is rung down on their neatly-staged scheme for righting this particular wrong, the laundress has her money back with substantial interest, the wealthy heir has received a scare of imposing proportions and the man in front has been given thirty minutes of strictly first-class entertainment.

Marin Sais and Ollie Kirkby continue to enter into the spirit of Mr. Bronson Howard's cleverly-drawn characters with undiminished zest, and to furnish ocular demonstration that they are lucky girls to have been selected for two such admirable parts, and that the author is equally fortunate in having two such accomplished and engaging young women to head his cast. B. Furey, Frank Jonasson, Paul Hurst, Edward Clisbee

Scene from "The Millionaire Plunger" (Kalem).

and Thomas Lingham are members of the efficient supporting company, and the same completeness of detail in the staging that has marked producer James W. Horne's direction of the preceding instalments is plainly visible in "The Millionaire Plunger."

"A Lucky Mistake."

Whatever mistakes, lucky or unlucky, are made by the characters in this one-reel "Sis Hopkins" comedy, the seeker after amusement will make no error in being a witness to the comic adventures of the cast. As the maid-of-all-work in the Skeezicks household, Sis is the unabashed fly in the ointment of domestic peace, the cause of incessant confusion and a well spring of laughter to everyone else. Henry Murdock, Richard Purdon, Arthur Albertson, Fred Schierbaum, Olive West and Mary Kennedy are her able assistants.

"The Trail of Danger."

The "big idea" in this number of the "Hazards of Helen" seems to have been to crowd as many "thrills" into the picture as it would possibly stand. At any rate, that is the impression it gives the spectator, and Helen Gibson performs her different stunts with neatness and dispatch. "The Trail of Danger" justifies its title. George Williams, Roy Watson, P. Pembroke, Harry Schum and Ray Lincoln have the remaining roles.

Lionel Barrymore in "The Quitter."

Lionel Barrymore, who has just completed his work in "Dorian's Divorce" for the Metro program, being starred in that production with Grace Valentine, will be stared alone in "The Quitter," a sensational five-part feature which has just been put into production. The exterior scenes will be photographed along the Mexican border, and the company does not anticipate that it will be much of a holiday. Motion picture operators are experiencing considerable difficulty in that locale at present. But it was necessary for the Metro players to go there, as the sceney and buildings they desired can only be found in that section.

"Silent Selby"

Three-part Mustang that Claims Attention Through Excellence of Construction and Pleasing Dramatic Action.

Reviewed by Margaret I. MacDonald.

THE old style western drama, it will be remembered, distinguished itself as a rule by crudeness both of design and dramatic action, and a tiresome repetition of theme. The plot generally used was so largely a matter of melodrama, and so far removed from the interesting realities of our modern West that the critic became bored and found himself at a loss for new expression in seeking to describe "the same old thing."

With the Mustang productions we have learned to expect something fresh, and new, and human in theme, and we are not often disappointed. "Silent Selby," written by Kenneth B. Clarke, keeps its thread of interesting moving at a lively gait, and succeeds so well in keeping the spectator guessing as the climax of the play approaches, that one is forced to acknowledge clever workmanship in the construction of the play.

The theme of this play is not entirely new. The fact of the matter is the plot originates in the same situation that has been frequently used in western dramas. There is a favorite cowpuncher, "Silent Selby," and a villainous ranch foreman, both of whom are in love with the pretty daughter of the ranch owner. It is in the development and treatment of the latter portion of the story that production wins out. The young woman is discovered in a love scene with her hero, who has been discharged by the jealous foreman, and overheard to promise a meeting in the morning, kidnaps her and carries her

Scene from "Silent Selby" (Mustang).

off to his shack, where he ropes her to a chair. In his drunken state he fails to keep watch and the young woman escapes. Next morning after the girl has told her father of the insult, the foreman is found murdered. The only clue which the authorities find points at the discharged cowpuncher. An hour later, however, the father of the young woman confesses that he killed the man because of the insult to his daughter. He is of course acquitted, and a happy situation closes the picture.

The players are Thomas Chatterton in the title role, Anna Little, Dick La Reno and Jack Richardson, who, by the way, plays a double role effectively.

"Molly Make-Believe"

Marguerite Clark Portrays a Girl of Romantic and Fanciful Disposition in Famous Players Subject.

Reviewed by George Blaisdell.

THE Famous Players released on April 17 "Molly Make-Believe," an adaptation of the story by Eleanor Hallowell Abbott. Marguerite Clark has the name role, that of a girl who in her effort to help her impoverished grand-

Scene from "Molly Make-Believe" (Famous Players).

mother takes her little brother and in the night slips away to the city to earn her own living—and for a while succeeds in an unusual way. The picture is well staged by J. Searle Dawley.

"Molly Make-Believe" will have marked interest for children and feminine grown-ups—it is an ideal matinee attraction. For an evening house it might be described as a pretty story. It is more entertaining than plausible, if it be judged by the stern rules of probability. Miss Clark is delightful as the young girl of the country who plays with her child friends or as the budding young business woman who is the "whole works" in the singular correspondence concern she establishes.

J. W. Johnston is strong as the railroad man who extends aid to the two freight train stowaways. Mahlon Hamilton has the role of Carl Stanton, the young railroad official who under circumstances of trial meets Molly, and later learns to know her better and to love her. Gertrude Norman is a motherly Grandmother Meredith.

The scenes of the railroad wreck lend atmosphere to the trip of Molly and her little brother to the city. They are deftly woven into the story. The strongest situation, one filled with pathos, is where Molly, in her suit of squirrel skin, goes to the bedside of the dying little girl, one of those to whom she had brought sunshine. The scenes of the ball, of Molly in her Oriental garb intruding among the dancers and, masked, chancing a number with her "prince," the young railroad man, are filled with interest. There is a romantic conclusion, one in which Molly wins her "prince," to the discomfiture of the unbending young woman and the still more frigid mamma who had aimed to corral the young man as their own.

"One of the Pack"

A Physiological Photoplay in Two Parts, Produced by the Lubin Company.

Reviewed by Edward Weitzel.

M. BRIEUX, the accomplished author of "Damaged Goods," is credited with having turned the searchlight of his profound knowledge upon certain forms of physical vice and exposed to public view in the playhouse the consequences of breaking the moral law that governs such transgressions, "even unto the third generation." Tom Gibson, the author of "One of the Pack," has used a similar theme in his two-reel screen drama—but with circumspection. He does not

Scene from "One of the Pack" (Lubin).

dwell for any unnecessary length upon the physiologic aspects of his transgressor's condition, discreetly referring to it as a case of "tainted blood."

Pierre Moret, the leader of a band of criminals, known as "The Pack," is the owner of the impure corpuscles. He wants to marry Helen Marston, but has a dangerous rival in Fred Hayden, a young clerk. When Helen's father suffers a breakdown and a transfusion of blood becomes necessary, young Hayden offers himself as a subject, and Moret is forced to do likewise. A blood test of the two men is taken, during which Moret manages to change the samples, and Hayden is told that his blood is infected. He at once gives up Helen, becomes reckless and joins Moret's band. Dr. Langham, who knows the truth about the leader of the pack, prevents him from consummating his marriage with Helen, although the physician's professional honor stops him from divulging the secret to the wife. A safe robbery that Fred commits puts him in possession of the truth about Moret, leads to the death of the criminal, the reformation of Hayden and his union with Helen.

Granting the author's premise, it must be written down that he has constructed a quick-moving and ingenious melodrama. It is acted in good style by George Routh, Jay Morley, Louis Fitz Roy, Eleanor Blevins, George Berrell, Robert Gray and A. H. Hayn.

"Conductor 786" Rides Again.

After a well-earned vacation in Florida "Conductor 786" comes back to New Rochelle to don the blue suit and brass buttons again in Falstaff comedies. It is Reily Chamberlin, originator of the character; as emperor of the rear platform, with number 786 on his hat, Riley has won a big following.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

THE TENDER-HEARTED BOY (Biograph), April 10.—A one-reel D. W. Griffith re-issue, this photoplay has the juvenile spirit of a story by Oliver Optic. The character of the hero, his trials and the happy ending of the tale are handled in the most obvious manner, but there is a humanity to the picture that will appeal to most people. Robert Harron and Mae Marsh have the leading roles.

OTTO, THE BELL BOY (Lubin), April 10.—One of the funniest farces that Edwin McKim has written and produced, the picture is made doubly amusing by the unctuous comedy acting of D. L. Don. The humor of the situations is irresistible and Mr. Don, aided by Patsy De Forest, works intelligently and effectively to extract every possible laugh.

THE SELIG-TRIBUNE, NO. 29, 1916 (Selig), April 10.—Ernest Schiller, the lone pirate, who captured the British steamship Matoppo; Bulgarian prisoners near Saloniki, Greece; Turkish prisoners at work, Saloniki; removing giant palms from fair grounds, San Francisco; camp scenes, Columbus, N. M.; flood, Flint, Mich.; U. of C. athletic meet; Phillies' star pitcher makes aeroplane flight at St. Petersburg, Fla.; American troops en route to Guerrero.

THE HOYDEN (Vitagraph), April 10.—The character of the heroine of this one-reel drama is fully indicated in the title. Bess is a diamond in the rough, but finds out that knowing how to "put up her dukes" is a very handy accomplishment for a lady in her station of life at the opening of the picture. A few terms at boarding school polishes her off, however. Wm. E. Wing has written a capital little drama and it receives its just dues in the hands of Mary Anderson, Webster Campbell, Otto Beninger and Edith Reeves. Directed by Dave Smith.

VERNON HOWE BAILEY'S SKETCH BOOK OF BOSTON (Essanay), April 12.—The many historic buildings and places of interest in Boston are shown in this number of Mr. Bailey's drawings. This series is instructive and interesting, Faneuil Hall and Bunker Hill monument being included in the first five hundred feet. A western scenic completes the reel.

FASHION AND FURY (Kalem), April 12.—A wife who has a mania for buying expensive frocks furnishes the leading motive of this one-reel comedy. The humor of such a subject will appeal to everyone—except the husband, who has to foot the bills. The picture is entertaining and is capitally played by Ethel Teare, Jack MacDermott, Victor Rottman, Myrta Sterling and H. Davenport.

THE SELIG-TRIBUNE NO. 30, 1916 (Selig), April 13.—Regatta of U. of C. oarswomen on Lake Merritt; U. S. troops drilling at Fort Scott, Cal.; Baby Parade, Harlem Carnival Week, New York; Carranza troops at San Jose, Mexico; tug of war, Agricultural College, Maryland; U boats at Wilhelmshaven, Germany; Senator Warren G. Harding nominated for President, Chicago; Mexican orphans, Cavanea, Mexico; reinforcements of English troops, Doiran, Greece; "Wild Bob" Burman killed in auto race, Corona, Cal.; exhibition of artillery, Douglas, Ariz.

THE BATTLE ROYAL (Vim), April 13.—This is a very amusing comedy in which a feud arises between two mountain families over a most trivial matter. One son of each house loves a daughter of the other, and even the sweethearts are forced to take to the gun much against their inclinations. The visitation of a common enemy, the revenue officer, who has nosed out the fact that moonshining is the business of the respective families, makes the two families companions in misery, and cements the broken friendship.

ROMANCE AND RIOT (Kalem), April 14.—John E. Kevan, a new writer for the Sis Hopkins comedies, makes a favorable impression with this one-reel offering. A review of the picture was printed in the issue of April 22, page 645.

THE SLEUTHS (Vim), April 14.—Pokes and Jabbs on the trail of a famous jewel from the forehead of an idol, leads to a number of amusing situations in this one-reel comedy. The finish is particularly clever.

SUSIE, THE SLEUTH (Vitagraph), April 14.—Edith Storey has the title role in this one-reel comedy by Kenneth S. Webb, and offers a distinct character creation of much humor. The plot unfolds a broad satire on the detective drama, and also enlists the services of Antonio Moreno, John Costello, George Stevens, Robinson and Rose E. Tapley. George D. Baker directed the production.

THE RACE FOR A SIDING (No. 75 of the "Hazards of Helen" Railroad Series) (Kalem), April 15.—The matter will not admit of argument! Helen's railroad must make substantial acknowledgment of her services to the company or stand forth as conspicuous examples of monumental ingratitude. Not a week passes but she risks life and limb in the line of duty, and always succeeds in saving the company a heavy monetary loss. In "The Race for a Siding" she prevents a wreck, thwarts a band of freight car thieves and assists in their capture.

MR. HOUSEKEEPER (Lubin), April 15.—An echo of "All the Comforts of Home" is found in this one-reel comedy, the plot turning on the scheme of a married man to rent the rooms of his wife's boarding house for his own advantage during the absence of the head of the establishment. The plot has good comic possibilities and Billie Reeves, Eleanor Blanchard and Francis Joyner bring out the points with skill. Clay M. Greene wrote the scenario and Earl Metcalfe made the production.

THE BEAUTY HUNTERS (Selig), April 15.—James Oliver Curwood has written a number of splendid photoplays whose scenes are laid among the snow and ice of the frozen North, but he has reached double zero in "The Beauty Hunters." The inanity of the whole affair is expressed in the names of the two leading characters, John Queerphiz and Jane Apeface. A sense of humor is evidently not one of Mr. Curwood's gifts from the gods.

General Film Company Specials.

THE STRANGE CASE OF MARY PAGE, NO. 12, "The Slums" (Essanay), April 10.—Bennett, a friend of Pollock's is put on the witness stand in this episode and certain facts are brought out about a slumming tour, the party being made up of Mary Page, Amy Lerue, the theatrical manager and Bennett. During the tour Pollock meets the party and insulted Mary, who threatened to shoot him. Evidence is also brought out that hints of enemies that Pollock had made, and that the dead man had hired a pair of thugs to murder Langdon. The interest is well sustained during this instalment.

THE PARASITE (No. 3 of "The Social Pirates") (Kalem), April 10.—Another male being who wars upon women is attacked and routed by Mona and Mary in the third episode of the George Bronson Howard serial. The battle is an exciting one. A review of the picture was printed in the issue of April 15, page 459.

WIVES OF THE RICH (Selig), April 10.—The story of this three-reel photoplay is not new, either on the screen or in real life. It is well worth telling over again, however, and Allen Curtis Mason, the author, has done so with commendable skill. The situations are developed with a discreet regard for probability and the climax is handled in a novel and effective manner. T. N. Hefferon has given the picture careful direction, and Harry Mestayer, Grace Darmond, Lafayette McKee, Lillian Hayward and Emma Glenwood form a thoroughly capable cast.

THE MAN WHO CALLED AFTER DARK (Biograph), April 11.—The plot in this two-part drama suggests possibilities not fully realized in Walter Coyle's production. A different method of construction might have made the story more convincing; but even as it stands, the picture is acceptable.

MILLSTONES (Essanay), April 11.—Melodrama, with the punch always in evidence is the dominant quality of this two-reel photoplay. There isn't much novelty in the picture, the thief who turns honest being one of the leading characters, but the story has been made to yield good dramatic value and is effectively played by Darwin Karr, Nell Craig, Edmund F. Cobb, John Cossar and Peggy Sweeney.

THE GREATER WRONG (Lubin), April 13.—This is one of the best photoplays written and directed by George W. Terwilliger. A review of the drama, a three-reel subject, was printed in the issue of April 22, page 644.

HAUNTED AND HOUNDED (Knickerbocker), April 14.—That excellent dramatic device, the woman who marries under the belief that her first husband is dead, is employed to advantage in this three-reel photoplay. The story is absorbing, even with a conventional ending. Madeline Pardee plays the leading character with feeling and skill.

THE LAST ADVENTURE (Essanay), April 15.—Lilian Drew, John Lorenz and Edward Arnold form the oft-quoted triangle in this three-reel photoplay and by their excellent acting give the story its full dramatic value. The author has shown a praiseworthy regard for probability during the unfolding of the plot, without sacrificing the interest. The character played by Miss Drew is sketched with a sympathetic insight that renders it very effective. The mounting of the picture is artistic.

SIN'S PENALTY (Vitagraph), April 15.—The settings of this three-reel photplay and a number of the effects called for by the story are almost enough to insure its success. The California winter scenes in the mountains are very beautiful, and Fred W. Hiller has fitted his plot into them with convincing skill. The scenario is strong in theme and character drawing and has been ably directed by William Wolbert. Credit for capably acted roles belongs to Corinne Griffith, Otto Lederer, Anne Schaefer, Webster Campbell, Mary Anderson and Fred W. Hiller.

Bluebird Photoplays, Inc.

THE GAY LORD WARING, April 24.—J. Warren Kerrigan, Lois Wilson, Bertram Grassby, Maud George and others, give able performances in this five-part adaptation of Houghton Townley's story, done into a

scenario of F. McGrew Willis and directed by Otis Turner. It is a well produced and resonably entertaining picture. A review appears on page 642 of issue of April 22.

THE CRIPPLED HAND, May 1.—The story of "Cinderella" is presented here with modern variations. Exceptionally well staged and photographed, the first appeal of the picture is in the artistic beauty of the scenes. Robert Leonard, Ella Hall and Gladys Rockwell are in the cast. A review may be found on another page.

Fox Film Corporation.

BLUE BLOOD AND RED, April 9.—A lively and pleasing farce in buckeroo backgrounds. A large audience plainly took pleasure in it. A review can be found on page 639 of the issue dated April 22.

SCANDAL, April 16.—The characters of this tragic story are a bit sorted but the picture has been so ably handled by producer and players that it makes a very marked impression. It is a dignified and effective picture. Bertha Kalich has a highly emotional role and does splendid work. A review can be found elsewhere in this issue.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 67 (Gaumont), April 12.—American scenes of interest are featured in this number, including college events, fire in lower New York, baseball teams at work and others. Some views of U. S. troops going to Mexico are also shown.

A MIX-UP IN PHOTOS (Vogue), April 16.—Rather an amusing farce comedy in which a father plans a matrimonial match for his son, and in sending him a photo of the heiress whom he is to meekly accept, he accidentally sends the wrong photo, enclosing, instead, the picture of the pretty secretary of the heiress. At the betrothal banquet an undignified but amusing mixup occurs.

COUNTERFEIT LOVE (Vogue), April 18.—An eccentric comedy number, by Thomas Delmar, featuring Rube Miller and company. The scenes occur chiefly in a counterfeiter's den and are of a rather vague, knockabout sort. The humor is only fairly strong.

NUMBER PLEASE (Beauty), April 19.—A telephone comedy number, featuring Carol Halloway, John Sheehan and John Steppling. The lineman crosses the wires and mixes up two conversations in a way that brings about complications. The slangy substitutes are not always clever and the plot is not very strong, though the presentation and cast are pleasing.

THE BOOKWORM'S BLESSED BLUNDERS (Beauty), April 23.—Another amusing and very nice number in which Orral Humphrey plays the male lead with Lucille Ward playing opposite him. Mr. Flyleaf, who is absorbed in books to the elimination of most other things, one day walks by accident into the home of the lady next door, whose heart has been pining for him. This is the commencement of a romance which ends in the marriage of the loving pair. A funny incident occurs when Flyleaf is wondering how he is going to obtain the wherewithal to support his lady love. Some money placed by accident in a book that he sells out of his second-hand book store brings him a flock of customers, and so Providence solves his problem.

BUGS AND BUGLES (Beauty), April 26.—An amusing farce comedy in which an old military man who has taken up the hotel business by way of excitement has his troubles with his servants and his guests and most of all with their love affairs. A mixup occurs over a note which gets into the wrong hands. This is very funny and will be pleasing to most audiences.

Mutual Film Corporation Specials.

SILENT SELBY (Mustang), April 13.—A three-part western drama of more than ordinary merit. The story of this production was written by Kenneth B. Clarke, and is of excellent construction and interesting theme. Thomas Chatterton plays the role of Silent Selby with Anna Little in the feminine lead. Too much cannot be said of the attractiveness of this young actress, who has a great deal of talent as well as beauty. Jack Richardson plays his usual bad man's role and does it well. Dick La Reno and W. Tedmarsh are also valued members of the cast. The last reel of the story concerns itself in clearing up a murder case wherein a father kills the man who tries to wrong his daughter. Reviewed on another page of this issue.

THE LEOPARD'S BRIDE (Mutual Masterpicture de Luxe, Centaur No. 92), April 13.—A five-part Centaur picture in which Margaret Gibson, William Clifford and Nan Christy have the principal roles. The production has a fairly interesting story which brings into play a leopard whose talent as a screen actor is not to be questioned. The story tells of how Captain Morey of the British militia in India is sent by his superior omcer and rival in love to a post in the interior. Here, not receiving any mail from the girl he loves, he finally falls sick of jungle fever and is tended by a pretty girl, presumably of Hindoo origin, who falls in love with him, and on the appearance of the Captain's real sweetheart goes into the jungle and sacrifices herself to a leopard. The makeup of the players appearing as Hindoos will be questioned. Also some of the jungle roads have too much the appearance of well-trodden park roads.

A FLICKERING LIGHT (Mustang), April 14.—An excellent two-part drama featuring Anna Little, Frank Borzage and Jack Richardson. It is the story of a girl of the western dance halls who had been told by unscrupulous ruffian that no man would ever marry a girl like her. One night a ranchman happens into the saloon, notices the girl, and later in a state of intoxication asks her to marry him. To evade the other man, who is to return later, to make good an evil proposition she accepts the ranchman. The development of the story after this point is especially human and attractive. The picture is a masterpiece of its kind.

THE GIRL FROM CHICAGO (Thanhouser), April 18.—A two-reel crook story by Lloyd Lonergan, featuring Gladys Hulette and George Marlo. This runs along in a bright, entertaining manner, beginning with the appearance of the "girl" in a restaurant infested by an organization known as "The Birds of Prey." She joins the gang and pulls off some small stunts. Then toward the close her surprise comes. This never gets up much tension, but is quite clever in certain ways and holds the interest well.

MASTER SHAKESPEARE, STROLLING PLAYER (Mutual Masterpicture de Luxe—Thanhouser, No. 94), April 20.—A five-part production from the Thanhouser studios which is based on the Shakespeare-Bacon controversy. In the play, which features Florence La Badie and Robert Vaughn, two lovers, quarrel over the claim of the two writers to the authorship of the Shakespeare plays. Some excellent types have been used, especially in the portion of the picture which takes us back to the time of Shakespeare. It is not quite clear, however, whether the production as presented is intended as a burlesque on the controversy or not. Some of the earlier portion of the picture might have been omitted. The battle scenes in Mexico have the effect of padding.

THE MAN'S SIN (Thanhouser), April 20.—A three-reel number, written by Philip Lonergan, featuring Grace De Carlton, Daniel Leighton and others. The story has a strong sex interest, but is handled in an acceptable way. The plot shows the ruin of a young girl by a man who refuses to marry her. The girl baby is born and the mother dies. Later the child grows up and becomes a trained nurse. She is engaged to care for her father, who has a wife and another daughter. The plan of the spinster aunt to gain revenge for the wrong done her niece by accomplishing the ruin of the legitimate daughter, is outwitted by the nurse. This contains some unpleasantness, but holds the interest. Miss De Carlton does pleasing work in the double role.

Pathe Exchange, Inc.

PATHE NEWS, NO. 27, 1916 (Pathe), April 1.—Interesting items of this number are the scenes of the train wreck at Amherst, Ohio, a fine collection of orchids grown at Hackensack, N. J., the sailors of the Atlantic fleet spending a day ashore at Guantanamo Bay, Cuba; the 8th Cavalry machine gun corps on its way into Mexico, and the flood in Buffalo streets caused by the overflow of Cazenovia Creek.

PATHE NEWS, NO. 28, 1916 (Pathe), April 5.—Interesting items in this number are pretty babies in Harlem's parade; Glen Martin instructing the U. S. Flying Corps, testing a new armored car, and the New England ship yards reopened.

LUKE'S DOUBLE (Phunphilms), April 12.—An excellent farce comedy in which Luke, who impersonates a book worm, goes to sleep and has a remarkable dream, in which he sees his double make love to his sweetheart, and handle more money than he himself ever saw. Some very funny situations occur through the double identity, including a fist fight in the police station. This comedy contains nothing in any way objectionable.

Pathe Exchange, Inc., Specials.

THE GIRL THAT DIDN'T MATTER (Balboa), April 15.—A two-part production in which Andrew Arbuckle is featured, with Margaret Landis playing opposite him. The picture is a pleasing one, although not altogether fresh in theme. The story treats of how a kind-hearted judge gave an orphan girl brought before him in court, a home with himself and old maid sister. Later, he is elected Senator, and the remainder of the story concerns itself with a conspiracy to get him to sign a certain undesirable bill. He marries the orphan girl, who is the means of breaking up the conspiracy. Reviewed on another page of this issue.

THE IRON CLAW, NO. 7 "The Hooded Helper" (Pathe), April 10.—"The Hooded Helper" is the title of this number of the series, in which the scrip of paper is again located in an ash barrel by an old negro mammy. Golden's wife is relocated in the home of her husband along with her daughter Margery, and the parrot stolen from the chicken coop by a negro again takes a hand. An excellent number.

Triangle Film Corp.

HIS LAST LAUGH (Keystone), April 9.—A farce comedy somewhat out of the common, but only mildly amusing. Not up to the high Keystone average.

Universal Film Mfg. Co.

LITTLE BILLY'S SCHOOL DAYS (L-KO), April 23.—A country school number, featuring Little Billy, Olive and Fatty Voss. A juvenile love affair and amusing mischief in school are the chief ingredients. It brings forth considerable laughter and is appealing.

HIS WOODEN LEG (Nestor), April 24.—A comedy number, by Floyd Byrnes, featuring Roy Gallagher and Billie Rhodes as a young married couple. The rich uncle bequeaths his wooden leg to his nephew, who tries to lose it unsuccessfully. Later he discovers it contains a fortune in money. An old theme handled in an amusing way, which well bears repetition.

BILLY'S WAR BRIDES (Imp), April 25.—This features Wm. Garwood as a young bachelor, who dreams that after the war all men must have not less than three wives. He marries four girls of different nationality, who present him with twins, triplets and even more babies. The idea is broad, but handled in a harmless way. It proves fairly amusing.

THE UNEXPECTED SCOOP (Rex), April 25.—A good light subject, written by Clifford Howard, introducing Jack Connolly and Jack Nelson as rival reporters and Myrtle Gonzalez as the girl. The plot has a clever swing to it and the situations are bright and pleasing.

LONESOME HOUSE (Big U), April 26.—This number, written by O. M. Robinson, features Thomas Jefferson as an old school teacher. He finds his wife after years of separation, through one of his small pupils, who was injured while at play. The school scenes are typical and the story one of fair strength.

SUCH IS LIFE IN CHINA (Powers), April 27.—This consists of a number of Chinese views, interspersed by some of Hy Mayer's humorous drawings. It makes an amusing novelty and is also quite instructive.

THE NEWLYWEDS' MIXUP (Nestor), April 28.—A comedy number, by Al. E. Christie, featuring Eddie Lyons, Betty Compson and Stella Adams. The young husband finds his wife's letter to her brother and becomes intensely jealous, not knowing the relationship. Their quarrel is quite amusing. Slight in plot, but pleasingly presented.

THE JITNEY DRIVER'S ROMANCE (Joker), April 29.—An eccentric comedy number, featuring Gale Henry, Wm. Franey and Milburne Moranti. The jitney driver is the successful rival of an Indian prince. The action is very funny in spots and the low comedy characters are pleasing.

Universal Film Mfg. Company Specials.

THROWN TO THE LIONS (Red Feather Photoplay), April 24.—A strong five-reel offering, adapted by Norbert Lusk from a story by Wallace Irwin. This gives a faithful picture of modern metropolitan life. It is introduced by a prologue, dating back to the time of Nero, showing a young girl thrown into the lions' den. The analogy is drawn that innocence is still sacrificed in the life of today, as in the past. The story of Linnie Carter is very strongly set forth. She finds happiness, but only after facing many troubles. This rises gradually to a climax and holds the interest well. Mary Fuller, Joseph Girard, Clifford Gray and others appear.

THE OTHER HALF (Gold Seal), April 25.—A two-reel number, by Jacques Jaccard, featuring G. Raymond Nye, L. M. Wells, Roberta Wilson and others. Because a wealthy man in high social life objects to his son marrying a gambler's daughter, the gambler sets out to prove that the wealthy man is also smirched, as he draws revenue from properties owned in the red light district. This he succeeds in proving, and the wealthy man consents to the marriage to save his good name. This is quite well produced and makes an interesting, though rather unpleasant, study of underworld conditions. The character of the theme is the chief drawback.

BILL'S NARROW ESCAPE (L-KO), April 26.—A two-reel low comedy number, featuring Billy Ritchie, Eva Nelson, Gene Rogers and Louise Orth. This consists largely of knockabout situations. Billy's wife rents the house to some moving picture people and jealousy results. This gets up a fair degree of humor in spots, but has numerous vulgar touches which keep it from being the best sort of comic. The last reel closes with the studio on fire and some explosions.

MISS BLOSSOM (Laemmle), April 27.—A splendid two-reel Southern story, featuring Val Paul, Myrtle Gonzalez, Alfred Allen and Fred Church. Val Paul scores a fine little success in his characterization of the mountain lad who didn't want to be known as "po' white trash" in spite of his drunken father. The story is made human and appealing by this one character, though the others are also pleasing in their way. The settings are as picturesque and beautiful as one could wish, and the plot a good one. This number is sure to find favor with the average patron.

WHY MRS. KENTWORTH LIED (Imp), April 28.—A three-reel number, by Hugh Weir, featuring Jane Gail, Matt Moore, Augustus Phillips and Howard Crampton. This is a story of crime and detection. The first two reels are gripping and exceptionally well presented. The third reel is not so strong, as no sufficient reason is shown why the young wife shielded the nephew at the risk of her own life. The blackmailing scene at the beginning, the murder later and commencement of work by the rival detectives is excellently done. While not entirely convincing in denouement, this sustains the interest throughout and is better than the average offering of the type.

THE TORRENT OF VENGEANCE (Bison), April 20.—A two-reel subject, by Henry McRae, in which the great floods in Southern California of recent date are put into a lively story. The plot itself concerns two rival towns. One town tries to drown out the other one and the second diverts the flood so that it flows back on the second. There are some real thrills in this and numerous personal risks are taken by the performers. The scenes are all well taken and the number, as a whole, is a highly interesting one.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 29, 1916 (Vitagraph), April 10.—A novel feature of this number is an elephant parade down Fifth avenue, New York. Other of the principal events include the Cornell Dam at Croton, N. Y.; Technical School, Oakland, Cal., drilling its students; giant tractor, Harrisburg, Pa.; launching giant dredge, Hammonton, Cal.; U. S. troops arrive at the border for patrol duty; vaccinating chickens, Davis, Cal.; Buffalo base ball team training at Harrisburg.

ARTIE, THE MILLIONAIRE KID (Vitagraph), April 17.—An excellent five-part comedy, featuring Ernest Truex and a typical Vitagraph cast, including Dorothy Kelly, Jonathan Kelly, Girardot and Etienne. The story treats of how a young man expelled from college becomes a book agent, enters the grounds of a ladies' seminary, falls in love with a pretty girl, and forces his way on to fortune. In a year's time he makes good a threat that he has made to the effect that he will made enough money to return and buy out his father's railroad. Reviewed on another page of this issue.

World-Equitable.

BY WHOSE HAND? (Equitable), April 17.—An entertaining mystery drama ending with a question mark. A prolonged court room scene works up considerable interest and holds the attention, as noted in a review appearing on another page. Edna Wallace Hopper, Charles J. Ross and Muriel Ostriche are featured in the picture.

THE SOCIAL HIGHWAYMAN (Peerless), April 17.—Besides directing the production, Edwin August played the principal role in this Peerless World film adaptation of a drama in which Richard Mansfield starred. The scenes move rapidly and are filled with effective melodramatic action. A review appears on another page.

Miscellaneous.

FOLLOWING THE FLAG IN MEXICO (Tropical Film Co.), April.—A five-reel series of scenes covering the main incidents of the present Mexican situation. These pictures give a good insight into the Red Cross work in Mexico, showing also many scenes in connection with the march of the U. S. troops into Mexico, skirmshes between the Villa and Carranza followers, and many gruesome sights which necessarily follow in the wake of battle.

"A MESSAGE TO GARCIA."

Before Elbert Hubbard, one of the most famous of the writers and thinkers that America has produced, met an untimely death on the ill-fated "Lusitania," he often had expressed his admiration for motion pictures and his intention of writing new works or adapting some of his old masterpieces for the screen. He frequently had commented on the motion picture possibilities in his "A Message to Garcia," a preachment that is universally known and admired. It was confidence in the judgment of Elbert Hubbard and a full realization of the dramatic potentialities of his widely-famed article that led Edison to send a motion picture company to Cuba to film a story based on "A Message to Garcia."

This five-reel feature, which has not been scheduled for release as yet, is a remarkable production in every way. Based on a masterpiece of literature that is known in every part of the world, having a plot that is highly dramatic and of absorbing interest, and presenting the story with an imposing and beautiful background of tropical settings, it must stand as one of the great conceptions and great productions of the year among five-reel features. Robert Connes and Mabel Trunnelle are starred in the production and among the other members of the cast are: Bigelow Copper, Herbert Prior, Helen Strickland and Dorothy Traham.

PATHE'S "LITTLE MARY SUNSHINE" RECEIVES HIGH PRAISE.

"Little Mary Sunshine," the five-part Pathe Gold Rooster play, has been given by the Philadelphia North American the "three stars" distinction, an award of merit granted to very few pictures. Jessica Granville-Smith, the reviewer, speaks of the picture as follows:

"Three-year-old Baby Marie Osborne is featured in this Gold Rooster production, and everything else in the picture is subordinate to her. There is a story, to be sure, a well-worked-up little love story, as love stories go, with a pleasing mixture of humor and pathos. There are other actors in the cast, too, Henry King being the chief of them, with Marguerite Nichols and Andrew Arbuckle, but they are all outshone by this little star. Then there are many pretty scenes, and the photographer has done his share in making the background a charming one for the little lady. The spontaneity of the child actress, with her blessed baby ways, and the joy that radiates from her little self to every one around her is a wonderful relief after some of the more common types of photoplay. It will delight children, and drive away the blues from the grownups."

"THE SECRET MATING."

The "eternal triangle" gives way to four-cornered love affair in "The Secret Mating," a forthcoming five-reel American Mutual Masterpicture, De Luxe Edition, by J. Edward Hungerford. William Russell is directing the production and has the lead in the play. Two mismated couples are thrown together and one husband tries to teach the other a lesson. His method gives the play intense drama and makes it gripping from first to last. William Russell, Hylda Holliss, Charlotte Burton and Harry Keenan have the principal roles.

"THE END OF THE WORLD."

The next feature of the Great Northern Film Company, 110 West 40th street, New York, entitled "The End of the World," is scheduled for release on about April 20th. It is a stupendous spectacular production in six parts, presenting in a fanciful manner the most likely results of the presence of a comet in the earth's atmosphere, and portrays convincingly the panic and havoc which follow. A pleasing love story winds its way through gripping scenes of real flood and holocaust.

Manufacturers' Advance Notes

"AT PINEY RIDGE" (Selig).

One of the most exciting dramas ever released through V-L-S-E in point of story, plot and action will be "At Piney Ridge." This drama proved to be David K. Higgins' greatest stage success and its powerful pathos and sincere comedy are known to hundreds of thousands of theater goers who will cordially welcome the screen version. The famous play has been faithfully adapted for the motion pictures by Gilson Willets, the versatile novelist and feature pictureplay writer. "At Piney Ridge" is a veritable breath from the Tennessee mountains and features Miss Fritzi Brunette as "Cindy Lane."

Scene from "Piney Ridge" (Selig).

The date for the release of this five-part drama is Monday, May 1.

Some of the most beautiful settings ever shown in motion pictures will be viewed in "At Piney Ridge." Mountain scenery of the type true to the story is presented, together with the cabin homes of the mountaineers.

The atmosphere of sunny Tennessee, shortly following the close of the Civil War, is carefully preserved. Miss Brunette is said to enact her strongest character role and is ably assisted in the unfolding of the drama by Al W. Filson, Frank Clark, Vivian Reed, Leo Pierson, Edward J. Piel, James Bradbury and other Selig players. Every type in this wonderful drama is drawn from life by Producer Wm. Robert Daly.

A BEAUTIFUL SCENE IN "THAT SORT."

One of the beautiful scenes in "That Sort," a forthcoming Essanay feature, taken from the stage play of that title, written by Basil McDonald Hastings, is that of a woman of the demimonde, repentant, kneeling in church before the image of the Savior. The scene was taken in the Essanay studio where the chancel was set up. The background was arranged by the Thomas O'Shaughnessy Co., of Chicago, who make up special designs in church windows and decorations. A corps of artists with several great windows, specially designed, one with the picture of the Savior bearing a cross and the crown of thorns, were sent to the Essanay studios to arrange the set. The scene is an exceptionally artistic conception.

PATHE'S "GIRL WITH THE GREEN EYES."

Pathe announces the five-reel feature, "The Girl with the Green Eyes," adapted from the play of the same name written by Clyde Fitch, Katharine Kaelred and Julien L'Estrange, well known players on the legitimate stage, are featured in this production, which retains to a remarkable degree the many merits of the original play. It is a forceful drama with the jealousy of a young married woman over her husband as the main theme.

The play is beautifully produced and contains many strong situations. It will be put upon the Gold Rooster Program and released May 16th.

WRITERS PRAISE MARY CHARLESON.

Praise of the highest possible order is bestowed upon Mary Charleson in a joint letter written her by the scenario writers who comprised the Lubin editorial board at the time when Miss Charleson was doing "The Road o' Strife" for that concern. Although separated, and with different companies now, the writers could not refrain from joining hands in congratulating Miss Charleson for her wondeful work in "Passersby."

"As the 'colleen of the screen' we have watched your work for months," reads the letter, "and your remarkable portrayal of Margaret Summers in 'Passers By' demonstrates without a doubt that you deserve your place at the very top of the profession. Our heartiest congratulations and best wishes." The communication is signed by Adrian Gil-Spear, Emmet C. Hall, L. S. McCloskey, Morbert Lusk, Clay M. Green, Harry Chandlee and Shannon Fife.

SIGNAL TO FILM "JUDITH OF THE CUMBERLANDS"

Director General J. P. McGowan, of the Signal Film Corporation, has just closed negotiations with Alice McGowan for the film rights to her popular novel, "Judith of the Cumberlands." Although the scenario has not yet been prepared, it is understood that Miss Helen Holmes will be cast in the title role, with the direction in charge of J. P. McGowan. Filming of this story will follow the completion of "Whispering Smith," which is now under way.

"WON WITH A MAKE-UP" (Universal).

"Them actor folk ain't no good, daughter," said The Deacon to his daughter, Josephine, as a moving picture company started to work in front of his episcopate.

"But I love William King, the leading man, father," protested Josephine.

It all happened in Skinneateles, N. Y., one winter's day. The starving, fallen woman had been thrown out of her home by the cruel, silk-hatted landlord when William King, the leading man, interfered and said:

"Stop. That woman is a mother; have you no heart? Would

Scene from "Won With a Make-Up" (Universal).

you throw her out in the snow on this cold winter's night?" (Tint film for night effect.)

Josephine, our heroine, sees the movie actors hard at work and falls in love with the handsome leading man. After many amusing adventures with papa, The Deacon, they elope. "Won with a Make-Up" featuring King Baggot is the cleverest burlesque of the movie game staged in many moons. It was scenarioized from the story by Elliott H. Robinson and produced by Henry Otto and those who see it will undoubtedly regret that it has been confined to one reel. Frank Smith and Edna Hunter support Mr. Baggot.

"DORIAN'S DIVORCE" (Metro).

Lionel Barrymore and Grace Valentine are starred in "Dorian's Divorce," a five-part feature produced by the Rolfe Photoplays, Inc., which will be released on the Metro program May 1. This production will serve to introduce Miss Valentine as a full fledged star on the Metro program. She has been featured in several previous Metro productions, including "Black Fear" and "The Blindness of Love."

Many of the most interesting scenes in "Dorian's Divorce" were made aboard the revenue cutter Woodbury, which Metro

Scene from "Dorian's Divorce" (Metro).

bought especially for this production. The company worked on board the vessel as she came down from her home port at Portland, Me., to a new berth in the Hudson River. The story of "Dorian's Divorce" is one of high finance, society and mystery.

The supporting cast in "Dorian's Divorce" is unusually strong and includes William Davidson, Edgar L. Davenport, Lindsay Hall, L. R. Wolheim and Buckley Starkey. The feature was written and directed by O. A. C. Lund.

"THE OATH OF HATE" (Knickerbocker).

A sea story with the sea as one of the leading characters, and not merely a background for the action, is the forthcoming three-reel Knickerbocker Star feature in the General Film Service, featuring Henry King.

"The Oath of Hate" is sworn by Mark Stone, a sea captain, when he is jilted by the girl he expected to marry. She is heartless and mercenary, and as the drama progresses it becomes evident that she cares nothing for the man she has married. Yet the oath of hate must work itself out, and we see Mark Stone, stricken blind, cast overboard on a dark night by a seaman who owed him a grudge. After a strenuous battle with the sea he reaches the shore, and by accident meets a doctor who informs him that the blow on his head has restored not only his sight, but also his normal mind, which has been deranged by another blow sustained while endeavoring to rescue a girl from ruffians. Thus is revealed the fact that Mark Stone is not what he appeared to be, a man of base passions, but a victim of brain pressure. In his right mind, he sets out to find the girl whom he married, not for love, but to be the mother of children who might perpetuate his oath of hate. In the presence of the great miracle of fatherhood, he discovers that it was love which caused their strange mating.

Mr. King not only enacts the principal role, but is also responsible for the masterly direction of the picture, which is one of the most unusual offerings yet released under the Knickerbocker brand.

UNIVERSAL CAMPAIGN BOOKLET.

That human dynamo, Nat. G. Rothstein, advertising manager of the Universal Film Manufacturing Company, after weeks of preparation has now on the press the most elaborate advertising campaign book for the serial unique, "Adventures of Peg o' the Ring," that has ever been issued for any moving picture—serial or otherwise. Not only is this big book far more elaborate than any other, but it is more helpful to exhibitors, and crammed, jammed full from cover to cover with the most enthusiastic high-pressure sales talks, advertisements and exhibitors' helps. The latter are fully illustrated. Indeed, a portion of the book is a complete catalog of the Universal props furnished by the supply department. Every conceivable form of advertising is not only listed in this mammoth campaign book, but exhibitors are told in plain and simple language just how to use the advertising cuts, the publicity or press matter, the posters, cut-outs, novelties, photo lobby displays, banners, heralds, slides and other live and up-to-date advertising prepared for them and ready to use by even the most inexperienced.

CALIFORNIA RUSHING NEW STUDIO.

Because of the elaborateness and size of the scenes incident to "The Woman Who Dared," the adaptation from C. N. and A. M. Williamson's novel, in which Beatriz Michelena is now being starred, the California Motion Picture Corporation is rushing work on a still further extension to the big sunlight stage at its San Rafael plant, and, according to advices, this new improvement will be completed, inclosed in glass for protection from the wind, and otherwise equipped for work before the week's end.

By this extension the California firm is more than doubling a stage capacity that in the past has been adequate for the accommodation of such pretentious productions as "Mignon," "The Unwritten Law," etc. Moreover, in addition to this sunlight stage, there is an inclosed stage electrically lighted. The combined floor space is said to give the California producers more extensive stage room than any other concern engaging but one company at a time.

"The Woman Who Dared," which is immediately responsible for the enlargement, will, according to advance reports, be distinguished for the expansive wealth of its sets. The story concerns itself with intrigue in the highest court circles in Europe, and consequently must depend on surroundings of ultra-elaborateness for much of its atmosphere. An opera house interior with a complete company assembled on the stage is among the big scenes mentioned.

This elegance will find an effective contrast in another angle taken by the story, which carries it to the less polite intrigue of thieves and crooks in Rome's underworld. The coincidence by which these two threads, one spun close up to the throne and the other in the gutter, gives the plot much of its dramatic interest.

"DICKSIE" THE GIRL AND "DIXIE" THE HORSE.

Helen Holmes and Director J. P. McGowan are now earnestly at work producing "Whispering Smith" in ten reels, which will be released in two five-reel chapters.

An interesting fact in connection with this activity is that Miss Holmes will portray the role of "Dicksie," the young owner of a large ranch in the "Crawling Stone" country, throughout the production using as her mount "Dixie," the horse presented to her by the author of the novel, Frank H. Spearman. The horse was named for the heroine of the story.

The supporting cast includes Leo Maloney, Thomas C. Lingham, Paul C. Hurst, Sam Appel, William Brunton, N. Z. Wood and G. H. Wisschusen. Mr. Lingham has been playing leading parts in important productions of Coast Studios for some time, and was secured by the Signal Company to play the role of sheriff in Medicine Bend in "Whispering Smith." Mr. Hurst will be cast as Sinclair.

"HER NAKED SOUL" (Essanay).

Two Essanay favorites, Nell Craig and Darwin Karr, are featured in this three-reel piece, which is distinctive for the beauty of its interior settings and the action in its exteriors, as well as giving both leads an opportunity to display the utmost of their dramatic ability. As the cafe set had to be used for numerous scenes and not for short flashes, a costly one was erected. Not the least of the action in the piece is

Scene from "Her Naked Soul" (Essanay).

arrived at when the hero meets the heroine. He skids his car into her and knocks her against the curb. When the stunt was tried it succeeded beyond expectations and not only Miss Craig, but the director himself was upset. A retake furnished the desired picture, but the actress had already been considerably bruised by the first attempt. The piece will have an appeal to women, who will sympathize with the heroine in her desperate attempt to make a good wife for her husband amid countless temptations. It was directed by Lawrence Windom.

PRIZE TRAIN IN "HAZARDS OF HELEN."

Kalem's permanently leased railroad equipment of locomotives and passenger coaches was last week found inadequate when the director began work on "The Trail of Danger." The climax of this episode calls for the use of a wreck-train with its huge derrick and crane to swing Helen from the saddle of a horse through the air to a speeding train.

After extensive negotiations and no little pulling of wires with railroad officials higher up Director Davis finally secured

Scene from "The Trail of Danger."

permission to use the Salt Lake Railway's prize wreck-train equipment for the production. This equipment is probably the latest in use on an American road and as part of the Baldwin Locomotive Company's exhibit at the San Francisco Exposition attracted considerable attention.

The monster wreck-train was one of the sights of the week at the Kalem studio and attracted more than the usual number of curious visitors to the "Hazards of Helen" studio. The newly built station which has been designated an official stop on the Salt Lake Railroad also came in for its share of attention. The station is completely equipped in every respect for its double use as a real railroad stop and as a motion picture studio.

Coincident with the official sanction to name "Kalem" a stopping place in the Salt Lake route-books Helen Gibson was named station master. Helen declares that so far she has found the position merely honorary, but that she is willing to work any time the railroad adds a salary to the title.

"GOD'S COUNTRY AND THE WOMAN" (Vitagraph).

"God's Country and the Woman" is a special Vitagraph Blue Ribbon Feature that is bound to take its place among the greatest motion picture plays yet produced. It is an eight reeler and was photographed in the deep snows of Great Bear Valley, up in the San Bernardino mountains of Southern California.

Bear Valley is 9,000 feet above sea level and is reached by a

Scene from "God's Country and the Woman" (Vitagraph).

dog road over which Rollin S. Sturgeon and his Vitagraph players journeyed to camp for six months while filming this photoplay which has to do with the law of virtue in the great Northwest.

William Duncan, George Holt and Nell Shipman are the principals who enact the drama of a girl, a villain and her husband. Dog trains going full tilt up hill and down and a series of great human adventures holding together in perfect cohesion a wonderful story, make "God's Country and the Woman" a film masterpiece.

"A PERFECT MATCH" (Universal Comedy).

Eugenics is all right in a way, but candidates for matrimony should weigh enough. Just take a slant at Gale Henry as she stands in the full glare of the sunlight silhouetted against the white sand. 'Senough to discourage any one from getting married. All of which goes to prove the ancient aphorism: "If you're thinking of getting married, take your fiancee to the beach. If she still looks good to you after splashing about for two hours, get the license; otherwise, caveat emptor."

Gale Henry assumes this side-splitting get-up in "A Perfect Match," which was produced on the Universal side of the Pacific Ocean by Roy Clements and his gang of hilarious hyenas. Besides Gale Henry, William Franey, Milburn Morantl, Lillian Peacock and Charles Conklin browse around in the picture and slip across the chortles whenever the camera points their way.

JOHN BARRYMORE TO STAR IN "THE RED WIDOW."

Bombs to the right of him, bombs to the left of him, bombs in his pockets, bombs in his hat, bombs in his hands—bombs everywhere, but they are the least of John Barrymore's troubles in the forthcoming Famous Players production, "The Red Widow," which will be released on the Paramount Program April 20.

"The Red Widow," by Channing Pollock and Rennold Wolf, was one of the biggest comedy successes of a few years ago and it has such an abundance of action and comic predicaments embodied in the tale that it is ideal for adaptation on the screen. In addition to having John Barrymore in the stellar role of Cicero Hannibal Butts, the corset salesman, the

Scene from "The Red Widow" (Famous Players).

film has three members of the original cast who scored personal successes in the stage version of the play. They are Flora Zabelle, who again appears as Anna Varvara; John Hendricks and George E. Mack, who play the Baron and Popova respectively.

TRIANGLE MAKES CHANGE IN MONTH-END RELEASES.

By a switch in release dates Douglas Fairbanks and "The Good Bad-Man" change places with Norma Talmadge and "The Children in the House" on the Triangle service. Thus Miss Talmadge joins the April roster of stars and Fairbanks, who was on the opening programme of the month, will initiate the May service. The advance of Miss Talmadge is due to the popularity which her "Martha's Vindication," released in March, achieved. It was easy to hold back "The Good Bad-Man" because S. L. Rothapfel has selected this new comedy drama as the opening feature of his new Rialto theater in New York.

"ALONG THE BORDER" (Selig).

"Along The Border," a Selig one-reel drama released through General Film Service Saturday, April 8, is a most timely production. Tom Mix stars in this pictureplay, which carries the atmosphere of the Mexican border. To make the story the more interesting it can be stated that many of the scenes were filmed along the Mexican frontier in localities which are now in the public eye because of the Mexican situation. In brief, the plot centers about the adventures of Americans who are taken captives by Mexican bandits and who escape through the bravery of a girl. The atmosphere of the drama and the scenes along the Mexican border make "Along the Border" an unusually interesting production.

"THE QUALITY OF FAITH" READY FOR SCREEN.

A photodrama which combines a remarkable number of tense situations is offered by the Gaumont Company in "The Quality of Faith," a Mutual Masterpicture, to be released May 1. Alexander Gaden and Miss Gertrude Robinson appear together as stars in this production. In the course of the play, over 1,000 extra people have been used in filming the great mob scenes incident to a strike at a cotton mill. The direction of this big

Scene from "The Quality of Faith" (Gaumont).

feature has carefully preserved the atmosphere of the conflict between capital and labor.

Mr. Gaden has the role of a young minister who is contented to preach on abstract subjects and marry the daughter of his wealthiest parishioner. Just before the wedding, however, he becomes interested in working among the down-trodden factory employees of his fiancee's father's mill. There he learns of the workers' wrongs, and braves his future father-in-law's wrath by taking up for them. He is jilted by the girl he loves and loses his church.

Prominent in the support of Mr. Gaden and Miss Robinson are Miss Lucille Taft, Henry W. Pemberton, John Reinhard, Charles W. Travis, John Mackin and Alan Robinson. The cotton factory scenes were filmed at Anniston, Ga., and the great strike scenes were made in Jacksonville, Fla., with the city's mounted police playing an important part in the riot incidents.

IVAN ANNOUNCES TITLE OF MAY RELEASE.

"Her Husband's Wife" is the name of Ivan Abramson's brain child which will be released in May.

In the history of Filmland there is record of few photoplays with a theme treated in such a masterful manner as is the powerful drama now in course of production at the Ivan studios.

The cast is by far the most illustrious ever assembled under the Ivan banner, and "Her Husband's Wife" will embody the artistic efforts of such stars as Sally Crute, Mignon Anderson, Augustus Phillips, William Bechtel, Bradley Barker, Guido Colucci and others.

Director Abramson does not merely scratch the surface of his subject and reserve the body as a nucleus for a half dozen plays to follow. He is famous for his thorough treatment of theme and in the scenario of "Her Husband's Wife" there is no "walking" and no saving of "effects" for future use.

"Her Husband's Wife" will cause discussion in pulpit and press everywhere on the civilized globe, and it is safe to assume that it will get more genuine publicity than any photoplay yet produced.

NEW ESSANAY FEATURE UNDER WAY.

President George K. Spoor of Essanay has sent a troupe of players to Chattanooga, Tenn., to film a new feature play, "According to the Code," in the exact locality in which the author has laid his plot. The play, written by Charles Michelson, deals with a love story of the civil war and the meeting of the aged principals to-day—more than a half century afterward.

Lewis S. Stone, the famous stage star, who recently finished "The Havoc" for Essanay, will take the lead with Marguerite Clayton. E. H. Calvert will direct the piece and take the heavy lead. Sydney Ainsworth will take the other principal part, also a heavy.

The few interiors of the play will be taken in the Chicago studios upon the return of the players from the south. A dozen members of the stock company went to Tennessee from Chicago. Mr. Stone, who had been on a shooting trip in the Rocky Mountains following his work with Gladys Hanson and Bryant Washburn in "The Havoc," joined the party at Chattanooga.

The play requires the use of cavalry, which will be obtained in the south. It also requires a close adherence to type and settings which Mr. Spoor believed could not be better obtained than in the natural locality of the subject. The same country in which Director Calvert filmed the famous "Tish" series of Mary Roberts Rinehart will provide the locations for "According to the Code."

"According to the Code" is only one of the several strong features which Essanay will shortly offer. "Sherlock Holmes" with William Gillette, in seven reels, soon will be released, following "The Little Shepherd of Bargain Row," with Sallie Fisher, Richard C. Travers and John Junior. "That Sort," taken from the stage play, is now being constructed with Warda Howard, Ernest Maupain and Duncan McRae.

SLAPSTICKS WITH STORIES.

"Slapsticks with stories," the slogan of Vim comedies, is a recognition of the salient fact that, no matter what the type of the picture, the public demands something more than a succession of incidents. The high quality of the stories in these releases was never better exemplified than in the two comedies scheduled for May 4th and 5th on the General program.

"The Brave Ones" is a mirth-provoking adventure of Plump and Runt, assisted by the gifted and beautiful Elsie MacLeod. It is a rapid-fire tale of two tramps who, in the endeavor to escape a penitentiary term, lodge for the night in a "haunted" house and there discover a gang of counterfeiters whose nocturnal escapades give rise to the "ghost" legend. Incidentally the sheriff's pretty daughter plays a joke on them and is brought into the complications.

"Home Made Pies," one of the best efforts of Pokes and Jabs, contains some novel twists to the prevailing comedy usage of the popular New England food product. An extensive assortment of the new artillery includes "the kind that mother used to make" and others. Pokes, the champion pie thrower, becomes involved in a gunpowder plot arising out of another man's desire for revenge upon the father of a dainty damsel who is taking her first lessons in cookery.

"PURPLE SHADOWS" (Universal).

"Purple Shadows," the second of a series of underworld dramas being produced by Jacques Jaccard and featuring G. Raymond Nye, contains lights which should satisfy the most blase of thrill-seeking picture fans. The story proper deals with the Camorra, the powerful Italian Secret Society, and the producer claims that although the plot of the story is a myth, the details are facts.

The cast in addition to Nye, includes Roberta Wilson, Hector V. Sarno and Guglielmo De Rosa, the last two named being well known Italian actors; and judging from their work in this picture, will soon become the same in this country. Full of action, characterization and realism, "Purple Shadows" has already created a strong impression among those who have been fortunate enough to see it prior to its release.

"THE SNOWBIRD" WITH MABEL TALIAFERRO (Metro).

"The Snowbird," a five-part production in which Mabel Taliaferro is starred, and Edward Carewe, the director, is featured,

Scene from "The Snowbird" (Metro).

now being produced by the Rolfo Photoplays, Inc., will be released on the Metro program May 8.

The story of "The Snowbird" is laid in the picturesque Hudson Bay district. A strong characterization of the primitive man is given by Edwin Carewe, who plays the part of Jean Corteau, and Miss Taliaferro has an exceptional role which gives her full opportunity to display her marvelous versatility. There is a strong supporting cast, including James Cruze, Warren Cook, Walter Hitchcock and Kitty Stevens.

"THE GILDED SPIDER" (Bluebird).

Louis Lovely is starred in this, her third, feature for Bluebird Photoplays. Lon Chaney, her leading man, is provided with a role that will permit him to divide the honors equally with Miss Lovely. Lule Warrenton is a third member of the cast who is sure to gain public acclaim for the excellency of her work as a character actress.

Ida May Park provided the scenario and Joseph De Grass, who usually directs Miss Lovely's features, made the production. In the supporting company Gilmore Hammond, Marjorie Ellison, Jay Belasco and Hayward Mack are provided with excellent roles, which lead them through a round of sensational scenes bound to stir enthusiasm among "picture fans" who like excitement with their entertainment.

Scene from "The Gilded Spider" (Bluebird).

There have been many novel themes provided to create these sensations, one particularly effective scene showing the private roof garden of a New York millionaire. As a climax to this scene, there is a sensational leap from the wall of the garden to the pavement below. Two kidnapping incidents, in one of which a girl jumps from a yacht into the waters of the Mediterranean to escape her captor, lend excitement. There is a wild "chase" in automobiles; a very sensational fight upon and under the docks in New York harbor, and two or three big "sets" in which a score of men and women do ball-room dancing.

The release date of "The Gilded Spider," on the Bluebird program, is May 8.

"THE CYCLE OF FATE" (Selig).

Marshal Neilan, the Selig actor and producer, is nothing if not versatile. He has probably broken all motion picture records in connection with "The Cycle of Fate," a Selig Red Seal play, released April 3rd, through V-L-S-E. Mr. Neilan not only wrote the play and directed the production, but he also enacts an important role in this five-part drama.

"The Cycle of Fate" stars winsome Bessie Eyton for the first time in Selig V-L-S-E plays. Miss Eyton is supported by a carefully selected company of artists, including Al. W. Filson, Edith Johnson, Edward J. Piel, Marion Warner and others.

The plot of "The Cycle of Fate" is an unusual one. Twins are born to a mother, who loses her husband at sea. Each of the little ones, a boy and a girl, carry a birthmark on their hands. The boy runs away to escape the iron rule of a stern grandfather, the girl remains at home. Years pass and the boy becomes a gun-man in a great city. His sister is tempted to elope with a man who brings her into her brother's environment. He recognizes the girl by the birthmark on her hand. He saves his sister and brings happiness to both at the risk of his life.

There is climax after climax in this trilling drama, there is beautiful photography and talented acting. "The Cycle of Fate," it is freely predicted, will prove as popular as those other Selig V-L-S-E plays, "The N'er-Do-Well," "Thou Shalt Not Covet," "The Rosary," etc., etc.

TO EXCHANGES AND EXHIBITORS.

W. L. Gross, claiming to be manager of the Princess Theater, Bristol, Conn., leased the "Great European War," a four-reel picture. Said Gross secured this film under false pretenses as he is in no way connected with the above mentioned concern.

No doubt this party will try to lease or dispose of this or other pictures and all exhibitors and exchangemen are hereby warned to keep clear.

Any party apprehending this party will confer a favor by notifying Rudy's War Film Co., care of Quality Film Service, Phone 1759 Bryant, Godfrey Bldg., 49th street and Seventh avenue, New York City.

DE HAVEN SCORES IN "KING FOR A MINUTE."

It is a long leap from Broadway to a throne, but Carter De Haven, popular comedian of the Universal Company, makes it in "King for a Minute," the production of which has just been completed by William J. Bowman, the well-known director, who made "Pennington's Choice," "The Silent Voice," "The Second in Command," and other photoplays in which Francis X. Bushman was featured.

"King for a Minute" is a five-reel comedy which was written especially for Carter De Haven. It is a delightful conception and the story, the scenario, of which is by Elliot Clawson, is highly interesting from beginning to end.

There are a number of very elaborate sets in Director Bowman's production, the most notable ones being those of the ring-side on Broadway and of the Palace in Magonia, Vice-President and General Manager Davis of the Universal Company having given special orders to the production department to spare no expense in making them perfect in every detail.

In the supporting cast are Yona Landowska, who looks and acts her prettiest as the Princess; M. Blevins, as Marlex, the writer and composer; Frank MacQuarrie, as Hundane, the arch conspirator; Marvel Spencer as Bess; Duke Worne as Billie, and Walter Belasco as the King. All of these roles are most capably performed and therefore assist in making of a highly enjoyable production.

OSCAR & CONRAD ELECTED TO FALSTAFFS.

The vogue of Falstaff comedy characters has forced a new order of things to the extent that some of the fun-makers simply must be made permanent. The fans demand it. Therefore Claude Cooper and Frank E. McNish, as "Oscar and Conrad," will now be a fixture in Falstaff comedies. These two estimable gentlemen will engage in various lines of business, handling pickles or sky-scrapers with equal confidence. Lloyd Lonergan, their creator, will give the two comedians ample play for their versatility, and the pictures already finished show an entirely new angle of film comedy. Cooper and McNish are now in Jacksonville, Florida, where they will pick up enough material to lend variety to the settings of their work. After several weeks there they will return to New Rochelle for the summer'

"THE SECRET OF THE SUBMARINE" (American).

With water pouring in on them from the open conning tower trap the crew of the submarine 2-2 battle for their lives in the first chapter of "The Secret of the Submarine," the new chaptered film novel, which has its premier, through Mutual, May 8.

The production is by the American Film Co., Inc., and is being made at the naval bases of the Pacific coast through the co-operation of the United States Government. Thomas Chatterton and Juanita Hansen in the heroic leads are each required to display an unusual amount of daring, for their pictured path of life, judging by the first chapter, is to be a tumultuous one.

The story centers around the girl's life and a secret discovered by her father, Dr. Burke, whereby sufficient oxygen can be extracted from water to enable submarines to be navigated at great depth without risk to the crews.

Mr. Chatterton as Lieut. Hope, U. S. N., on instructions from the U. S. government, arrives to observe a practical test of the secret, the apparatus having been installed in an abandoned submarine by Dr. Burke. There are others, too, interested in the submarine secret, among them Satsuma, a Japanese spy. This part is played by William Tedmarsh, who established quite a reputation for character work in the role of Quabba in "The Diamond from the Sky."

Scene from "The Secret of the Submarine" (American).

Trade News of the Week

Gathered by Our Own Correspondents

NEWARK NEWS LETTER.

By Jacob J. Kalter, Special Correspondent, 501 Century Bldg., Newark.

Paul Fischman With Universal.

NEWARK, N. J.—Lee Gainsborg, manager of the Newark branch of the Universal Film, at 286 Market street, announces the appointment of Paul B. Fischman as traveling salesman. Mr. Fischman comes to the Universal office from Chicago, at which place he was in the employ of the Morris, Mann & Reilly Company.

Paul B. Fischman.

Mr. Gainsborg reports that Mr. Fischman has done exceedingly well in the short time that he has been here. Although a newcomer in the film industry, Mr. Fischman is earning an enviable reputation as roadman from the Newark office. He has already added six new accounts for regular service, and in addition has secured many bookings on Red Feather features. Mr. Fischman has already made himself popular with the Jersey exhibitors, and expects to continue his good work.

Liberty, Hoboken, Opens.

Hoboken, N. J.—The Liberty theater, First street, this place, was opened April 1, under the management of Frank Tiscornia. The new house seats 500, and is equipped with the latest improved equipment. Mr. Tiscornia was the recipient of many beautiful floral tokens from various organizations and individuals. The showhouse started off with Triangle pictures.

Pictures in Maplewood.

Maplewood, N. J.—The Irving theater, 1290 Clinton avenue, is now under the management of W. J. Savage, formerly manager of the Bunny theater, Brooklyn. The place has been renamed the Palace theater.

Contest at Orpheum.

Jersey City, N. J.—The Orepheum theater, at the Five Corners, under the management of M. S. Schlesinger, inaugurated on April 1 a "Who Will Be Dot?" contest. The idea is to have the patrons of the Orpheum vote for the leading man and leading lady of a picture to be made by the Unique Photoplay Company,

Brown Plans House.

Perth Amboy, N. J.—J. Brown, manager of the Royal theater, Elizabeth, N. J., is building a new moving picture theater in this place.

Opens Strand, Hackettstown.

Hackettstown, N. J.—The Strand theater, Hackettstown, N. J., a 700-seat house, has been opened under the management of E. H. Burns, manager of the Monticello theater, Jersey City. The formal opening was on April 8. Mutual and V-L-S-E features form the program for the new house.

The Johnson Ordinance

Pennsylvania Exhibitors Concerned Over the New Proposed Regulation of Commissioner Johnson Regarding Space Allotted to Every Standing Patron in Theaters and Lobbies—Apprehension in Reading.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, Pa.—Overcrowded theater lobies and the number of persons permitted to stand in the rear of moving picture theaters, together with the manner of placing signs in theater entrances, is, according to Commissioner of Labor and Industry Jackson, a danger to the safety of the public at large that needs regulation.

A specimen ordinance regulating these practices has been prepared by the department and is being forwarded to every borough and city in the state of Pennsylvania with more than 1,000 population. Accompanying the ordinance is a request that cities and boroughs co-operate with the department by passing such legislation in the councils.

Included in the prepared regulations are theaters, opera houses, and other buildings used for the purpose of public assemblages, in addition to moving picture theaters. Penalties fixed in the ordinance vary from $25, for the first offense, to $50, or thirty days imprisonment, or both, for the second offense.

By the terms of the ordinance, every person standing behind the last row of seats would have at least three square feet of floor space and a five-foot passageway would always be maintained between the foyer wall and the standing space and an independent exit would be available for such standing space.

Notices would be posted setting forth the number of persons permitted to stand in the rear of the theater, and in no event would the number of persons standing be allowed to exceed 20 per cent. of the seating capacity of the main floor. No person would be allowed to stand in any aisle except the regular employes, nor to stand in any exits.

Reading, Pa.—Proprietors of moving picture theaters and other theatrical men of Reading, Pa., recently met in the office of Mayor Filbert where they received copies of the ordinance which Commissioner Jackson wants to have passed. The moving picture men declared that an ordinance so strict would force some of them from the field and it was decided to hold a conference in the near future to appoint a committee to visit Mr. Jackson and present their case to him.

MANY MISSED A FREE SHOW.

Mayor Smith Thought It Wrong to Open Ruby Theater on Sabbath.

Philadelphia, Pa.—Many moving picture enthusiasts were disappointed when the doors of the Ruby theater, Sixth and Market streets, failed to be thrown open to the public on Sunday afternoon, April 9. Notices had been placed in front of the theater announcing the fact that a free show would be given and that those who felt inclined to contribute anything in the way of remuneration could do so. Many children in the vicinity of the theater, having read the sign, gathered in front of the Ruby with the expectation of witnessing a wonderful moving picture exhibition free of any charge whatsoever.

However the announcement of the theater management that a show would be given on Sunday was followed by an announcement from Mayor Smith to the effect that it was very improper to open a theater on the Sabbath and, it is said, suggesting that the doors remain closed. The warning was given further weight by the presence of several officers of the law who stood nearby.

Administrative powers in this city are apparently extremely antagonistic toward any violation of the Sunday theater laws and any efforts along that line will more than likely meet with disastrous results, if the local authorities have anything to do with it. Director Wilson affirmed that positively there would be no moving picture theaters open in Philadelphia on Sundays as long as he was in office and further that any violations along this line will be punished with great severity.

However, moving picture interests in this city are not satisfied to abide by any such decisions and they are preparing to further test the law along this line. For many years past efferts have been made to conduct moving picture shows on Sunday and it has now come to the point where concentrated efforts will be made in the near future.

Baltimore Avenue Theater Sold.

Philadelphia, Pa.—Title to the moving picture theater, 5028-26 Baltimore avenue, was recently conveyed by Harry B. Hammond to Rose Keniw for a nominal sum and a mortgage of $27,664.

Friedman Film Incorporates.

Philadelphia, Pa.—The Friedman Film Corporation has recently been granted a charter under the laws of the state of Delaware for the purpose of manufacturing all descriptions of films. The new concern has been capitalized at $50,000, John W. Neukom, E. A. Roberts and E. S. Forsell, all of Duluth, Minn., being the principle incorporators.

Clean-Up in Reading.

Reading, Pa.—At a meeting of moving picture exhibitors held in the Chamber of Commerce, Reading, Pa., it was decided to support the clean-up week movement by flashing slides on the screens in the various moving picture theaters. The clean-up will continue from April 17 to 22 and during that time it is hoped that the entire city will be made immaculate. Ben. H. Zerr, president of the Reading Local, Motion Picture Exhibitors' League of Pennsylvania, spoke strongly in favor of helping the movement by allowing the use of the screens.

Local Business Notes.

Philadelphia, Pa.—Lewis M. Swaab, 1327 Vine street, announces having obtained the agency for Sanozone perfume throughout this section of the country. This perfume is one of the sweetest scented known in the theatrical industry and is used in many of the leading theaters, including the Keith circuit.

In the Capital City

Bill to Provide for the Licensing of Operators Now Before the House of Representatives—Board of Examiners Provided For—Fee Set at $5—Fines and Penalties for Violations of the New Ordinance.

By Clarence L. Linz, Special Correspondent, 635 Tenth St. N. E., Washington.

WASHINGTON, D. C.—New regulations for the licensing of motion picture operators in the District of Columbia are contemplated in a bill just introduced into the House of Representatives at the request of the Commissioners of the District of Columbia by Congressman Johnson, of Kentucky. This measure provides that it shall be unlawful for any person to operate any cinematograph, moving picture machine or other similar apparatus in the District of Columbia without having first obtained a license.

The commissioners of the District of Columbia are to be empowered to appoint a board of examiners consisting of one employee of the electrical department, one employee of the office of the inspector of buildings, and one employee of the fire-prevention force of the fire department, to serve during the pleasure of the commissioners, and it is to be the duty of the board to examine all applicants for license to operate the machines referred to and to license each applicant who is found to be competent.

The commissioners are to promulgate rules and regulations under which the examinations are to be held. The examination is to be a practical one and for this purpose the board of examiners is to be authorized to purchase cinematographs, moving picture machines, or other similar apparatus, stationery, printing and office supplies at a cost not to exceed $300 in any one fiscal year, and the appropriation for the contingent and miscellaneous expenses of the District of Columbia is made available for such purchases which are to be made through the purchasing officer of the District of Columbia upon requisition made by the board.

Each person receiving a license is required to pay a fee of $5 to the collector of taxes. Any person violating the provision of the law if enacted is to be prosecuted upon information filed by the corporation counsel or one of his asistants in the name of the District of Columbia in the police court and upon conviction thereof be fined not less than $25 nor more than $100, and, in addition to such fine, the license of such convicted person shall be subject to revocation by the board of examiners after due notice and hearing accorded to the licensee.

It is further provided in the bill that the commissioners may promulgate from time to time such regulations as they may deem necessary for the operation of projection machines and similar apparatus not inconsistent with the provisions of the Johnson bill.

This bill, H. R. 14479, has been referred to the Committee on the District of Columbia of which Congressman Johnson is the chairman.

Under the present regulations, applicants for licenses to operate motion picture films are required to demonstrate their fitness to the satisfaction of the chief engineer of the fire department. The commissioners have recommended that the bill be enacted into law. At present all that is required of an applicant is that he submit to a written examination.

EXCLUSIVE RIGHTS LAWFUL.

Federal Trade Commission So Rules—Exhibitor Had Complained.

Washington, D. C.—The refusal of a moving picture film distributing agency to serve other than one theater in a given territory, under ordinary cicumstances and where there is an absence of an intent to accomplish by this means an unlawful purpose, is not unlawful, as neither the Federal Trade Commission Act nor the Clayton Act prohibits a corporation dealing exclusively with one firm in a given territory, according to Conference Ruling No. 45, recently issued by the Federal Trade Commission.

The matter came before the Commission on an application for the issuance of a complaint by it against a motion picture distributing agency which, it was alleged, refused to supply the applicant with films on the ground that another exhibitor in the same city has been given the exclusive rights to exhibit the films of the distributing company.

The Federal Trade Commission has jurisdiction over such unlawful practices and unfair competition in interstate commerce.

Correcting An Error.

Frank B. Spurrier, manager of the local office of V-L-S-E, Inc., is much elated over the showing he was able to make recently as he had every one of the seventy-five or more features on hand working for either the whole or a part of the seven-day period. This in an exceptionally fine showing, as it represented a clean slate for the entire week.

THEATERS AND CHARITIES.

Show Managers Give Many Benefits—Much Expected of Them.

The motion picture houses of Washington have been and are continuing to accomplish a great deal of good for the benefit of the people of the city. One does not really realize the broad scope of their works of charity, but apparently there is hardly a benefit run in the city that does not include the sale of motion picture theater tickets. If the mothers' circle, or some other organization requires a sewing machine on which Susie may stitch shirts for soldiers, or the corner school would like to have a graphophone for its assembly hall; a lodge wants to start the building of a sick fund, or an entertainment fund, or some other sort of a fund, the first thing done is to appoint a committee to wait upon some prominent theater man and arrange for the sale of benefit tickets. This is usually done by letting the committee have a quantity of the regular admission tickets, to be paid for at half price after the committee has sold them. The good work is brought to mind at this time by the commencement of benefits for playgrounds for the use of the children during the summer months. Not only are there ticket sales, but special exhibitions are given the entire returns for which are turned in to the playground fund.

Co-operation of the theater managers is assured to the committee in charge of the "baby week" campaign in this city. Letters asking for the use of theaters for a free matinee for mothers were sent out by Harriet H. Locker, chairman of the publicity committee. The committee states that it will provide slides, films and physicians who will give instructive talks. The managers have also been requested to run slides each day attracting attention to the campaign. A fund of $3,000 is being raised to carry on the campaign.

Motion Picture Bowling Team.

Washington, D. C.—Considerable interest is being taken in the national tournament of the Atlantic Coast Bowling League in Washington. All of the well known concerns in the mercantile field of the city have been represented by teams. The honor of the motion picture industry is being upheld by the Moore aggregation. Tom Moore himself, as captain, made the highest score of his team. Charles W. Plunkett, manager of the Plaza, was not so very far behind, and both made fair scores in the single events into which they entered. The other members of the team were M. Brosnan, Leon Trudewind and Tom Michaud. They rolled up a score of 1,413 in ten pins. The individual scores of Messrs. Moore and Plunkett were 299 and 266 respectively, while in the singles they rolled 276 and 271 respectively.

"Nation" Film in Capital City.

Washington, D C.—A considerable hue and cry has arisen since the announcement that there would be shown at the New National theater the much talked of "Birth of a Nation." The District Commissioners have announced that they are without authority to prevent the exhibition of this feature. The opponents of the photoplay state that they will go to every extreme under the law in their efforts to stop it.

The commissioners had been asked to grant the opponents a hearing on the question, but their request was refused when the commissioners were informed by the corporation counsel that it was not in their power to bar the production from the city.

Chaplin's "Carmen" at Casino.

Washington, D. C.—Marcus Notes, of the Empress theater, has taken over the Casino theater, on F street, near Seventh street, Northwest, for a showing of Chaplin's "Carmen." He is making many alterations to the house, a description of which will appear in a futcre issue of the Moving Picture World. Mr. Notes has booked this production for fourteen days at a price said to set the record for so long a period. From the comments heard prior to the exhibition it is expected that another record will be made in the point of attendance.

W. A. Sells to Represent United in Raleigh.

Washington, D. C.—Sidney B. Lust, proprietor of the United Film Service in this territory, has appointed W. A. Sells as his representative in Raleigh, N. C. Mr. Sells was formerly connected with the Park theater in that city and has had a wide experience in the motion picture business. He will be located at room 510, Citizens' National Bank building.

Local Triangle Film Offices.

Washington, D. C.—The Triangle Film Company has secured a location in Washington, having taken temporary quarters with C. J. Dexter, 414 Ninth street, Northwest. Mr. J. W. McIntyre will represent the company in this territory.

H. E. Friedman Gets the Check.

Washington, D. C.—H. E. Friedman, traveling representative of the local office of the World Film, is wearing the smile that won't fade. Some few months ago about fifty-nine salesmen of the company were required to enter a race, the prize in which was a nice big check. That check was offered to the man who could turn in the largest amount of business by April 1, and show the biggest increase during the six months ending on that day. Friend Henry did the trick, thanks, he says, to the exhibitor friends of his in this section. Clarence W. Bunn, manager of the local office, is considerably elated, his office having come out second in the contest affecting some twenty-six offices throughout the country. This is a very good showing in view of the fact that this territory is very small considering some of the other allotments.

Washington, D. C.—The Circle theater, on Pennsylvania avenue, Northwest, is to undergo a number of improvements, etc., to place it in first class shape for the summer season. It is reported that Dr. William P. Herbst has signed a contract for the installation of a model ventilating plant which will occupy a large portion of the upper floor of the theater building.

Virginia Notes of Interest.

Hampton, Va.—Captain Scott, of the Apollo theater, is reported to have taken over the American theater, in Phoebus, Va. This house is now being operated by C. T. Barker. It is said that when Captain Scott secures possession he will close the theater for a period of two months during which time he will remodel it, giving it much the same appearance as his fine looking house in Hampton. It will be up-to-date in every respect.

Lynchburg, Va.—The National theater, recently taken over by the Wells interests of Norfolk and Richmond, is to be run as a feature house.

Norfolk, Va.—The Wonderland theater, one of the oldest, best known and prettiest of the small theaters of Norfolk, Va., was recently closed down on account of the condition of business and dismantled, the fixtures being bought by the Hofheimer's. This house was burned out some months ago and was recently remodeled, but business did not keep up, as the trend seems to have been away from that part of Granby street.

Some Clever Advertising.

Norfolk, Va.—Harry Hofheimer, of the Strand theater, is utilizing a new scheme to attract attention to his lobby displays. He is having cartoons made of the subjects of features and while these are not always in keeping perhaps with the text of the production, they serve their purpose of drawing the crowds in front of the house. During a showing of "An Unpardonable Sin," the cartoon showed a negro coming out of a chickencoop with his hands around the neck of a chicken—a decidedly unpardonable sin in that section of the country where chicken life is conserved. In connection with "To Him That Hath," the cartoon showed three men at a table engrossed in a game of poker, one man holding a full house; and they know what that means in Norfolk. The drawings are in black and white.

Kum-Bak Theater Sold.

Pittsburgh, Pa.—The Kum-Bak theater, 731 East Ohio street, Northside, Pittsburgh, Pa., was sold recently by Charles Bennett to Albert Haigh, a well known business man of East Liberty. Mr. Bennett is continuing temporarily as manager. The new owner contemplates a general overhauling of the theater, improvements to include redecoration of exterior and interior and the installation of some new equipment.

PITTSBURGH NOTES.

Donora, Pa.—John Haffner, who recently purchased the Princess theater, McKean avenue, Donora, Pa., is making some very handsome improvements in the house, which is one of the largest and most up-to-date in the section. Contract has been let for a marquise to be built at once and an automatic ticket selling machine will be included in the new equipment. A motor generator is also being installed.

The resignation of R. H. Allen as general manager of the new Liberty theater, East End, Pittsburgh, takes effect April 15. He will be succeeded by J. W. Helm, who has been house manager since the opening of the theater three months ago.

Anti-Censorship Progress

Pittsburgh Screen Club's Big Fight Going Forward—Will Confer With Anti-Censorship Forces in Philadelphia and Make the Campaign State-Wide—Public Being Aroused—Newspapers Helping.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—The movement against censorship in Pennsylvania, which has been launched and carried forward in such fearless manner by the Pittsburgh Screen Club, is gaining momentum steadily. The latest important step is the sending of John McAleer, chairman of the campaign committee of the club, to New York City, where he is interviewing the leading producers with a view to securing their co-operation in the campaign. That this effort to save the moving picture industry in the Keystone State from the disastrous results of censorship is fraught with much importance to the manufacturer goes without saying.

The campaign committee is doing efficient work and it is argued that, with the proper financial and moral support, public opinion can be aroused to such an extent that the repeal of the obnoxious law now in force will take place at the next session of the legislature. The moving picture forces in western Pennsylvania seem determined to do their part to achieve this end, and the greatest effort is now being directed toward making the campaign state wide. Mr. McAleer will probably remain in New York City for ten days. On his return trip he plans to stop at Philadelphia to confer on the anti-censorship movement with the film men of that city.

A phase of the present agitation against censorship that is particularly gratifying is the decided stand taken by the Pittsburgh daily papers on the question. Practically all of the papers have denounced the existing censorship law as unnecessary and unjust. In supporting the campaign committee of the Screen Club, the Pittsburgh "Leader" has agreed to donate 25,000 copies of the paper each Tuesday, for distribution at the various moving picture theaters throughout this section. In this edition each week a full page will be devoted to stories on censorship and arguments against it. The information thus imparted will go far toward educating the public as to the evils of the censorship law as laid down in Pennsylvania.

CAMERAPHONE IMPROVEMENTS.
New Policy and Higher Prices to Follow Reopening of Theater.

East Liberty, Pa.—The East Liberty Cameraphone theater, 6202 Penn avenue, Pittsburgh, Pa., has been closed for extensive alterations and improvements which will be made at a cost of about $12,000. The changes will embody a number of new ideas in theater arrangement and are expected to make the Cameraphone one of the most attractive houses in that section of the city. An elaborate stage effect and scenic surroundings are being installed, and the pipe organ is to be rebuilt and greatly enlarged.

The transformation in the physical appearance of the theater will be accompanied by a number of changes in policy, among which will be an advance in admission price, ranging from 20 to 50 cents, depending upon the attraction. Manager H. B. Kester recently returned from Chicago, Indianapolis, Detroit and other cities where he inspected the best theaters with a view to introducing the most advanced features into his theater. Mr. Kester is president of the Screen Club. A big reopening of the Cameraphone will be held in the near future.

W. J. Marrion Takes Charge.

Pittsburgh, Pa.—W. J. Marrion was recently appointed manager of the Cameraphone theater, 1600 Fifth avenue, Pittsburgh, Pa., and has taken charge there. Mr. Marrion was formerly manager of the Quality theater, Fifth avenue, and, being an experienced man in both the exhibiting and film end of the business, his continued success is assured.

Doris Theater's Special Shows.

Wilkinsburg, Pa.—Among those in the Pittsburgh territory achieving big success with special shows for children is Manager J. W. Hunter, of the Doris theater, Wilkinsburg. Mr. Hunter has inaugurated a Children's Day, which is advertised for every Wednesday. Recently his attendance reached a new high mark when he ran "The Wizard of Oz," the crowds at every showing being so large that they could not be handled by the ushers and the aid of police was necessary. The programs for Childrens' Day have been arranged by Mr. Hunter with particular care, and this accounts largely for his unusual success. The pictures already shown were "Alice in Wonderland," "Rip Van Winkle," "The Magic Toymaker" and Goldie Locks and the Three Bears."

New Theater in Pittsburgh.

Pittsburgh, Pa.—M. Letzelter, a prominent wholesale liquor dealer of Bloodfield, is preparing to erect a large moving picture theater at Liberty avenue and Matilda street, Pittsburgh, Pa. The building, which is to cost in the neighborhood of $40,000, will be of fireproof construction and modern in every respect. The seating capacity of the house will be 1,000. Architect Harry Blair is now completing the plans. According to present arrangements ground will be broken within the next week or ten days and it is expected that the theater will be completed and ready for opening about the middle of August. Walter Artzberger, proprietor of the new Penn theater, at Penn avenue and Butler street, has closed a contract with Mr. Letzelter whereby he secures a lease on the house. Mr. Artzberger has negotiations under way for two other theaters in the city.

J. R. Lindhardt Buys Theater.

Sharpsburgh, Pa.—The Comfort theater, at 602 Main street, Sharpsburgh, Pa., has been sold by Louis Rech to J. R. Lindhardt, of Wilkinsburg. The name of the theater, the Comfort, is quite appropriate, as this house is a very attractive and cosy one seating 322 people. Located in this thriving industrial suburb of Pittsburgh, the Comfort does a profitable business at all times.

Columbia Theater Company Extending.

Pittsburgh, Pa.—The Columbia Theater Company, which has recently taken over the Columbia theater, on Fifth avenue, Pittsburgh, Pa., will apply on April 24 for a state charter of incorporation to operate moving picture theaters and other places of amusement. The applicants are Thomas D. McCloskey, William E. Best and Robert N. Grier, all of this city.

Local 171 Takes Bigger Offices.

Pittsburgh, Pa.—The thriving Moving Picture Machine Operators' Union No. 171 has leased larger offices at 226 Diamond street, above the Idle Hour theater. The change is made necessary by increased volume of business that has resulted from the steady growth in the local's membership. The assembly rooms will remain in the Century building, where more space is now afforded for the regular meetings.

Many New Members

Buffalo Screen Club Elects Many Worth While Members—Coming Film Ball to Be Most Splendid Affair—Thanhouser Stars Booked to Be Present—Many Others Expected to Accept.

By Joseph McGuire, Special Correspondent, 611 Erie County Bank Building, Buffalo.

BUFFALO, N. Y., April 12.—The following have been elected to membership in the Buffalo Screen Club: Michael Shea, Shea's Hippodrome; Ira Mosher, Palace theater; J. A. Schuchert, Elmwood theater; G. K. Rudulph, Buffalo Enquirer; I. Moses, Shea's Hippodrome; John F. Miller, Buffalo Times; John Pferd, Pastime theater; J. S. Savage, Como theater; C. R. Higgins, Colonial theater; C. N. Johnston, Ellen Terry theater; G. C. Hall, and George Hanny, Jr., Maxine theater; M. Whitman, Waterson, Berlin & Snyder Publishing Co.; G. C. Stockton, Elmwood theater; G. A. Keating, Jubilee theater; William Leyser, Jr., Rialto theater; Edward Hyman, New Victoria theater; E. S. Davis, Keith's theater. The first nonresident to join the club was W. R. Wood of Rochester, representative of the Victor Film Service.

The Coming Ball.

A band of thirty pieces led by John Boldt and an orchestra led by Herman Schultz will furnish music at the Buffalo Screen Club's ball at the Elmwood Music Hall May 15th. The club will be elaborately decorated in gold and white, with the club's emblem prominently featured. The Thanhouser corporation, it is expected, will send Florence La Badie, Frederick Ward and Gladys Hulette to the ball. Word from other producers, who will furnish stars, is expected at an early date. The screen club visited the Elks' fashion show Tuesday evening and advertised the ball extensively.

The Friars' Club may visit the screen club's quarters at an early date. The itinerary of the Friars' frolic is likely to include Buffalo. Representatives of the club will meet the friars at their train and escort them to their theater. The formal opening of the clubrooms will take place on the evening of May 1, when the members and their wives will be entertained. Various amusement features are being added to the quarters.

The Prince of Optimists.

Buffalo, N. Y.—The accompanying picture is that of Lou Green, traveling representative of the Buffalo branch of the World Film. Mr. Green is known as "the prince of optimists" among film men, as his photograph would indicate. The picture shows Mr. Green's face radiant with joy just after he had landed an important contract for the World service. He is an active member of the entertainment committee of the Buffalo Screen Club. He has been selling feature films throughout New York state for two years and is favorably known among the exhibitors in and out of Buffalo. He has represented the World Corporation for one year and has landed many contracts.

Lou Green.

J. L. Muhlhauser, manager of the Buffalo branch of the World Film Corporation, called a meeting of his road representatives recently. He outlined to them the national advertising campaign which his company will begin May 6.

Weather Flags on Family Theater.

Buffalo, N. Y.—Manager Franklin is displaying flag signals of the Buffalo weather bureau on the roof pole of the Family theater. A bulletin at the door also carries full weather predictions as issued from the office of the local weather forecaster. Free coupons have been distributed by Mr. Franklin at several local cigar stores. Each coupon will be accepted for five cents on a ten cent ticket to that theater.

"By the use of these coupons," said Mr. Franklin, "many Buffalonians will have an opportunity to become acquainted with the Family program of a great feature every day, with three other features, at the prettiest theater in the city, located in the heart of Buffalo."

S. S. Webster Goes to Cleveland.

Buffalo, N. Y.—S. S. Webster of Buffalo has joined the Universal forces at Cleveland under George W. Erdmann, manager, formerly of Buffalo. Mr. Webster at one time managed the All Theaters Film Co. of this city. He has also managed theaters here. He has had twelve years' experience in the moving picture business and is favorably known among film men and exhibitors throughout the country.

Solos at Strand Theater.

Buffalo, N. Y.—The plan of having individual members of the orchestra of the Strand moving picture theater, Buffalo, take their turns at playing solos on the stage of that house is proving a success. Each player is a trained musician and is able to show his particular skill before the Strand patrons. George Bouchard is director of the orchestra. Harold Eidel is managing director of the Strand and J. W. Bengough is house manager. They are introducing novel advertising in the form of attractive calendars on which the list of coming attractions at the Strand appear. These useful calendars are distributed only among the business houses of the city. The printing and engraving of the calendars are in keeping with the high standard that marks all the advertising features of the Strand.

J. E. Willis Heads Local Triangle.

Buffalo, N. Y.—J. E. Willis has been appointed manager of the Buffalo branch of the Triangle Film Corporation. Mr. Willis is one of the oldest men, in point of service, in the distributing end of the moving picture business. The large number of exhibitors now using Triangle films indicates their popularity with Buffalo theatergoers.

Boy Twins Come to Manager Vallelly.

Lackawanna, N. Y.—Matthew J. Vallelly, manager of the Savoy moving picture theater, Lackawanna, is receiving congratulations over the recent birth of boy twins. The youngsters are in a thriving condition.

Took Class to See Big Studio.

Cleveland, O.—As a practical part of the training of students of the Case School of Applied Science, Prof. F. H. Vose recently took fifty mechanical engineering students to Brooklyn to visit the Vitagraph studios in Brooklyn. The entire process of picture making was explained to the students. This is the second trip Prof. Vose has arranged to give his pupils an insight into picture making.

Cleveland, O.—Beginning April 9, crowds have filled the Euclid Avenue Opera House to see the war film "On the Firing Line with Germany," brought here by the Cleveland News. The 8,000 feet of film was taken by Wilbur H. Durborough, noted newspaper photographer. The pictures are unusually clear and are full of remarkable action. The films were shown twice a day until April 17.

MIDLAND FILM MFG. CO.

New Cleveland Producer to Build Studio

Herbert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, O.—Still another Cleveland film company has entered the field. It is to be capitalized at $500,000 and J. A. Fitzgerald, formerly with the World Film Corporation, will be managing director. The company will be known as the Midland Film Manufacturing Company and proposes to build a monster outdoor studio, to be known as Midland City, in one of the suburbs of Cleveland. The company has opened offices at 452 Leader-News building.

COOLLY PLAYED THE PIANO.

Mrs. C. A. Megown Prevents Panic in Her Husband's Theater.

Cleveland, O.—Mrs. C. A. Megown, piano player at the Camerphone theater, Euclid avenue and East 8th street, and wife of the proprietor, was the heroine of a fire which damaged the Permanent building, in which the theater is located, a few days ago.

When smoke commenced to fill the theater, Mrs. Megown quietly closed doors near the screen to keep out the smoke and then as calmly asked patrons to file out quietly. While they filed out, Mrs. Megown played popular airs on the piano.

Miss Ella Schaffer, ticket seller at the Cameraphone, also remained in the ticket office and refunded their money to all patrons who asked it. The house was emptied without disorder. The theater was not damaged, but firemen fought several hours to prevent a spread of the blaze, which had originated in the basement in another part of the building.

Manager Beck to House New Theater.

Cleveland, O.—Manager Beck of the Mall theater, Superior avenue, has just filed an application with the city building department for the building of a new theater, to cost more than $50,000. It will be located in a court between Euclid and Superior avenues, and will have entrances from both avenues. Mr. Beck's present business has outgrown the theater he now occupies.

Jack Greenbaum's Patrons Are Censors.

Cleveland, O.—Jack Greenbaum, manager of the Alhambra theater, believes he has solved the program question by asking a personal board of censors composed of patrons of his house and newspaper men to view and pass upon films he plans to book before they are run publicly. These critics, Mr. Greenbaum says, will be asked to state the reasons why the films in question should be booked or rejected.

"We think we will get an excellent idea of what the public wants in this way," Mr. Greenbaum says. "The critics we invite to help us will not be confined to any one group of persons, but will be from all ranks, business and professional men, club women, preachers and newspaper men."

"A Beehive of Industry."

Cleveland, O.—Motion pictures prepared under the supervision of the Ohio State Board of Commerce were recently shown to members of the City Club at a noon luncheon. The films were made to show the wide range of industrial activity represented in Ohio. They were entitled "A Beehive of Industry."

L. H. Wilk Gets Crown Theater.

Cleveland, O.—It was announced here this week that L. H. Wilk has purchased all the stock of the Crown Amusement Company and will manage the Crown theater, Kempton avenue and East 105th street. The stock was held by S. E. Morris.

Special Children's Matinees.

Three suburban houses, the Wind-a-meer in East Cleveland, the Alhambra and

Lakewood theaters, have been holding special childrens' matinees during the Lenten school vacation. The Wind-a-meer has been showing "Rumpelstiltskin," the Alhambra has been featuring "The Little Shepherd" and "Golden Locks and the Three Bears." The Alhambra showed the first Metro-Drew comedy, "The Count of Ten" and Mabel Taliaferro in "Her Great Price."

Asked to Respect Anthem.

The Celevalnd Chamber of Commerce has just sent letters to the managers of all theaters and all orchestra leaders asking them to prohibit the playing of "The Star Spangled Banner" as any part of a medley and also asking that theater heads request their audiences to stand when national airs are played.

Wedding Bells in Bellefontaine.

Bellefontaine, O.—The marriage of Miss Freda Haines, society favorite and talented musician, to S. W. Hatch, manager of the General Film Company of St. Louis, is scheduled for the early part of April. The couple became engaged when Mr. Hatch was located in Columbus. Miss Haines is a graduate of the Cincinnati College of Music and has done concert work.

"The Moving Picture Leader."

The Cleveland Leader has just commenced the publication of a Sunday supplement called "The Moving Picture Leader," which is devoted entirely to news of photo plays and players.

After all, there is *only one moving picture paper* that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.

Actors' Fund in Detroit.

John H. Kunsky, of Detroit, has been appointed active chairman of the Detroit committee to raise money towards the $500,000 home for destitute actors and moving picture people on Staten Island, N. Y. Mayor Oscar B. Marx has been appointed honorary chairman. While no details as to how the campaign will be conducted here have been determined, according to George W. Trendle, secretary to Mr. Kunsky, it is probable that there will be benefit shows in Mr. Kunsky's various theaters.

Serial Films in Neighborhood Houses.

Frank Mellon, manager of the Norwood theater, Detroit, believes in the future of serial films and says they are coming back stronger than ever. "They are very good for neighborhood theaters," he remarked. "Especially if they have prominent stars and can get the newspapers to co-operate on the story. We are doing splendidly with the 'Mary Page' serial. By the way, a few nights ago Mr. Mellon was notified—about 15 minutes before the starting of his first show—that his operator had been hurt and would be unable to come. It was too late to get someone else, so Mr. Mellon jumped in and did the operator's work. Moral is: Every theater manager should know projection thoroughly so as to be ready for any emergency.

Charles McVicker, of the Rosedale theater, Detroit, is another manager who believes in serials, if not too sensational. He prefers the continuous story instead of a complete story each time. He says where the story is continuous there is always suspense and people will come every week so as not to miss any of the story; the magazine and newspapers are also a great help to serials.

Henry Guthard Honored

Screen Club of Michigan Gives Banquet to Champion of Freedom of the Screen —Saved Detroit from Municipal Censorship—Committee to Arrange for Screen Ball in Detroit.

By Jacob Smith, Special Correspondent, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—The Screen Club of Michigan tendered an elaborate banquet to Henry Guthard at the Hotel Pontchartrain Friday evening, April 7, in honor of the splendid work which he did to keep Detroit free from municipal censorship. Mr. Guthard is associated with the Majestic, Fine Arts and Norwood theaters, as well as the Metro Film Corporation, in Detroit, and it was largely through his efforts and influence that the $3,500 item for local censorship was chopped off by the Board of Estimates. About 20 of the leading film exchange managers and invited guests were present and the affair proved to be thoroughly interesting, entertaining and enjoyable. The banquet was given in one of the private dining rooms on the convention hall floor. The room was attractively decorated with flowers and palms. There was one long table which accommodated the entire party. During the serving of the dinner—through the kindness and courtesy of Harry I. Garson (Broadway-Strand theater)—there was some fine entertainment, including the Broadway-Strand vocalists, a pianist and several women singers. This was an unexpected treat.

Following the dinner, A. J. Gillingham, president of the Club, explained the purpose of the gathering and introduced Mr. Guthard, who modestly responded, saying that his efforts towards the elimination of censorship were not selfish, but for the good of the industry in general. He thanked the club for the tribute paid him and assured the members that as an exchange man he was ready at all times to co-operate with them in anything that would tend to improve conditions. The duties of toastmaster were thrust upon Harry I. Garson, who proved versatile in that capacity. He called upon most of those present for a few remarks.

Dollar a Seat—Unpadded Features.

Mr. Franconi, manager of the Pathe Exchange, said the large theater was here to stay—and that it was something he forecasted many years ago. "Big features will always be with us in this industry," he added. "We will see them seven, eight and ten reels, and they will be very successful if they are not padded and stretched out. The day is coming when it will not be uncommon for theaters in every city to charge as high as one dollar for motion pictures—most they will have to be real productions." Mr. Franconi has been in the business almost from its inception; has traveled in all parts of the world and says that the next twelve months will see some radical changes. He was strong in emphasizing the fact that there are too many productions and that the manufacturers would be doing a wise thing if they made fewer pictures—and made them better.

Paul Mooney, of Cleveland; A. J. Gilligham, George Weeks, of the Universal; G. H. Trask, of the Mutual; Fred Grennell, publicity representative, and Jacob Smith, of the Moving Picture World, were others who discussed various phases of the moving picture industry.

Screen Ball Coming.

There was considerable discussion regarding a screen ball to be given during the next sixty days. Every one present favored such an affair, and a special committee was appointed to work out the details. It is likely that the affair will be given at one of the leading downtown hotels the early part of May and that a number of screen stars of national prominence will be in attendance.

Miles-Detroit Co. Report.

Detroit, Mich.—Very satisfactory reports were submitted at the annual meeting of the Miles-Detroit Theater Co., Wednesday morning, April 12. Business was declared excellent and the concern in flourishing condition generally. The cash on hand up to April 2 totaled $24,254 and the surplus of assets over liabilities is given at close to $200,000. Already $16,000 is available for the next dividend, which is not due until July. All of the former officers and directors were re-elected. E. W. Voigt is president; S. X. Goldberg, vice-president; Dr. Paul C. Dulitz, secretary and treasurer.

A Theater to Be Proud Of.

Jackson, Mich.—Wirt S. McLaren, secretary and treasurer of the company operating the Majestic and Colonial theaters in Jackson, writes our Detroit office that "We are rather proud of the Majestic, which represents over $75,000 investment. We are using Big Four three days, Fox two days and World two days, and have played such attractoins as 'Birth of a Nation,' 'Battle Cry of Peace' and other big attractions. We have both of the above pictures booked for return engagements. We had a Fashion Show the last week in March that was very successful; it was the same show that appeared at the Washington and Alhambra theaters, Detroit."

New House in Pontiac.

Pontiac, Mich.—The Oakland Theater Company of Detroit, which will erect a new theater here, has purchased the site on Water street formerly occupied by the Wenonah hotel.

Screen Club of Detroit at One of Its Dinners.

Tennessee Sunday Laws

Legislation Is Now Only Resource of Exhibitors in This State—"Ouster" Law Will Act Unless Officials Enforce Strict Sabbath Closing—W. E. Wilkerson Talks Interestingly on the Situation.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

CHATTANOOGA, Tenn.—Lovers of moving pictures will no longer be allowed to enjoy this innocent amusement on Sunday since the recent decision of the State Supreme Court declaring the operation on the Sabbath a nuisance. Probably no recent decision of the Tennessee courts has created more interest or caused more comment. Many plans to evade the decree have been presented to the local exhibitors, but under the advice of legal lights the theaters will be kept closed on Sundays until such time as relief may be obtained by legislative enactment.

The working people of the city and entire state are especially hostile to the application of the nuisance law to the moving picture shows, and it is understood that the labor unions are preparing to take steps whereby a campaign may be inaugurated to force the repeal of the law hindering innocent Sunday amusements.

W. E. Wilkerson, attorney and one of the stockholders of the Signal Mountain Amusement Company, operators of a string of Chattanooga theaters, has given much study to the Sunday-closing law, and has advised his directors that no relief can be expected until the 1917 season of the Legislature.

Mr. Wilkerson states that the laws quoted as a basis for the decision of the Supreme Court hark back to the period of fanaticism and barbarism when a person could be hanged for stealing a loaf of bread. In a recent interview Mr. Wilkerson said:

W. E. Wilkerson on the Situation.

"The people as a whole are chafing under the restraint that seems to place a ban upon Sunday amusements and recently emphasized by the decision of the Supreme Court of Tennessee in the Graham case. It is not the lawless element that is complaining, but the best people in the community, church communicants as well as others. These embrace the best people socially, religiously and financially. Usually where there is a law there is a way to get around it, and many suggestions have been made to disinterested parties looking to some arrangement by which there may be afforded some innocent way for amusement on Sunday, especially in the form of Sunday picture shows.

"The managements of picture houses have had pointed out to them the manner in which the people of Philadelphia evaded the blue laws. Under the old blue laws of Pennsylvania the public was prevented from attending Sunday concerts. There was a great floral show at Convention Hall and it was the greatest desire that the public should have an opportunity to see the exhibitions of florists, gathered from all parts of the country. The officials said that this could not be done. The management of the floral exhibits devised a scheme by which badges were sold and all who wore badges were admitted to the Sunday exhibit. The president of the Philadelphia Sabbath Association protested, but the public and the officials smiled and the exhibit was not interfered with.

"It has been further suggested that the owners of the local picture houses issue certificates of stock, say for $5 each, the stockholders to have the privilege of coming to the shows free of charge on Sunday. It is argued that there could be no objection to a meeting of the stockholders on Sunday, no others to be permitted to attend the meetings, and having themselves entertained while at the meeting with a picture show. Other methods have also been suggested.

Ways of Getting Around Laws.

"The people have different ways by which they rid themselves of undesirable laws, statutory or common. For instance they simply forget the law; it is lulled to sleep. Or they will enact a law abrogating the objectionable regulations, or, in acute cases, they will flagrantly disregard the law, taking it into their own hands, resulting in what is known as mobs. There are always a few men and women in every community who are impotent to enjoy life in any form. They are minus red corpuscles; they are envious of those who can enjoy life and recreation. And the last Legislature of Tennessee passed an ouster law

"This law permits ten citizens to file a bill or take other legal steps, to oust an official from office because of his failure to enforce the law as they understand it to be. This can be done even without the sanction of the state officials, if cost bond is given. This makes it difficult to wink at the law, or to forget it, or allow it to go to sleep. Now it is very unpleasant and expensive for an official to defend himself in an ouster proceeding. This makes it an easy matter to revive the blue laws. This ouster law is thought by many to be undemocratic, tyrannical and an outrage on free government.

"The result is that officials are compelled to 'sit up and take notice!' It is also very expensive and unpleasant for officials of moving picture shows and operators to be arrested and arraigned before the courts. The result of this is that the public officials and exhibitors are forced to disregard the public sentiment.

Only Relief in Legislative Action.

"The devices that have been suggested smack of evasions and, in all events, a hazard is taken when picture shows are operated on Sunday that in all probability expensive and irksome litigation will follow. For these reasons no conclusion has been reached looking to an attempt to operate motion picture shows on Sunday. The probability is that relief will be sought by Legislative enactment at the earliest occasion.

What Is a Nuisance?

"The Supreme Court of Tennessee based its decision chiefly on the common law. This harks back to a time when men were put to death for stealing food when hungry.

"Under the old common law there were hundreds of offenses that were punishable by death. Blakstone defines a nuisance as anything that 'worketh hurt, inconvenience or damage.' In construing the meaning of this the courts have held that Sabbath breaking, which is a nuisance, tends to debauch the public morals, etc. Of course it is difficult to see how a moving picture show could debauch the public morals, or how it could be a nuisance. That is to say, the general public view is in this light. There are a few who yet believe that a man was made for the Sabbath, although the Highest Authority on moral questions once said, when accused of breaking the Sabbath, 'the Sabbath was made for man and not man for the Sabbath.'

"However, in due time it may be safely said that these jarring conflicts will work out an equilibrium.

"So far as the owners of the moving picture shows are concerned, of course, there can be no profit derived from operating picture shows on Sundays for benefits; not from a financial standpoint. The profits are given for religious and benevolent causes. It is true that service first is a prime object of public amusement enterprises; incidentally money is made. It is a great pleasure to see thousands of people each Sunday enjoy themselves by seeing wholesome, instructive and entertaining motion picture shows. It is a diversion to those who are entertained. They are enabled to 'laugh and forget it.' Many have no other day on which they can enjoy themselves.

"The conclusion is that in all probability motion picture shows on Sundays in Tennessee will not be seen until the people, through their representatives, enact laws that will authorize Sunday exhibitions.

New Dyersburg Theater.

Dyersburg, Tenn.—Ellis X Wickersham, an architect of Mayfield, Ky., is preparing plans for a new theater along lines of the new Princess at Mayfield. The building will be of steel, concrete and brick.

Helen Holmes Visits.

Nashville, Tenn.—Helen Holmes, the daring railroad serial actress, was a recent visitor in Nashville, where she stopped off while on her way to Chicago from Florida.

Free Shows Again.

Nashville, Tenn.—A number of improvements have been made in the public parks of Nashville, and from general indications the big free moving picture show will be continued again this summer. Thousands of people took advantage of the free shows during the hot weather last summer, but so much rainy weather was encountered that many entertainments had to be postponed.

Children's Shows in Memphis.

Memphis, Tenn.—The first of the children's Saturday morning moving picture shows at Majestic No. 2, Memphis, proved an excellent attraction. The house was well filled with children and parents and the company will endeavor to improve the shows, which will be permanent.

LOUISVILLE COMMITTEES STUDYING PICTURE SHOWS.

Parent-Teacher Associations Are Preparing to Take More Active Interest in Films.

G. D. Crain, Jr., Special Correspondent
1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—Picture show committees of twenty-six parent-teacher associations, of Louisville, were instructed following a meeting of fifteen representatives of such organizations, composing the Central Committee of the league, to write letters to film manufacturers urging that more pictures suitable for children be produced. A resolution was also adopted calling upon the public to write such letters to the producing companies.

The picture show committees were also instructed to familiarize themselves with ventilating and lighting systems in their various neighborhoods and to co-operate with the managements of the picture houses for better conditions. According to a leading member of the organization there is no necessity for extremely dark houses, as many of the managers have found out. Houses may be lighted and still show good pictures. Groping around is not necessary. It was stated that the organization was not endeavoring to dictate in any way to exhibitors, but was endeavoring merely to improve conditions.

BEN ALI RE-OPENS.

Manager Scott Makes Burned Theater as Beautiful as Before.

Lexington, Ky.—The Ben Ali theater, which was badly injured by fire several months ago, has been completely remodeled from pit to gallery, and was reopened on Monday, April 10, with "The Battle Cry of Peace." Manager Charles Scott made a trip to Cincinnati where he secured a number of good films to be shown at the theater. A ten-piece orchestra has been employed.

The house has been remodeled exactly as it was before the fire, when it occasioned a great deal of comment on its beauty. New tapestries, hangings, upholstery, etc., have been installed throughout. C. H. Berryman, president and general manager of the company, has announced that the Opera House, which ran pictures while the Ben Ali was closed down, will continue running pictures. The first of the Kentucky spring racing is about to start, and all of the theaters will be busy for a while.

New House in Middleboro.

Middleboro, Ky.—Brown & Sons, who own and operate two picture theaters here, have purchased a lot on Cumberland avenue, in the main business district, and are preparing to erect a $15,000 modern moving picture theater.

Strand and Operators Settle.

Louisville, Ky.—A disagreement between the management of the Strand theater and Operators' Union, Louisville Branch No. 163, concerning employment of union operators, has been satisfactorily settled according to a statement issued by Edward Clay, business manager of the union. Sigmund Lee, president of the Brotherhood of Trainmen, and John Schneider, secretary of the Building Trades Council, effected the settlement after a discussion with the management of the theater. Hereafter the Strand will employ two union operators, making the house union throughout, as the musicians and all other employees are union men. For two or more weeks pickets did duty near the house and distributed cards.

The Boone Way Enlarged.

Mt. Vernon, Ky.—George Owens, proprietor of the Boone Way opera house, Mt. Vernon, Ky., has increased his seating capacity about 25 per cent. and made a number of changes. The exits and entrances have been rearranged and the operating booth has been placed in a special room which has been built onto the front of the building.

Wreck of a Boat Theater.

Newport, Ky.—The theater boat New Idea, a floating moving picture vessel, which visits many of the river towns and villages along the Ohio and tributary rivers, recently struck a bridge pier here and sank in several feet of water. There were five men and one woman on board the boat at the time of the accident. These people were all rescued by a power barge. The boat was owned by Harry Hart, Sr., of Pittsburgh, Pa., who was en route to Louisville. The boat and apparatus is valued at about $13,000. It will be raised at once.

Benefit for Knights Templar Music.

Louisville, Ky.—The Walnut theater, of the Broadway chain in Louisville, operated a special benefit performance on two afternoons and nights, April 11 and 12, for the purpose of raising funds for the DeMolay Drum and Trumpet Corps, of DeMolay Commandery, Knights Templar. The feature of the program was a vocal solo by Mrs. Pansy DeNunzio.

Cincinnati Enthusiastic Over Chaplin "Carmen"

Charles Weigel Makes a Decided Hit with the Film at the Grand—"Ne'er-Do-Well" Another Trump Card with Patrons.

By Kenneth C. Crain, Special Correspondent, 610 1st. Nat. Bank Bldg., Cincinnati, O.

CINCINNATI, O.—Charles Weigel, managing director of the Alhambra Theater Co., by signing up and handling at the Grand opera house two of the biggest things in recent films, is putting himself in the limelight as a really daring exhibitor, and, incidentally, is reaping a golden harvest thereby. The first of the two films referred to is Charlie Chaplin's burlesque of "Carmen," Essanay.

Mr. Weigel obtained control of the Grand, with its seating capacity of 1,600, for a two-weeks' run of this film, beginning Sunday, April 9, and from the start the picture was literally a howling success. Up to this writing Mr. Weigle reports every seat in the house taken for every one of the six daily performances. The admission charge all over the house was 25 cents, except the gallery, which was reserved for children at 10 cents. The success of the film at the Grand was in the nature of a foregone conclusion, but the arrangements entered into by the Alhambra management to handle the Chaplin burlesque there for two weeks succeeding the Grand run took some nerve.

The second run in Cincinnati was open to the biggest exhibitors in the city, and Mr. Weigel again won out. The figures are confidential, but it can be stated that they are offered for a second run, and in a relatively small house like the Alhambra. Mr. Weigel did not stop there, however, having completed a deal with the V-L-S-E office here to handle the big Selig feature, "The Ne'er-Do-Well," for two weeks at the Grand also. When these several runs are completed indications are that the game Alhambra man will be ready for a vacation, and also that he will have all the money in Cincinnati with which to pay for it.

NEW EXCHANGE OPENS.

Standard Film Service Company to Deal in State Rights.

Cincinnati, O.—Frank W. Huss and his associates in the moving picture business, including Edwin P. Bernardi, manager of the Colonial and vice-president of the National Theater Co., controlling that house; Thomas A. Reilly, president of the same company, and others, have entered the distributing end, recently incorporating the Standard Film Service Co., with a nominal capital stock of $1,000. The company plans to handle feature films, principally on the state rights basis, although it will not overlook the chance to pick up good films under satisfactory arrangements of any sort. It will not confine its operations exclusively to Ohio, as it has already secured the Kentucky rights to "Forbidden Fruit," which recently had a highly successful Cincinnati run.

A CINCINNATI SCREEN CLUB.

Plans Are Still Nebulous, But It Is Coming.

A Cincinnati Screen Club, which will welcome to membership all local men interested in moving picture work in any capacity, is in process of organization by some leading spirits in both the film and exhibition ends of the business here, with excellent prospects for a flying start. Plans are still somewhat nebulous, but it can be announced that a meeting will be held very shortly which will be attended by leading film men, some of the livest exhibitors in Cincinnati, and by newspaper and other writers interested in the film business, and at this meeting steps will be taken to form a permanent organization. It is emphasized by those planning the organization that it will not be partisan in any sense, but will have as its sole object the work of forwarding moving picture interests in Cincinnati. Enthusiastic support is pledged by many men already, assuring the success of the club.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Special Correspondent, 6747 Merced Ave., Chicago, Ill.

Springfield Operators Get a Raise.

SPRINGFIELD, ILL.—A new working agreement has been signed between all but one of the managers of Springfield motion picture houses and the members of operators' local No. 23. The operators get an increase of $1.50 a week.

Illinois Theater Changes.

Macomb, Ill.—The Tokyo theater is the new name of the Gem which now is under the management of J. W. Boyer.

Moline, Ill.—George Diehl, owner of the Mirror theater, has opened the Orpheum theater on Fourth avenue between First and Second streets. It seats 630, has two machines and is equipped with a Wurlitzer automatic orchestra.

Galesburg, Ill.—James O'Connor has purchased the Gaiety theater building.

Illinois Exhibitors and Ideas.

Lincoln, Ill.—The Star theater and Lincoln merchants will give away a Shetland pony in a voting contest.

Madison, Ill.—The Madison theater suspends its free list on Monday and Thursday nights when Triangle pictures are shown. These have been started at a straight ten cent admission.

Pekin, Ill.—"The Iron Strain" had to visit Pekin again before the patrons of the Court were satisfied. "Peggy," another Triangle film, is booked to return.

Carbondale, Ill.—Dairying in Southern Illinois was promoted here at a big meeting and a big parade. The Selig company had a cameraman who made several reels and the Illinois Central Railroad also had several thousand feet of film made.

Peoria, Ill.—Max Asher, the Universal comedian, appeared at the Liberty theater here and also at Dreamland in Pekin.

Rockford, Ill.—A glimpse of Chinatown is given patrons of the Orpheum theater in Manager Grampp's new stage setting.

DeKalb, Ill.—Manager Reynolds of the Princess theater has had a setting made for the screen in addition to having the whole house beautifully redecorated.

La Salle, Ill.—"A Soul Enslaved" was shown at the Werner theater for the benefit of the People's Hospital.

Galesburg, Ill.—A Chaplin picture every day for the children was what the Empress theater offered during vacation week.

Waukegan, Ill.—The Triangle feature, "The Morals of Marcus," at the Elite theater added to the Jane McAllister hospital fund.

Monmouth, Ill.—Frank Thornburg of this city, vice-president of the Illinois State Fair, secured for the Princess theater three reels of films of the big exposition which were added to the regular program.

Springfield, Ill.—The Chatterton theater offered one special inducement of a fifty cent admission so that all school pupils would see "The Birth of a Nation."

St. David, Ill.—Manager M. Higgins, Jr., of the Opera house started "The Girl and the Game" with a free matinee for the school children and gave away three season tickets at the night show which was free to women.

Flora, Ill.—The popularity of the serial, "The Broken Coin," is shown by the fact that the Opera here has just started it.

Kansas City Notes

At Joplin, Missouri, an Ordinance Has Been Passed Regulating the Installation and Running of Picture Machine Booths—Children's Shows in Topeka, Kansas —Local Notes from Exchanges and Theaters.

Special to Moving Picture World from Kansas City News Service.

JOPLIN, MO.—Commissioner J. B. Hodgdon and City Attorney E. F. Cameron recently introduced an ordinance providing for the regulation of the installation, operation and maintenance of motion picture machines, also of the construction and arrangement of audience rooms in which motion picture exhibitions are held. The ordinance was introduced with the intention of eliminating the danger of fire and makes necessary the establishment by most local houses of new regulations regarding safety problems. The ordinance has been passed by the city commission and will be in effect by the middle of May. Violations of the new ruling are punishable by a fine.

Children's Shows in Topeka.

Topeka, Kan.—Topeka women are entering into the field of children's programs and have recently made arrangements for a series of Saturday afternoon matinees for young people. Miss Carrie H. Simpson, one of the censors, has formulated a plan to distribute a list of desirable plans for children to those who desire such a thing, and is doing all in her power to help create a demand for this type of pictures. Her list consists of over two hundred pictures, most of which she has personally reviewed. It is probable that it will be sent to various civic organizations, educational boards and women's clubs throughout the state for their use.

Meeting of Big Four Men.

Kansas City, Mo.—One of those occasional conventions of Kansas City representatives of the V-L-S-E was held not long ago in Kansas City, and was, as usual, filled with the vim and vigor that characterize the organization. Plans for the "Ne'er-Do-Well" were outlined, and there was much discussion of the open booking policy—most of the talks being on one side, favorable to the policy. Those present included E. R. Pearson, manager; L. J. Scott, publicity manager; F. G. Gettinger, sales promotion department, and the following salesmen: R. L. White, J. H. Gilinsky, Milton Feld, Y. Darnell, A. J. Reed, Jack Story, F. F. Nine.

Albert L. Koelzer Celebrates Birthday.

Seneca, Kan.—Albert L. Koelzer is said to be the youngest manager of a picture show house in the state of Kansas, and he has built the business of his Royal at Seneca to nice proportions. He had a birthday recently, which he sought to celebrate in a fitting manner, so that he and his community would remember it for some time. So he set that date for signing a contract with the Paramount.

Betty Jane Balsley Comes.

Kansas City, Mo.—Lee D. Balsley, the genial publicity manager of the Kansas City Feature Film Service, is the possessor of a large smile, even though he did have to be away from his desk for nearly a week. Mr. Balsley now numbers among his treasures a baby daughter who has been given the name of Betty Jane. Mr. Balsley declined to say whether Miss Balsley would be a moving picture actress sooner or later.

Among the Exchanges.

Samuel Lears, of the Lears Theater Supply Co., St. Louis, Mo., paid a visit to Kansas City exchange men, while passing through here on his way to Excelsior Springs, where he went as a delegate from St. Louis for the Republican state gathering.

A private showing of the latest L-Ko comedy, "The Great Smash," was recently given by the publicity department of the Universal here. Interest in comedies has not been as great as desired, and this was given as a runner to more that will follow.

H. A. Roubert, who covers territory for the Aurora Film Plays Corporation, was a recent visitor to the Kansas City industry. The object of his visit was "Pat" Hall, of the Western Film & Supply Co. Mr. Roubert is handling the selling of the state rights for "The Waif," and was here exhibiting the picture to Mr. Hall.

A. J. Braden, a traveling exhibitor of Longmont, Colo., passed through Kansas City recently on his territory.

C. B. Pittenger, a resident of Oklahoma City, is now a traveling representative of the Mutual Film Corporation, with offices in Kansas City. Mr. Pittenger is a former exhibitor, previously owning a house at Watumpka, Okla., and should be able to conciliate any demands of theater managers.

Why Pick on Jameyson?

Why do they always pick on Howard Jameyson? Here, last October, when the exchange men of Kansas City and the exhibitors of Kansas were gathering for their important organizing convention at Pittsburg, a bunch of them hoaxed Jameyson, by surreptitiously putting a bottle of booze in his pocket, and then tipping the fact off to a bogus police official; Jameyson thought he was being arrested — and then they laughed, the victim as hard as any. It happened to be the week of Jameyson's twenty-first birthday, which may have accounted for the hazing.

H. E. Jameyson.

Then, in Wichita at the big convention of exchange men and exhibitors, in March, another frame-up occurred as a feature of the gayety; they created a rough-house, and the Black Maria was called, which engulfed Jameyson, him alone—while the moving picture machine ground away. The victim later discovered that it was a joke; but it seemed serious for awhile.

The reason Jameyson is selected is that he is mightly popular with all the exchange men—and perilously near all the exhibitors. Since going to the Pathe exchange in January, 1915, he has got practically every one taking Pathe service in his territory in Oklahoma and Kansas; since January, 1916, he has been top man with the Kansas City office. At that he is perhaps the youngest traveler in the business now. His first moving picture experience was under C. S. Edwards, Jr., manager at Kansas City—who is naturally rather proud of his selection.

"His personality, and real hard work does it," said Mr. Edwards. Part of the hard work—and the personality—is being always ready to help the other fellow out; and he is full of resources and suggestions.

Local Theater Changes.

Jamesport, Mo.—Under the management of Pat Malone, a building here is being remodeled and equipped for a moving picture house. Mr. Malone is making his first venture into the field of motion pictures. He expects to be operating in his new house about the last of April.

Girard, Kan.—Thomas Miller, of Girard, is having some extensive remodeling and repair work done on a building here and will soon open it as a moving picture house—one which he claims will be one of the best in the state. As a starter for a novelty, he has decided to call it "The Blue Bird." He will probably get into his new house by May 1.

Springfield, Mo.—Work has started on the foundation for the moving picture theater being erected here by Grubel Bros., of Kansas City, Kan. It is probable that the new house will open its doors along the middle of summer some time.

Kansas City, Mo.—The Highland theater, 31st and Highland, Kansas City, was recently sold by Mr. and Mrs. W. D. Jenkins to H. M. Kusel.

Richmond, Mo.—Willis Railey is the new manager of the Sharp theater. Mr. Railey is having the house redecorated and improved.

Kansas City, Mo.—The Auditorium theater, at Ninth and Holmes street, has been leased by George Brant, who will immediately make necessary improvements and turn it into a moving picture house.

Kansas City, Mo.—A theater seating 1,200 people is being planned by William Scoville, of the Idle Hour, Kansas City, to be erected at 18th and Tracy. This house will be for negroes only.

Kansas City, Mo.—E. G. Bailey, manager of the Alamo, 34th and Main streets, has just completed a number of improvements. In addition to a complete redecoration of the house, a four-piece orchestra now takes the place of a single pianist. The lobby has been arranged with chairs, palms, settees and other homelike equipment, until the house now ranks among the best of the suburban theaters.

Kansas City, Mo.—Some novel advertisement was gotten for the Blue Bird photoplay, by George H. Bowles, its advertising manager here, who on the night of the recent election, made arrangements with a local newspaper to allow him to exhibit slides telling of the good points of his company's exhibits and pictures right over their bulletin of results. Mr. Bowles estimates that over 25,000 people saw his display at various times during the evening.

Kansas City, Mo.—The Apollo and the Alamo have been added to the Linwood, among the best of the suburban theaters, that are using Blue Bird features, and the Prospect, in the same class, starts these pictures April 5.

Liberty, Mo.—W. G. Gordon, manager of the Lyric theater at Liberty, Mo., announces that spring is in the air, and that business is picking up. He recently visited the Paramount offices at Kansas City, arranging for service.

Kansas City, Mo.—P. J. Hall, manager of the Western Film & Supply Co., seems to have taken hold of a good thing when he got the "Billy Sunday" pictures. According to Mr. Hall, they are going in great shape. The Sapphire Theater, in the central part of town, has been showing this run and reports a very good business. Two of the local churches have contracted for the pictures and are showing them to their congregations. Probably some of the interest in this series is caused by the fact that Billy Sunday will be in Kansas City on April 29 and begin a series of revival meetings.

DRAMA LEAGUE CONVENTION.

St. Louis to Have Big Annual Meeting —Talks by Picture Men.

By A. H. Giebler, Special Correspondent, 236 Vanol Building, St. Louis, Mo.

ST. LOUIS, Mo.—From April 26 to 30 the sixth annual convention of the Drama League of America will hold a convention in St. Louis, and the chief topic of discussion will be on "How to revive the theater." The view that the newspapers present the only means through which to

accomplish a genuine revival of theatrical prosperity in this country will be presented by two dramatic critics, Walter Prichard Eaton and Austin Latshaw. Phases of the subject will be discussed by actors, theatrical managers, dramatists and promoters of theatrical enterprises. Among the speakers will be Francis Wilson, William Faversham, Dr. Richard Burton and Edward Goodman.

Word has been received that Cranston Brenton, chairman of the National Board of Censorship, will take part in the discussion of the relation of the motion picture and the drama. The committee is in correspondence with Thomas H. Ince and David W. Griffith, in an effort to arrange dates to enable them to be present and speak at the same session.

The convention will take place at the Buckingham hotel and will bring between three and four hundred delegates from all parts of the United States. It is regarded as the most important annual meeing ever held by the Drama League and is expected to have a decided effect upon the theatrical situation in America during the coming year.

New Airdome Site Bought.

St. Louis, Mo.—A lot 25x100 feet at 2109 North Twelfth street has been purchased by the Columbia Novelty Manufacturing Company as a site for an airdome to be operated this summer in connection with the theater next door. The Columbia Company purchased property on the corner of Twelfth and Clinton streets last fall on ground 150x150 feet. There were five houses on the property and these were wrecked in order to build a handsome moving picture theater, the Webster, at a cost of $25,000, which is now under the management of Graham & Sons.

"Dress Up" Week.

St. Louis, Mo.—This city is in the throes of "dress-up" week for men, and theater managers are running slides to the effect that men must spend a little time on their toilet and doll up a little to show how nice they can look when they really try. From the mayor down every man in town is requested to shave every day and wear his newest and best looking clothes during this week. Theater managers, who always look pretty well themselves, have dressed up their theaters with decorations and given a festal air to their houses as a help to the promoters of the scheme, and the World correspondent, not to be outdone, got a haircut and is wearing his other clothes.

St. Louis Business Notes.

Joe Levy, manager of the Fox Corporation offices in St. Louis has just got back from an out of town trip. He says that the small town exhibitors are waking up to the advantages of billboard advertising. Well displayed 24-sheet stands are seen everywhere in the out of town territory.

H. M. Berman, manager of the Metro offices at K. C. was in St. Louis last week with Charles Werner, the local representative of the Metro. Mr. Berman says things are looking up in Metro circles, and he expects that the $250,000 newspaper advertising campaign the corporation is going to start will be a great help to exhibitors showing Metro pictures.

R. C. Seery, manager of the Triangle exchange in Chicago, was in St. Louis last week and visited Floyd Lewis, manager of the local branch of the Triangle.

Royer, of the firm of McNeill & Royer, of Greenville, Ill., who have just opened The Gem, a new moving picture theater with a seating capacity of 200, was in St. Louis last week arranging for his program and supplies. This is the second moving picture theater to be opened in Greenville, which is a small town about fifty miles from St. Louis.

Indiana Exhibitors

Indianapolis Speech by Secretary Binder Has Set Exhibitors Throughout State Earnestly Considering Censorship—An Awakening to the Dangers of It in Indiana—Exhibitors Not Evading Laws.

Special Correspondence Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, IND.—One of the much discussed topics among Indiana moving picture exhibitors in recent weeks is a speech delivered in Indianapolis by J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, in which he attacked what he termed prepublicity censorship of motion picture films—censorship before the films are shown to the public. There has been in the past and there is likely to be in the future attempts to bring about strict censorship of motion picture films in Indiana and with the approach of a political campaign which includes the election of state legislators, as well as state officers, it is quite likely that the subject will be brought up during the coming month. This condition has brought about the discussion of the Binder speech in particular and the censoring of motion picture films in Indiana generally.

The discussion has not yet reached the point of action. But out of the discussion is likely to come action. With more than seven hundred exhibitors of the state interested it is not likely that any chances to prevent strict and unreasonable censorship such as has existed in other states, will be overlooked. It is pointed out, too, that the motion picture men of Indiana are well organized following the hugely successful convention of March and that they must be recognized by the various political forces. Within the hands of these political forces lies the power to cause or prevent unreasonable laws being put into effect.

Bad Pictures Not Good Business.

There is no attempt on the part of motion picture exhibitors of Indiana to evade the laws of common decency in pictures for the realization is here that the showing of any immoral or obscene pictures is fatal to the business. It is surprising how few complaints are made in Indiana that exhibitors are showing pictures which do not meet the high moral standards set by the exhibitors themselves in a state where no censorship exists.

It is the general opinion in Indiana that Binder hit the nail on the head when he declared in his speech that "pre-publicity censorship of motion picture films is fundamentally wrong, violating the basic principles of a free government maintained by a free people."

ROUGH DEAL BY FIRE MARSHAL.

A Vincennes Picture Manager Has Cause for Complaint at Treatment.

Vincennes, Ind.—The office of the state fire marshal ordered the Star theater of this city closed because of unsafe conditions, but the office neglected to notify Manager Theodore Charles in what way the theater failed to conform to the requirements of the law. Rumor concerning the order spread throughout the city and hurt the business of the motion picture house. Charles became incensed and wired the state fire marshal for information, using no uncertain terms and making it plain that the office was doing him an injustice. He made it plain that he did not know he was violating the law and wanted to rectify his mistakes if the office would be so kind as to tell him what they were. The same day he got a return wire giving instructions in full. He immediately made plans to remodel. Much criticism was apparent in Vincennes because of what was termed the slip-shod methods of the state office.

Indianapol's Exchange Notes.

J. D. Jameson, new manager of the Famous Players service in Indianapolis, says he is beginning to get acquainted with the territory which his service supplies from Indianapolis and sees possibilities for splendid development. Mr. Jameson came here recently from the East, where he was connected with the same concern. The Famous Players service out of Indianapolis covers parts of Indiana, Kentucky and Ohio. The northern part of Indiana is cared for by the Chicago office.

INDIANA HARBOR EXHIBITORS HARASSED BY OFFICIALS.

City Board of Health Has Caused a Flurry by Sweeping Criticism of Show Sanitation.

Indiana Harbor, Ind.—There is war in Indiana Harbor between the moving picture theater men and the officials of the city board of health.

That it is to be a war to the death, with neither side showing quarter is indicated by the preliminary skirmishes which so far have resulted in deputies from the board of health being sent out to collect evidence of violations of the law and the motion picture men taking steps to fight prosecution.

Claim Poor Ventilation.

The contention arose because the health board declared that the motion picture men were not meeting the requirements of the law in installing proper air ventilating systems. It is claimed by the health board that not a single motion picture house in Indiana Harbor lives up to the requirements of the law and the board further contends that the exhibitors will be forced to install proper ventilating systems or rather systems that meet with the approval of the health board. Prosecution under the state sanitary laws is threatened.

Houses Are Wholesome.

The motion picture men, on the other hand, contend that in most instances the houses which they operate do comply with the laws regarding proper ventilation and that the health board is taking upnecessary steps and forcing the exhibitors to unnecessary steps to further political plans of the board members. Charges and counter charges are being thrust back and forth and it is likely that more bitter attacks will be made before the controversy is settled.

The Gem Amusement Company of Indiana Harbor is leading in the fight against the health board. The amusement company operates two theaters in Indiana Harbor, the Columbia and the Family.

Manager Craick Will Comply.

Mr. Craick, manager of the Lyric theater, is not "in" on the fight against the health board. He said that he would change the ventilation system of his theater to meet the requirements of the rules laid down by the health board and that changes would be made at once. Mr. Craick said he did not know that his theater failed to conform in every particular to the law or he would have made changes long ago. Manager Ranchey of the Melville theater, will take up the matter with the owner of the theater, J. K. Berry, when Mr. Berry returns from California within a few weeks.

J. G. Conners, who is connected with the Mutual exchange, has direct supervision over the distribution of the American Film Company serial, "The Secret of the Submarine." The serial was released the first week in May and heavy bookings were registered.

All Southern Exposition

New Orleans Picture Men Form the Southern Motion Picture Trade Association at a Meeting on April 6—Will Hold Third Southern Motion Picture Exposition at New Orleans Next February in Mardi Gras Time.

By George M. Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—As the outcome of an editorial in Motion Picture Journal, in which a suggestion was made to hold an All-Southern exposition for the motion picture interests in New Orleans, the Southern Motion Picture Trades Association was organized at a banquet of New Orleans film men in the DeSoto Hotel on the afternoon of April 6.

Exposition in New Orleans.

The exposition, the third exposition of its kind to be held in the south, will be held in New Orleans in February of next year. Dallas had an exposition two years ago, the 1916 exposition was held in Atlanta last week, and everybody agreed New Orleans as the site of the 1917 exposition.

J. Eugene Pearce, supervising head of Josiah Pearce & Sons, New Orleans exhibition magnates, was elected president of the association. No other officers were elected at the meeting with the exception of Nat Ehrlich, manager of the Triangle Corporation, who was named temporary secretary in order to take the minutes of the meeting. Al G. Shear, Universal manager, and Karl A. Bugbee, manager of the southern Metro Pictures Corporation, were named members of the executive board.

The first speaker was C. A. Walker, editor of the Motion Picture Journal of Dallas, Tex., who came direct from the exposition in Atlanta to unfold his plans for the 1917 exposition to the film men of New Orleans. In two hours' time Karl Bugbee got every exchange manager on the telephone, and they all assembled in the DeSoto Hotel at one o'clock in the afternoon. Between courses Mr. Bugbee called on the various film managers, exhibitors and newspaper men to get their views regarding the undertaking of such magnitude as the motion picture exposition would be, and the exposition idea was cheered and promises made for the hearty co-operation of all those present.

Mardi Gras Time Chosen.

In a very able address Mr. Walker called attention to the fact that New Orleans was the logical point for the gathering of the clans in 1917, and he predicted that all attendance records would be broken next year, as it is planned to hold the exposition during the two celebrations of Mardi Gras. L. J. Hennessey, representing the New Orleans Association of Commerce, spoke for the merchants of the city, who, he declared, would give every assistance, financial and otherwise, to the undertaking. Newspaper men present were heartily in accord with the idea and promised all the publicity wanted.

Those present at the meeting were: C. A. Walker, N. S. Thatcher, New Orleans Times-Picayune; R. S. Pritchard, New Orleans Item; J. C. Raglan, Kleine-Edison; L. J. Hennessey, Association of Commerce; J. E. Pearce, J. Pearce & Sons; Nat Ehrlich, Triangle; L. G. Scott, Texas Paramount; H. F. Wilkes, Southern Paramount; Raoul Junet, Pathe; Howard Gale, Kleine-Edison; R. T. Evans, V-L-S-E; Ross Hardenbrook, World; K. A. Bugbee, Southern Metro; S. T. Stephens, Mutual; F. W. Barron, Fox; H. G. Morrow, General; Al G. Shear, Universal; A. Jules Benedic, Motion Picture News; George M. Cheney, Moving Picture World.

The famous old French Opera House in New Orlenas is to go under the auctioneer's hammer shortly. It will be sold to satisfy the debts and mortgages against the property under an order handed down in the Civil District Court recently. This action was taken on the petition of Arthur D. Parker, who was appointed receiver in the action brought by G. Pitard's Sons against the French Opera House Association. This famous theater has stood in the Vieux Carre for many years, and in the olden days its boards were trodden by the most famous actors and actresses of the period.

COURT UPHOLDS WORK OF HOUSTON, TEX., CENSORS.

Xydias Amusement Company Loses Suit —Had Questioned Status of Local Censor Board.

Galveston, Tex.—The Court of Civic Appeals of the First District, in an opinion handed down on March 24, lets the moving picture men of Texas know just where they get off, and upholds the right of city censorship boards to pass on the immorality or obscenity of any moving picture. The opinion came in the case of the Xydias Amusement Company et al. vs. the City of Houston, in which the Xydias company, in conjunction with other moving picture exhibitors in Houston, attacked the constitutionality of the Houston Board of Censors. Incidentally, the higher court affirmed the action of the District Court of Houston, which dissolved the temporary restraining order obtained by the Xydias Amusement Company and refused to grant an injunction to enjoin the City of Houston and certain of its officials from prosecuting the company from exhibiting motion pictures without first obtaining a permit in accordance with the Houston ordinance regulating places of amusement.

The case was a test brought by Anthony Xydias and other Houston exhibitors for the purpose of learning whether or not city councils have a right under the state law to regulate their theaters and whether the board of censors can legally prohibit the exhibiting of pictures which they decide are immoral, obscene or likely to arouse race hatred.

The Court of Civil Appeals decides that the Houston ordinance in no wise conflicts with or violates any limitations by the legislature, as the picture men had contended. It decides also that the Houston ordinance contains no provisions inconsistent with the constitution of the state or of the general laws enacted by the legislature. It is held that the ordinance is entirely consistent with the constitution and legislative acts of the state pertaining to powers conferred upon the city councils of cities and towns of over five thousand population.

When State Is Silent, City Can Speak.

"The true rule is, where the state law speaks the city ordinance must be silent; where the state law is silent the city may speak." Moving picture men note a great similarity in this decision as compared with the Bibical observation from Ephesians; 'that which hath been done, will be done. that which will be done, hath been done; and there is no new thing."

Further, the opinion says: "Moving picture exhibitions are subject to police surveillance and control in the interests of public morals, and it is the right and duty of the city of Houston under its express charter powers and general exercise of its police powers, to regulate, permit or forbid such exhibitions, and to this end appoint a board of censors, clothed with such reasonable authority as is necessary to effect the purposes of their appointment."

It is held that city councils do not derive their power from the legislature to enact ordinances as they deem necessary to prevent certain exhibitions, but that such power is bestowed directly by the voters. Further, it is declared that no longer is there any necessity for the legislature to confer power upon city councils, and that the legislature has only a right to limit their power. The court finds ample legislative authority for this contention.

Atlanta Screen Club Launched

Local Exchange Managers Meet at Hotel Ansley and Appoint Committee on Organization—Player Piano Company Donates Quarters.

By A. M. Beatty, Specail Correspondent, 43 Copenhill Road, Atlanta, Ga.

ATLANTA, GA.—The Atlanta Screen Club was definitely launched Friday night when about thirty exchange managers and exhibitors met at the Hotel Ansley and named a committee on organization composed of B. Lee Smith, William Oldknow, Eugene Wilder, Robert Savini and Britt Craig.

Joe Marentette of the General Film Company presided at the meeting; very important exchange was represented. Much enthusiasm was shown over the new club, which will be largely social in its nature.

Rooms at the quarters of the Automatic Player Piano Company, 65 North Pryor street, were donated for the club.

The committee will soon meet and perfect plans of organization. There will be a limited charter membership.

Special Plans for Kleine Film.

Atlanta, Ga.—It became known this week that large southern theatrical interests are planning to exploit George Kleine's motion picture novel, "Gloria's Romance," in a manner that will lift it out of the average motion picture class and present it in a way that will rival "The Birth of a Nation" tour.

It is admitted that in Atlanta, Jacksonville, Birmingham and other southern cities the picture will be shown only in theaters that have formally been exclusive to legitimate productions.

Definite announcement of the theater in Atlanta which will run the Billie Burke picture novel, is expected in a few days.

The new plan has been determined upon, the Kleine offices here state, because of the expense of the Burke picture.

New Local Pathe Head.

Atlanta, Ga.—B. S. Daniels has been made Atlanta manager of the Pathe exchange, and has already won a host of friends.

William S. Hart in "The Aryan," a Triangle production, will be the star attraction at the Vaudette this week.

The Dr. John W. Ruskin animal pictures have been booked for a return showing at the Grand theater this week.

Miss Gladys Hanson saw herself on the screen at the Piedmont theater here recently.

"The Havoc," a five-part Essanay picture for which Miss Hanson finished posing only a short time ago, was the film. Miss Hanson had never seen, as she had left New York for Atlanta before it was projected in the Essanay studios.

IN NEBRASKA.

Special to Moving Picture World from Midwest News Service.

Big Dreamers in Omaha.

OMAHA, Neb.—The name of the Rialto Amusement Company of Nebraska is, it seems, to be connected only with stupendous photoplay projects. First, it wanted to expend $250,000 in making the municipal auditorium into the largest moving picture theater in the world. After the flurry over this unlikely project had subsided there came rumors of a bizarre plan to make of Ralston, Neb., a second Universal City. By the simple "Neither affirmed nor denied" expedient it was possible to hint to the public that great things were in store for those round about Ralston, a town of 300, and that the California moving picture city soon would be distanced. It was even possible to gain the impression that the same men who promoted the western project now saw a great transformation due in Ralston. About the most definite phase of the rumor is the report that the townsite is to be transferred to the Rialto Realty Company and that the realty company was headed by S. E. Schaeffer, who is connected with the Rialto Amusement Company.

Petition for Sunday Show Election.

Beatrice, Neb.—Many Beatrice voters want to make it lawful to have moving picture shows on Sunday. Their desire is evidenced by petitions to the city council asking that a special election be called to vote upon the question of removing the present restrictions.

Dakota Theater Changes.

Breckenridge, N. D.—The Scenic theater, opened here by the King Land and Loan Company with W. L. Quirk as manager, will increase its seating capacity this spring from 250 to 350. Triangle, Bluebird, Fox and Universal service will be used.

Wahpeton, N. D.—The Braun theater will make a fifty foot addition this spring.

Winner, S. D.—The Cosmo theater has installed a 1916 Motiograph. Also it will add Triangle service for Sunday programs.

Screen Club Elects

Minneapolis Screen Club Holds Humming Meeting at West Hotel With Thirty Members Present—D. W. Chamberlain Chosen President—Other Officers and a Board of Governors Also Elected.

By Perry S. Williams, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—The Screen Club of Minneapolis is on its way. The organization meeting called at the West hotel proved to be a hummer and thirty exhibitors and exchange men were present. Luncheon was served and officers elected. The following were chosen: President, D. W. Chamberlain of the American Amusement Company; vice-president, James Keough of the Strand theater; treasurer, S. A. Louis of the Rialto Theater Supply Company; secretary, Thomas J. Hanlin of "Amusements." Board of governors is composed of Joseph Van Meter of the General Film, Fred Meyer of the Laemmle Film, Bert Barnett of the Famous Players and William Koenig of the Gayety and Jitney theaters.

Gilbert Tyler of the Essanay Film Manufacturing Company presented the gathering with a box of cigars and after every one present had dipped in, only four smokes remained. President Chamberlain seized the box with its four cigars and began to auction them off to the highest bidder in order to get a nest egg for the treasury of the club. Bidding was fast and furious for a few moments but the contest gradually narrowed down to Mr. Louis and Mr. Koenig. Finally, noticing they were pitted against each other. Louis and Koenig pooled their interests and split on a five-dollar bid which purchased the souvenir cigars and box.

The club already has set another meeting which will be in the nature of a luncheon at the Gruenwald cafe. The board of governors, which is engaged in the task of finding permanent quarters for the club, will make a report at that time. The $5 initiation fee period will last thirty-five days after which it will be raised considerably. The monthly dues are fifty cents.

New Theaters in Minnesota.

New theaters are to be built at Lyle, Minn., by M. Pavalic; at Bricelyn, Minn., by Sampson and Reed, and at Keister, Minn., by Zigner and Reed.

Twin City Motion Picture Company.

Minneapolis, Minn.—The Twin City Motion Picture Company announces its organization in Minneapolis where it will be located at 125 South Tenth street. The men responsible for the new company are A. B. Connoble and Raymond L. Lunt. Studios and laboratories have been established and the new firm announces business of a brisk nature already is pouring in.

Do You Look Like a Screen Star?

Minneapolis, Minn.—The Minneapolis "Tribune" has started a stunt for its Sunday picture page which should arouse plenty of interest among residents of the city who are thirty-third degree film fans. It is offering to print on its Sunday page the picture of any girl whose friends insists she looks enough like some screen star to be her sister. The first week brought in its quota of pictures, the editor of the page says.

Plenty of Fake Companies.

Minneapolis, Minn.—How easily film fans and "screen-struck" girls and men can be inveigled into investing money in the photoplay business is being shown daily in the federal court here where E. Franklin Meyers and Byron W. Place, president and manager respectively of the Minnehaha Film Company, defunct, who are on trial charged with using the mails to defraud. One girl paid $100, thinking she was to become a great actress. She got $3 back. Another, who was to become a scenario writer and editor to a motion picture magazine which never appeared, bought $500 worth of the stock. A man dropped $250 to get a job as advertising manager and got $25 back in salary.

Favorite Film Moves.

Minneapolis, Minn.—The Favorite Film Company has moved into the new Film Exchange building, making the second tenant to take quarters in the structure which is to be devoted entirely to film companies.

Minnesota Items of Interest.

The Northwestern Motion Picture Equipment Company has purchased a carload of Powers and a carload of Simplex picture machines.

When the Princess theater starts "The Iron Claw" its patrons will be given an opportunity to win some prizes hung up by L. J. Blumberg, Jr., manager. Favors will be won by the person guessing the nearest to the attendance on the first day, the first man and woman and boy and girl who purchase tickets.

Trade papers have been put on the market by two film exchanges here. "The Big Four" is a monthly publication put out by the V-L-S-E office, and Fred Meyer, manager of the Laemmle Film Service, announces the first appearance of a weekly, "Reel Ammunition," which has a sound of being chock full of pictures, "pep" and publicity.

Receipt of a shipment of 6,000 one-sheets, 2,000 three-sheets, 500 six-sheets and nearly 1,000,000 heralds by the Zenith Feature Film Company of Duluth, Minn., establishes one of the record paper shipments received by a film exchange in the Northwest. The company announces this is only one of a large number of such consignments.

Labor Endorses Sunday Picture Shows

Mason City, Iowa, Trade and Labor Assembly Takes Sides With Motion Picture Exhibitors When Attacked by Sabbatarians.

Special to Moving Picture World from Midwest News Service.

MASON CITY, IA.—Sunday moving picture shows in order to give laboring people a chance to attend have been endorsed in a resolution passed by the Trades and Labor Assembly of this city.

Continuing the crusade against Sunday shows Rev. C. H. Devoie, pastor of the Christian Church, filed information alleging the violation of Sunday laws which led to the arrest of eleven employes of the Bijou and the Regent theaters. Manager J. M. Heffner of the Bijou and Manager J. E. Johansen of the Regent, who were among those arrested, furnished bonds for the employes. Mrs. J. M. Heffner, who is treasurer of the Bijou, was taken into custody.

The third arrest of the two managers was due to an information filed by Commissioner of Public Safety C. A. Cadwell, who also alleged violation of the Sunday laws.

A Publicity Stunt in Des Moines.

Des Moines, Ia.—The names of the stars appearing at the Garden, Palace, Strand and Casino theaters were indelibly impressed upon readers of a local paper by a novel contest. The four theaters and twelve business houses used two pages of space. Pictures of twenty-three photoplayers were scattered among the ads without identifying marks. These pictures were all out of position. One of the conditions was to place them properly. For example, the ad of a taxicab service carried a cut of Harry Watson marked "Place here picture of Edna Mayo who appears at the Casino." Miss Mayo's picture was found in the Casino ad but it might have been in a meat market or shoe store ad. Fifteen valuable merchandise prizes were given by the firms who advertised. The prizes were not listed. They were on display at the stores. One of the conditions was to include a list of the prizes. This made it necessary for every contestant to visit every store or theater that offered a prize.

Iowa Theater Changes.

Osage, Ia.—H. E. Baumgartner sold the Lyric theater to Fred Birum and Claude Page.

Spencer, Ia.—D. E. Knight has leased the Unique theater for two years to Summy brothers who will operate a moving picture show.

Davenport, Ia.—Electrical cascades call the attention of the public to the new American theater, Third and Ripley streets which opened April with the Triangle features, "Hell's Hinges" and "Bright Lights."

Clarion, Ia.—The Orpheum theater is the name selected by Manager Lamfers for his new theater.

Sunbury, Ia.—Theo. Pickron has opened a moving picture show in his hall here.

Cascade, Ia.—Keefe & Sauser have opened a moving picture show here.

Texas Film News

Large Exhibition Project to Be Known As Southwestern Amusement Company at Fort Worth—May Control a Dozen Theaters—Notes from Local Exchanges —Theaters and Shows Throughout Texas.

By S. A. M. Harrison, Special Correspondent, 618 Comal Street, Dallas, Texas.

FORT WORTH, TEX.—Messrs. Joe Hulshizer and William Wilder are behind a movement to organize a large exhibition company. The plan is to secure not less than ten houses in as many different places in Texas. The company will be known as the Southwestern Amusement Company and headquarters will be in Fort Worth. The Newport theater Dallas, has been purchased from J. D. Wheelan and will be known as House No. 2. A deal is on for a house in Fort Worth and will probably be closed shortly. Other theaters are under consideration.

W. E. Condell, Kleine Manager.

Dallas, Tex.—W. E. Condell is the new manager of the Kleine-Edison Dallas office, succeeding E. J. Moskowitz, who resigned April 1. Mr. Condell is an old hand at the amusement game, having been with George Kleine more than a decade. He introduced "Quo Vadis" in the Texas territory, afterward going to the Kansas City office, then to the Chicago office. Before entering the film business he was on the speaking stage first as a performer and later as a company manager. He has been connected with Cobb & Dill, Frohmann and others.

Just at present the Dallas office is particularly busy with the Billie Burke serial, "Gloria's Romance," which will be handled by the regular force.

World Force Busy.

Dallas, Tex.—Max Graf, Dallas manager of the World Film, held an informal meeting of the road and office forces Wednesday, April 12. W. F. Tuttle, formerly salesman for the General, has been added to the World force. Mr. Graf himself spends a great deal of time on the road, and things are generally busy in that office.

War Pictures on Texas Time.

Dallas, Tex.—The Hippodrome Amusement Company of New York is booking its pictures of the European war, "At the Front with the Allies," in Texas territory. They played to good business in Dallas, April 6-9. Louis Weiss is representing the company here at present but expects to turn the pictures over to some Dallas exchange as soon as a deal can be made.

"Battle Cry" As an Advertisement.

Forney, Tex.—Forney, Tex., boasts the population of about 1,200, but it has one exhibitor who is right up to the minute. This is A. W. Riter, of the Childress theater. When the "Battle Cry of Peace" was new Mr. Riter booked it for two days for $150. In actual figures Mr. Riter lost about $20 on the deal, but he says the advertisement he got out of it has proved to be worth many times that sum. That's real business.

Paris Exhibitors Busy.

Paris, Tex.—All three of the exhibitors at Paris, Tex., who lost everything in the recent disastrous fire, are back at it again. C. J. Musselman, who had three houses, has constructed a temporary building and is open for business. J. H. Snively of the Princess is using a tent. All have expressed a determination to rebuild at once on a much more elaborate scale than before.

McHenry Will Handle California's.

Dallas, Tex.—L. C. McHenry, doing business under the name Southern Cabiria Company, has contracted to handle the output of the California Motion Picture Corporation in the states of Texas, Arkansas and Oklahoma.

"The Unwritten Law," which it was announced would be handled by the Central Feature Film Company at Waco, has been turned over to Mr. McHenry and is the first picture he will book. Others will follow.

Dallas Territory Notes.

Dallas, Tex.—P. C. Crown has added two new houses to the string he controls —the opera house at Childress and the Queen theater at Brownsville. Mr. Crown was in Dallas April 9 and expressed considerable optimism over the business outlook over the state.

Sulphur Springs, Tex.—Barnes & McKnight have just reopened the Mission theater at Sulphur Springs. This is a very fine house, complete in every detail, seating 490.

Longview, Tex.—The Garden airdome has been renovated for the summer run and will open about April 17. The Garden is not strictly an airdome as it is roofed and completely enclosed with a corrugated iron fence. The house seats 1,500 and will be managed as formerly by H. R. Yates.

Mineola, Tex.—Control of the New Star theater has passed back into the hands of G. C. Northcutt. Mr. Northcutt is mayor of the town and not having time to look after the theater will probably lease it again.

Forney, Tex.—A. W. Riter has opened an airdome for negroes. Mr. Riter has lots of fun trying to keep his fence up, as the house is on the edge of the town and exposed to the prairie winds, which are close kin at times to cyclones.

Spur, Tex.—A new house is in course of construction at Spur. C. S. Oates of Dubline is the contractor and M. C. Rouse of Spur is the owner.

Palestine, Tex.—Fred P. Baldwin is the new manager of the Best theater. Mr. Baldwin was in Exchange Row at Dallas April 10 and reports business promising.

Terrell, Tex.—Gwynn & Byar will spend about $3,000 remodeling their Lyric, making it one of the best houses in this territory.

Pittsburg, Tex.—G. N. Mattison is constructing a new house to be run for negroes.

Winnsboro, Tex.—The Star theater has been sold by J. E. Patrick to E. G. Welch.

Rocky Mountain Screen Club Grows

Its Rooms Have Alrdeay Become Too Small—Larger and Better Quarters Found in Tabor Grand Building.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—Although less than three months old, the Rocky Mountain Screen Club has found it necessary to give up its elaborate but small quarters in the Savoy hotel for larger and more pretentious club rooms in the Tabor Grand Opera House Building. The change was decided upon at the last meeting of the board of directors and steps will be taken at once to move to the new location.

Another pool room will be added to the equipment now owned by the club, the library will be enlarged and other improvements will be made. President Harry Nolan who has traveled all over the country and visited the headquarters of scores of Screen Clubs, predicts that the local organization will have a home second to none when it becomes permanently established in its new club rooms.

A campaign was launched at the weekly luncheon of the Screen Club, which has for its object the bringing of the proposed Actors' Home to Colorado, instead of locating it at Staten Island, N. Y. The Screen Club will seek the co-operation of state and city officials in trying to bring this home to Colorado. The wonderful climate of the state which is known over the whole world as a health restorer, will be one of the chief arguments employed in the campaign.

Action will also be taken to enlist the aid of every exchange manager exhibitor and moving picture devotee in Denver, Colorado and the Rocky Mountain region in the observance of National Motion Picture Tribute Day on May 15.

Otis Skinner was the guest of honor at the weekly luncheon of the Screen Club, Thursday, April 13. Like Arthur Brisbane in one thing, Mr. Skinner admitted that he knew little about the moving picture industry, but said that he was on his way to the Pacific Coast, where he would appear before the camera in a screen production of "Kismet."

After Mr. Skinner had finished a well-turned speech, President Nolan of the Screen Club stated that no better evidence could be required to prove that the moving picture was going ahead than the fact that Mr. Skinner himself was shortly to become one of its stars.

Charles R. Gilmour Recovering.

Charles R. Gilmour, manager of the World exchange in Denver, is convalescing after an operation for appendicitis. He was stricken on a Friday night, was removed to St. Anthony's Hospital a few hours later and submitted to the knife at 1 o'clock Saturday morning. His doctors declared that quick action is all that saved his life.

Denham Palmer, western manager of the World, with headquarters in San Francisco, was telegraphed concerning the illness of Mr. Gilmour on Saturday morning and he left for Denver at once, arriving here Tuesday. He will remain in active charge until Mr. Gilmour is sufficiently strong to resume his duties. It is estimated by his physicians that it will require at least five weeks before he will be able to return to his office.

H. J. Roberts Visits.

H. J. Roberts, special representative of the Fox corporation, arrived in Denver Friday for a week's stay. He is returning to New York after a trip to California. Mr. Roberts is making a tour of inspection of the various Fox offices over the country and reports conditions to be excellent.

New House Opened by B. C. Prescott.

Greybull, Wyo.—B. C. Prescott has opened a motion picture theater at Greybull, in the heart of the new oil fields. He purchased his equipment in Denver and has a first-class plant.

C. Daladau to Manager Denver Theater.

Charlie Daladau, well known among moving picture exhibitors, has been engaged to manage the Eleventh Avenue theater in Denver. He was manager of the Paris, one of the largest downtown houses, when it first opened, and since has had charge of photoplay houses in several of the larger towns in New Mexico.

Fine New Theater for Lamar.

Lamar, Cal.—This city is to have a new $50,000 theater building. Fred Lee, owner of the Opera House and Iris theater, is back of the project. He has purchased a site adjoining his opera house and has had plans drawn for the new structure. It will be larger than either of his present houses and will be provided with all the latest and most up-to-date equipment.

Harry Cassidy, roadman for the Mutual Film corporation, has returned from a trip over the Kansas end of the Denver territory with news of a number of projected photoplay houses.

George W. Hinton and John Drum, roadmen for the World film corporation, have returned after making a complete canvass of the Denver territory on the new Trial Order campaign which is being prosecuted in every section of the United States. The campaign consists of a canvas of all the towns, villages and hamlets where feature films never were run before with the object in view of getting the exhibitor to experiment with the bigger stuff. It is estimated that between 75 and 100 towns in this territory signed up for a trial order. How many of them will become permanent feature exhibitors depends on the success they have with the first trial.

New Theaters and Changes.

St. Johns, Kan.—Winkler & Son, at St. Johns, have completed plans for the construction of a thoroughly modern theater to cost $15,000.

Prairie View, Kan.—Henry Bogarth announces that he will shortly begin work on a new moving picture house which will cost $10,000.

Hoxie, Kan.—J. C. Hart, who in addition to being county clerk is a moving picture exhibitor at Hoxie, Kan., will have his new theater completed in time for opening on June 1.

Mankato, Kan.—Morris & Co. have just completed a new theater at Mankato at a cost of $20,000. It will be known as the Morris Grand.

Wynona, Kan.—Theuvenell & Baker have broken ground for a new theater at Wynona, Kan. The owners expect to open the house by June 1.

Colby, Kan.—J. P. Phillips, manager of the Lyric theater at Colby, Kan., will shortly open another theater at Selden, Kan. It also will be known as the Lyric.

Alamosa, Col.—The Star theater at Alamosa, Col., has been taken over by Frazier & Baiene. New equipment has been installed and the place will be operated as a high-class motion picture house.

Syracuse, Kan.—W. H. Bradshaw of Syracuse has sold the Imp theater to Mrs. James Ford & Son. The son has assumed active management of the house.

Athol, Kan.—C. Bennette, formerly an exhibitor at Kensington, Kan., has purchased the Athol theater at Athol from F. W. Niedemeyer.

CALIFORNIA.

Appointed Coast Distributor.

San Francisco.—G. A. Metcalfe has been appointed exclusive wholesale distributor on the Pacific Coast for the new Speer projector carbon and an active campaign on this article is being planned. The first shipments are expected about the first of May.

Opens Pathescope Office.

San Francisco.—T. W. Johns, formerly manager of the Los Angeles office of the Mutual, has been appointed manager of the Pathescope Company of Northern California and has opened offices in the Bankers' Investment building, 742 Market street.

San Francisco's Rialto

New House from Old American Theater Ready to Open—Has a Special Society Section Comprising 140 Loge Seats—Fine Marquee Over the Entrance—Operating Room is Outside the Theater.

By T. A. Church, Special Correspondent, 1507 North Street, Berkley, Cal.

SAN FRANCISCO, Cal.—The new Rialto theater on Market street, just above Seventh, will be opened on April 30 as an exclusive moving picture house. The theater, formerly known as the American, has been practically rebuilt during the past few months, but little of the old structure remaining except the walls and the roof. The balcony has been torn out and a new one about 12 feet lower has been installed, the use of posts having been done away with entirely. Two easy flights of stairs lead from the foyer to the mezzanine floor and the balcony is reached by an incline. A feature of the balcony will be the Society Section, where more than one hundred and forty loge seats have been installed, for which a slightly higher price of admission will be charged. There will also be one row of loge seats on the lower floor, making one hundred and sixty in all. A very large rest room for ladies has been fitted up on the mezzanine floor, with French windows opening onto Market street, the furnishings being in the style of Louis XIV. The hangings are all of velour and sunfast materials and the furniturue is of wicker. The entire house is carpeted, except where the seats are screwed to the floor.

The entrance is an especially striking one, there being a marquee extending over the entire sidewalk brightly lighted. Travertine stone has been used in the lobby to splendid advantage and all trimmings are in bronze. The advertising matter used is shown in attractive frames for which provision was made when the structure was designed. A huge electric sign which can be seen for many blocks adorns the front of the building. The interior decorations are very beautiful, the painting all being done on canvas and then pasted to the walls and ceiling. The stage set is regarded as being one of the finest in the West and has been designed to effectively screen the musicians from view. An interesting feature of the equipment for music is a Wurlitzer Hope-Jones orchestra organ, installed at a cost of $20,000.

Operating Room Outside Theater.

The operating room is located outside of the theater building proper and is 8 by 13 feet in size, with direct roof ventilation. It is equipped with two Powers Cameragraphs No. 6B and Powers dissolver. Two lines of direct current from two sources enters the room and all arrangements have been completed for the installation of a motor-generator set in case the fluctuation in voltage is too great. The throw to the screen is 122 feet. The ventilating system changes the air in the house every three minutes, and it is the intention of the management to permit smoking upstairs.

The Rialto theater is to be conducted by the Western Theater Company, of which Howard J. Sheehan is manager. Arrangements have been made to use, among others, the service of the International Film Service, Inc., and the serial "The Mysteries of Myra" will be strongly featured. The house has a seating capacity of 1,600 and is the first of a chain of theaters which is planned by the company conducting it.

NEW HOME OF GENERAL FILM.

Exchange Now Has Splendid Quarters Built Especially for It.

San Francisco.—The General Film Company is now well settled in its new home at 255 Golden Gate avenue and undoubtedly the quarters it occupies are the finest of the kind to be found on the Pacific Coast. The structure was designed especially for this concern and is very beautiful, comparing very favorably in an artistic sense with the buildings that have made the new downtown district of San Francisco world famous. The building is located on a corner, enabling all shipping to be done from the rear and affording a maximum of light. Six large windows are on one side, with two in front, and in addition there are four large skylights, making artificial light absolutely unnecessary during the daytime. The general offices are of the open type and located in front, with a few offices for private consultation further back. All the furniture and finishing is in light oak with railings and trimmings in brass. In the rear is the inspection department, the shipping department and the poster section, all arranged for the expeditious handling of shipments. On the side are two great fireproof vaults for the storage of film, while a big basement affords room for the storage of advertising matter and general supplies. The task of moving was accomplished without a hitch, under the direction of district manager H. H. Hicks, who has also superintended the erection and furnishing of the building. The exchange building is the only structure in California erected especially for this purpose and occupied exclusively by one firm.

George Kleine to Open Office.

San Francisco.—W. O. Edmonds, representing George Kleine, arrived here a short time ago and has completed arrangements for the opening of an office to handle the Billie Burke serial. A location has been chosen on Golden Gate avenue, near the exchange of the International Film Service, and the office will be opened for business soon.

Producer Retails California Rights.

San Francisco.—The California Motion Picture Corporation, which is disposing of its productions on the state rights basis, has decided not to sell the California rights, but to handle the films themselves in this territory in order to keep in touch with all branches of the business. Ralph H. Clark, who has been with the World Film since shortly after its entry into this field, has resigned his position as manager of the local branch to become the representative of the producing company in its new departure. The offices for the present will be at the studio at San Rafael, but will probably be moved later to San Francisco.

Theater Destroyed by Fire.

San Francisco.—The Electric theater at 1932 Union street, near the Exposition grounds, was destroyed by fire early on the morning of April 7, the origin of the fire being unknown. The theater, which was valued at $8,000, was owned by Joseph Bauer and conducted by Fred Widman.

Changes in World Organization.

San Francisco.—W. W. Drum, formerly manager of the Pacific Coast division of the World Film, with headquarters here, is to return to take up this work again. Denham Palmer, who has been here for some time, is to go to the Denver office, making the change on account of his wife's health.

H. W. Stubbins, formerly assistant to manager Ralph H. Clark of the local office, has succeeded to the higher position.

N. O. Turner, for several months with this exchange, has resigned to take up work as the San Francisco representative of the International Film Service.

Portland's Censor Code

Local Board of Censors Is About to Adopt a Code of Rules Specifying Types of Scenes Which Hereafter Shall Be Barred—Viewers to Be Firmer in Their Decisions, Says Secretary—Censor Board Notes.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—Hereafter the censorship of moving pictures will not be left entirely to the good or bad judgment of viewers as has been done in the past. Mrs. E. B. Colwell, secretary of the board, stated that some of the viewers had shown woeful laxity in judgment and that the board was going to adopt standards to be followed in the viewing of films. Mrs. Colwell was drafting the rules covering the subjects to be barred and read some of them to the writer. They will be placed under the general sub-divisions of the ordinance, and Mrs. Colwell said they were calculated to clean up the city's pictures. For the past month the members of the board have been visiting the theaters to see the results of the viewers' work. After the rules are adopted the visits will be continued to see that the viewers adhere to the rules.

Mrs. Colwell stated that viewers had been talked out of their original decisions by exchange men. This could not very well be done under the old regime where a viewer, if in doubt, called up the secretary and asked her to pass on the question. With the adoption of the new rules it is evidently intended that the work of the viewers shall become less judicial and more mechanical and that the duties of a viewer shall be merely to see that the rules of the board are not transgressed.

In accordance with an agreement made by the mayor with the moving picture men to head the censor board with a man chairman, F. T. Richards, a member of the board, was selected to succeed Mrs. A. C. Newill. During the month of March 717 reels were viewed by the board in which 20 eliminations were ordered.

ASSOCIATION ELECTS.

E. J. Myrick Chosen President by Oregon Picture Men—Other Officers.

Portland, Ore.—The Oregon Motion Picture Men's Association held its regular election of officers at its luncheon at the Hotel Oregon, April 6. E. J. Myrick of the Columbia was elected president, G. T. Holtzclaw of the Circle and Sunset, vice-president; I. L. Cohen of the Portland Amusement Company, secretary, and F. M. Simonton, of the Standard Feature Film Company, treasurer.

The proposed Sunday closing legislation is being given much attention by the association, and it is co-operating with other business men's organizations that feel that the proposed measure is an uncalled-for interference with legitimate business. The organization is urging all the motion picture men in the state to join it in its stand against the proposed measure.

Ira J. Dodge in Town.

Portland, Ore.—Ira J. Dodge, Seattle manager for George Kleine, was in Portland recently and was seen in the corridor of one of the prominent buildings hobnobbing with Rex Lampman, chief colyumnist on the Journal. It seems that Harry Hicks, of the General Film, and Mr. Dodge and Mr. Lampman were boys together down in Medford years ago before Mr. Lampman forsook the trio for journalistic fields. Mr. Dodge's trip to Portland had to do with the Kleine motion picture "Gloria's Romance," featuring Billie Burke, "the Sunshine of the Screen," to quote from Rex Lampman's colyumn upon that star's appearance in "Peggy" recently. The only thing that seemed to worry Mr. Dodge was how to give all the exhibitors who were asking for the picture a fair chance at it.

Wiman Leaves Portland.

Portland, Ore.—M. E. Wiman, who for the past year has been head booker for the Portland Pathe exchange, has resigned his position and returned to Seattle, his home town. Mr. Wiman was a most popular booker and well liked by Portland exhibitors and a delegation of local men were at the depot to see him off. While he did not disclose his future plans, it is said he is in line for a big job in Mutte, Mont.

M. E. Wiman.

A. & H. Get Portland Empress.

Portland, Ore.—Irving Ackerman and Sam Harris, of San Francisco, owners of the Hippodrome circuit, and John Considine, of the S. & C. circuit, were in Portland recently and after their departure it was rumored that the A. & H. interests had acquired the Portland Empress. This rumor was afterwards confirmed from San Francisco when it was announced that Ackerman & Harris had acquired the Empress theaters in Portland, Seattle, Butte and Minneapolis. This firm entered Portland for the first time when they leased the Orpheum several months ago. It is expected that the Empress will house a combination of vaudeville and pictures.

For Bright School Children.

Portland, Ore.—G. T. Holtzclaw has arranged an educational entertainment for school children receiving an average grade of 80 per cent. or over in their monthly examinations. He will give one show at each of his theaters, the Circle and the Sunset, once a month for the children.

Fire at Union.

Union, Ore.—The Cozy theater was badly damaged by an early morning fire on March 29. The fire started at a stairway, evidently from a spark that had been smouldering since the audience had left. The building itself was not entirely destroyed, but the fixtures were ruined by smoke and water. The damage was about $2,700.

Price Raise in Roseburg.

Roseburg, Ore.—The raise in prices in Roseburg, Ore., from 10 to 15 cents, was not entirely successful, according to the reports road men have brought to Portland from the Southern Oregon city. It seems that three of the 10-cent houses agreed to raise to 15 cents, and when the time for the raise came two of them increased their prices, but the third cut his to 5 cents, and those that did raise are having a hard time to make the raise stick.

Other towns in this territory where prices have been raised in all the houses in each town, Salem, for example, report the change has been entirely successful.

Heard on Film Row.

Portland, Ore.—The Majestic theater has installed two 6 x 16 electric signs with three rows of letters and revolving border. These are two of the largest signs of the kind on the coast.

A. Singelow, travelling representative of the Morgan Film Company, was in Portland recently and reported excellent business on his trip from Ashland north.

George Maple, formerly of Roseburg, and more recently of Sand Point, Idaho, is in Astoria managing a theater.

A. E. Reizero has opened the Woodstock theater, Portland.

P. T. Evans, formerly of the Columbia theater, St. Helens, has opened the Richmond theater, Portland.

The Service Film Company reports the sale of two American Standard machines to G. J. Lemansky, of Marshfield, who operates several houses in the Coos Bay country and a new Simplex to the Columbia, Portland.

Wes Kibbey, of Doty, Wash., was a recent visitor in Portland purchasing equipment.

The Empress theater, Chehalis, Wash., C. L. Mellinger, owner, has installed a Wagner Rotary Converter.

Centralia, Wash., will have a censor board. The Women's Civic Club is co-operating with Mayor Galvin and three women have been named to censor moving pictures.

William J. Wood and E. R. Cummings, formerly with the Palace, Roseburg, have opened the Arcade at Cottage Grove, Ore.

SPOKANE NEWS LETTER.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

Ray Bagley Goes to Long Beach, Cal.

SPOKANE, WASH.—Manager Ray Bagley, formerly of the Empress moving picture theater in Missoula, Montana, and for the past year in charge of the advertising, card writing and lobby display of the Liberty theater, Spokane, Wash., under Ralph Ruffner, will leave Spokane April 17 for Long Beach, Cal. He will be associated with Otis Hoyt, who is erecting a new and up-to-date moving picture theater which is to be opened soon. Mr. Bagley has been in the moving picture work about two years. He has kept a live wire display in the lobby of the Liberty while here.

At the Clemmer Theater.

Spokane, Wash.—Since the opening of the Clemmer theater, Spokane, Wash., February 22, 1915, many shows have drawn audiences which showed persons crowded out into the street waiting admission. Among these were "The Birth of a Nation," "The Battle Cry of Peace," and several productions in which Marguerite Clark and Mary Pickford appeared. The accompanying picture was taken during the anniversary week when the show was Mary Pickford in "Poor Little Peppina."

CLEMMER THEATER, SPOKANE.

Spokane Hits and Programs.

Clarence Crews, who opened the Spokane theater, Spokane, Wash., will supplement his programs with Universal pictures, including the animated weekly. Mr. Crews will adopt a 10 and 20-cent policy.

with matinee and two night shows daily, except Sunday, when continuous performances will be the order. Mr. W. Muth will assist in the management.

Pictures which drew well at local play houses were:

"The Rack," with Miss Alice Brady, and "The Blindness of Love," with Julius Steger, at the Class A theater.

"Martha's Vindidation" with Seena Owen in the leading role, and "The Moral Fabric," in which Edith Reeves makes her debut in filmdom, at the Liberty theater.

"The Code of Marcia Gray," presenting Constance Collier in the lead, and "Tennessee's Pardner," featuring Fanny Ward in the title role, at the Clemmer theater.

"The Wife's Sacrifice," with Robert Mantell as the leading man, at the Casino theater.

"The Buzzard's Shadow," featuring Harold Lockwood, at the Majestic.

"The Happy Masquerader" at the Lyric theater.

TO MAKE FILM IN WISCONSIN.

Geeanem Films New Studio in Milwaukee Nearly Ready.

Special to the Moving Picture World from the Midwest News Service.

MILWAUKEE, WIS.—Productions of the new Gregory-Mahler Motion Picture Company will be released under the trademark of "Geeanem Films."

It is expected to open the new studio at 510 Edison street about May 1 as construction has been rapid. The studio is three stories high of cement and brick. The factory and business offices will be on the first floor which is 46x90 feet. The studio proper will be on the second and third floors which are 40x46 feet and are so arranged that four sets can be used at a time.

Dr. Le Verne Barber will be in charge of productions and E. J. Savage will supervise the photographic work. It is planned to start with a company of about twenty actors.

Theater Changes in Wisconsin.

Madison, Wis.—Robert G. Nuse has sold the Orton theater property on Williamston street to Albert Sperle.

Rhinelander, Wis.—James Algeo has purchased the Bijou theater from James Morgan. Algeo formerly operated houses in Webster, Aberdeen and McHenry, S. D.

Menomonie, Wis.—A new management soon will reopen the Orpheum theater, it is announced by August Schoenoff, owner of the building.

Manitowoc, Wis.—Frank Plopper will be manager of the Colonial theater for his father-in-law, E. M. Carstens, owner of the building, succeeding Otto Ribbeck.

IN WESTERN CANADA.

Edmonton Universal Closes.

Edmonton, Alberta.—Phil Hazza, who has for some time been the local representative of the Universal, has closed his office and left for Calgary.

Western Canada Items.

Calgary, Alberta.—The Calgary News-Telegram is giving with every cash want ad of 25 cents or over a coupon good for admission to either the Allen, Regent or Empress theater.

Edmonton, Alberta.—Manager Hallgrimson of the Dreamland has just completed arrangements with the Universal Company, giving Edmonton first run on all Bluebird and Red Feather Photoplays. Each production will be run two days, with Sarah Bernhardt in "Jeanne Dore" playing the initial date.

Winnipeg, Man.—W. P. Wilson, manager of the Lyceum, has just signed up for exclusive first run on Paramount pictures in Winnipeg. Mr. Wilson is a particularly progressive exhibitor, having been the first to put the new 15-cent admission price into effect.

Activity of Censors

Report of British Columbia Board of Censors Shows 800 Reels Rejected During Year Passed, Out of 6,800—Many Excisions—Censors' Reasons—Revenue Amounted to $18,278—Expenses to $9,640.

By E. C. Thomas, Special Correspondent, 821 Rogers Bldg., Vancouver, B. C.

VANCOUVER, B. C.—The Vancouver correspondent of the MOVING PICTURE WORLD has just received from Hon. W. J. Bowser, Premier and Attorney-General of British Columbia, a copy of the censor's report covering the year 1915, a synopsis of which is presented herewith. These figures show in a particularly forceful manner just how far the censorship hysteria had proceeded in this province previous to the recent change for the better. Although many cuts are still being made in the films, rejections are comparatively few.

The report at hand reveals that out of a total of 6,800 reels which were examined by the censors during the year, 800 reels were rejected as unfit for exhibition—a total of almost twelve per cent. of the number submitted! In addition, "numerous" excisions were made from other films, but as no record is kept of the number of cuts made, definite figures are not available. The report for the previous year, however, states that "several thousand of excisions were made."

In the following official list of rejections it will be noted that many of the "reasons" given overlap each other:

"Generally immoral, 124 reels; infidelity, 116; seduction, 95; depiction of harlots, 72; offensive to religious orders, 37; against public policy, 36; gruesome, 27; indecent vulgarity, 26; white slavery, 24; anti-British, 23; unnecessary display of U. S. flags, 22; excessive crime and gun play, 32; glorifying criminals, 23; dive scenes, 20; unwholesome and evil suggestions, 16; general depravity and viciousness, 16; cohabitation and concubinage, 14; slandering Allies in war, 16; illegitimacy, 13; burlesque of clergy, 13; films manufactured in Germany and Austria, 12; excessive drunkenness, 9; bad example to children, 5; ridicule of temperance movement, 4; nauseous snake films, 3; excessive gambling, 2; insanity for comedy purposes, 2; lewdness of characters, 2."

Eight hundred full reels rejected!

As the censor's department also inspects the moving picture theaters of the province and receives the license fees paid by the theaters, exchanges, operators, etc., an opportunity is offered to compare the total revenue exacted from the industry, with the expense of conducting the department. In the tabulation of revenue appear items of $6,795.50 for censoring films, $7,496.45 for theater licenses, $2,800 for film exchange licenses, and the total amount received was $18,278.10.

To offset this large revenue the expenses incurred consisted of salaries, $8,540; traveling expenses, $800; office maintenance and incidentals, $300 or a total of $9,640. This, it will be seen, leaves a net profit of $8,638.10, which in itself is a fairly respectable amount, and indicates that a little more than half the fees paid at the present time would be sufficient to defray the expenses of administering the censor's department.

Mr. Bowser informs the World representative that he hopes that as a result of several chats which the Attorney-General has had with the censor there will not be the same friction in future between the moving picture people and the department.

TICKET TAX OF CENT.

Alberta Government Decides to Impose Tax Like Quebec's.

Edmonton, Alberta.—A tax on theater tickets, such as is now in force in Ontario and Quebec, has been practically decided upon by the Alberta government, and will be approved by the legislature during the present session. It was originally the intention to levy the tax on the theaters instead of on the ticket-buying public, but it was pointed out that the tax on amusements is already quite heavy and the managers felt that they were not in a position to carry any additional burden.

The tax will be one cent for each theater ticket used, and will apply to all such tickets irrespective of their value. The war-tax stamps will be sold at the box offices. The legislation has not yet been fully adopted, but is now being put into shape, and will become law within a few weeks.

Discuss the Censor's Salary.

Edmonton, Alberta.—Howard Douglas, chief censor of the Province, came in for some very frank criticism at a recent session of the Alberta legislature, and an effort was made to have his salary cut down, but without success. Attention was drawn to the fact that while he draws a salary of $2,400 a year, the cashier of the department of municipalities, through whose hands pass a half million dollars a year, receives only $1,500, and it was suggested that the latter salary be increased to $2,500, with the censor's pay cut down to $1,800.

Dr. Stanley, a Conservative member of the house, spoke strongly in favor of a more rigid censorship of pictures, and stated that many films had been passed which should never have been allowed to be shown. "The Lure" was mentioned by the speaker as being particularly objectionable.

Patriotic Concert at the Classic.

Winnipeg, Man.—A patriotic concert was given on a recent evening at the Classic theater, Roseberry street, St. James, at which were shown six reels of military pictures, with various musical selections and specialties contributed by local talent. So successful was this entertainment that it was repeated on the following evening and the proceeds of both concerts were donated toward the purchase of bugle band instruments for the 222nd battalion, C. E. F.

A Weekly Red Cross Night.

Victoria, B. C.—The first of Manager Clifford Denham's weekly "Red Cross Nights" was held at the Royal Victoria theater on a recent Monday evening, and turned out to be a distinct success. The entertainment was arranged by the Esquimalt sub-committee of the Victoria and District branch of the Canadian Red Cross Society, and many musical selections and several rather pretentious acts were presented by local people, in addition to the regular picture bill. Two performances were given, and 30 per cent. of the gross receipts handed over to the Red Cross. The band of the Fifth Regiment paraded the streets of the city during the evening with a banner advertising the show, and materially helped the attendance.

It is planned to hold a similar entertainment for the benefit of the society on each Monday evening hereafter.

Talking Over a General Raise.

Vancouver, B. C.—A meeting of local exhibitors was held recently at the Famous Players exchange, and the question of a concerted raise to an admission price of 25 cents was discussed. Although some were in favor of making the change, other managers took the stand that now, of all times, is not the time to raise prices,

Calendar of Daily Program Releases

Releases for Weeks Ending April 29 and May 6

(For Extended Table of Current Releases See Pages 876, 878, 880, 882.)

General Film Company.

Current Releases.

MONDAY, APRIL 24, 1916. (Serial No.)

BIOGRAPH—The Blind Princess and the Poet (Dr.) (Biograph Reissue No. 47) 20417
ESSANAY—The Strange Case of Mary Page No. 14, "Recrimination" (Two parts—Drama) .....
KALEM—The Millionaire Plunger (No. 5 of the "Social Pirates" (Two parts—Drama) .....
LUBIN—Germs and Microbes (Comedy) 20418
SELIG—The Woman Who Did Not Care (Three parts—Drama) 20412-3-4
SELIG—Selig-Tribune No. 33, 1916 (Topical) 20416
VITAGRAPH—The Rookie (Drama) 20415

TUESDAY, APRIL 25, 1916.

BIOGRAPH—Celeste (Two parts—Drama) 20422-3
EDISON—Blade o' Grass (Three parts—Drama) 20424-5-6
ESSANAY—The Little Samaritan (Two parts—Dr.) 20419-20
KALEM—Ham's Waterloo (Comedy) 20421

WEDNESDAY, APRIL 26, 1916.

BIOGRAPH—A Spring Chicken (Three parts—Comedy) 20429-30-1
ESSANAY—Vernon Howe Bailey's Sketch Book of Rome (Cartoon) 20426,
—A Scenic subject on the same reel 20428
KALEM—Counting Out the Count (Comedy) 20427

THURSDAY, APRIL 27, 1916.

LUBIN—Playthings of the Gods (Three parts—Dr.) 20432-3-4
SELIG—Selig-Tribune No. 34, 1916 (Topical) 20435
VIM—What's Sauce For the Goose (Comedy) 20436

FRIDAY, APRIL 28, 1916.

KALEM—A Lucky Mistake (Comedy) 20440
KNICKERBOCKER STAR FEATURE—The Broken Promise (Three parts—Drama) 20437-8-9
VIM—The Rivals (Comedy) 20442
VITAGRAPH—Terry's Tea Party (Comedy) 20441

SATURDAY, APRIL 29, 1916.

ESSANAY—The Danger Line (Three parts—Drama) 20443-4-5
KALEM—The Trail of Danger (No. 77 of the "Hazards of Helen" Railroad Series (Drama) 20450
LUBIN—Love and Bullets (Comedy) 20446
SELIG—Badgered (Drama) 20451
VITAGRAPH—The Man Hunt (Three parts—Drama) (Broadway Star Feature) 20447-8-9

General Film Company.

Advance Releases.

MONDAY, MAY 1, 1916.

BIOGRAPH—Swords and Hearts (Drama) (Biograph Reissue No. 48).
ESSANAY—The Strange Case of Mary Page No. 15 (Two parts—Drama).
KALEM—The Master Swindlers (No. 6 of the "Social Pirates") (Two parts—Drama).
LUBIN—The Buckshot Feud (Comedy).
SELIG—The Man Within (Three parts—Drama).
SELIG—Selig-Tribune No. 35, 1916 (Topical).
VITAGRAPH—Jane's Husband (Comedy).

TUESDAY, MAY 2, 1916.

ESSANAY—In the Moon's Ray (Two parts—Drama).
KALEM—Title Not Yet Announced.
LUBIN—The Candle (Two parts—Drama).

WEDNESDAY, MAY 3, 1916.

BIOGRAPH—Fit For Burning (Three parts—Drama).
ESSANAY—The Fable of "The Preacher Who Flew His Kite But Not Because He Wished to Do So" (Comedy).
KALEM—Romeo of the Coal-Wagon (Comedy).

THURSDAY, MAY 4, 1916.

LUBIN—None So Blind (Three parts—Drama).
SELIG—Selig-Tribune No. 36, 1916 (Topical).
VIM—The Brave Ones (Comedy).

FRIDAY, MAY 5, 1916.

KALEM—The Dumb Heiress (Comedy).
KNICKERBOCKER STAR FEATURE—The Oath of Hate (Three parts—Drama).
VIM—Home-Made Pies (Comedy).
VITAGRAPH—Some Chicken (Comedy).

SATURDAY, MAY 6, 1916.

ESSANAY—Once a Thief—? (Three parts—Drama).
KALEM—The Human Telegram (No. 78 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—Father's Night Off (Comedy).
SELIG—An Elephant's Gratitude (Animal—Drama).
VITAGRAPH — The Resurrection of Horror (Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

BEVERLY of GRAUSTARK

The Three Reel Biograph released Wednesday May 17

The famous novel and play by George Barr McCutcheon

MOTION PICTURE BOARD OF TRADE
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World's Biggest Show---1000 Stars!

FIRST NATIONAL

MOTION PICTURE EXPOSITION

MADISON SQUARE GARDEN, MAY 6-14

Given by the Motion Picture Board of Trade of America, Inc.

Exhibitors

Special delegations from exhibitors' organizations in fourteen states will be present and take part in all convention meetings, including projection day. A feature of projection day will be addresses by F. H. Richardson, J. H. Hallberg, and others. Exchange men, operators, manufacturers and others will take part in these meetings. A great opportunity for exhibitors to get new money-making ideas to work out in their own theatres.

California Day

A special train of producers, directors, exhibitors and well known actors and actresses direct from the various California studios will be the feature of California Day. The special train and special programme for the day will be under the management of Mr. H. O. Davis, President of the California Motion Picture Producers' Association. An entire day will be given over to the feature and—take it from one who knows—it's going to be a *big day*.

New York Fashion Day

In charge of Miss Florence Rose. All the latest creations of leading fashion artists will be shown on mannequins, then pictures will be made and exhibited on the screen next day.

OTHER BIG CONVENTION EVENTS

Bureau of Standards Day (Meeting and Organization), Bankers' Day, Manufacturers' Day, Fire Insurance Day, Distributors' Day, Art in Motion Pictures Day, Players' Day—Every Day.

Here are some of the concerns that have signed contracts for space:

Acme Lithographing Company
Acme Machine Company
Allison-Hadaway Corporation
American Litho. Company
Bell & Howell
Bluebird Films
Cooper-Hewitt Company
Eastman Kodak Company.
Estey Organ Company
Famous Players Company
Fox Film Corporation
J. H. Hallberg
International Film Service
Jesse Lasky Pictures Company
Arthur Leslie
Los Angeles Chamber of Commerce
Menger and Ring
Morning Telegraph
Oliver Morosco Photoplay Company
Motion Picture Apparatus Company
Motion Picture Directory Company
Motion Picture News
Motion Picture Magazine
Motography
Moving Picture World
Mutual Film Corporation
National Cash Register Company
National Carbon Company
Nicholas Power Company
Novelty Slide Company
Pallas Pictures
Paramount Pictures Corporation
St. Petersburgh Board of Trade, Fla.
Searchlight Library
Simplex Photo. Products Company
Typhoon Fan Company
Unicorn Film Company
United Electric Stage Lighting Co.
Universal Film Mfg. Company
Vitagraph Company of America
Westinghouse Electric and Mfg. Co.

For reservations, telegraph to J. W. Binder, Motion Picture Board of Trade, Inc., 18 E. 41st St., New York, or Harry A. Cochrane, Madison Sq. Garden, New York

Calendar of Daily Program Releases

Releases for Weeks Ending April 29 and May 6

(For Extended Table of Current Releases See Pages 876, 878, 880, 882.)

Universal Film Mfg. Company.

SUNDAY, APRIL 23, 1916. (Serial No.)

LAEMMLE—No release this day.
L-KO—Little Billy's School Days (Comedy)..... 01373
REX—His World of Darkness (Three parts—Drama) 01372

MONDAY, APRIL 24, 1916.

NESTOR—His Wooden Leg (Comedy)..... 01376
RED FEATHER PHOTOPLAY—Thrown to the Lions (Five parts—Drama) 01375
UNIVERSAL SPECIAL FEATURE—Graft No. 20, "The Final Contest" (Two parts—Drama)..... 01393

TUESDAY, APRIL 25, 1916.

GOLD SEAL—The Other Half (Two parts—Drama). 01377
IMP—Billy's War Brides (Comedy) 01379
REX—The Unexpected (Comedy—Drama)..... 01378

WEDNESDAY, APRIL 26, 1916.

ANIMATED WEEKLY—Number 17 (Topical)..... 01382
BIG U—Lonesome House (Drama)..... 01380
L-KO—Bill's Narrow Escape (Two parts—Comedy). 01381

THURSDAY, APRIL 27, 1916.

LAEMMLE—Miss Blossom (Two parts—Drama).... 01383
POWER—Such Is Life In China (Comedy)..... 01385
REX—Chicken Hearted Jim (Drama)..... 01384

FRIDAY, APRIL 28, 1916.

IMP—Why Mrs. Kentworth Lied (Three parts—Drama) 01386
NESTOR—The Newlyweds Mixup (Comedy)..... 01387
VICTOR—No release this day.

SATURDAY, APRIL 29, 1916.

BISON—The Torrent of Vengeance (Two parts—Drama) 01388
JOKER—The Jitney Driver's Romance (Comedy)... 01390
POWERS—A Family Affair (Comedy)..... 01389

SUNDAY, APRIL 30, 1916.

IMP—Through Flames to Love (Two parts—Drama) 01392
L-KO—No release this day.
REX—Their Anniversary (Comedy)..... 01391

MONDAY, MAY 1, 1916.

NESTOR—Her Hero Maid (Comedy)..... 01395
RED FEATHER PHOTOPLAY—Dr. Neighbor (Five parts—Drama) 01394
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring No. 1—"The Leopard's Mark" —(Two parts—Drama) 01412

TUESDAY, MAY 2, 1916.

GOLD SEAL—The Purple Maze (Two parts—Modern —Drama) 01396
IMP—When Slim Was Home Cured (Comedy)..... 01398
REX—Eleanor's Catch (Comedy)..... 01397

WEDNESDAY, MAY 3, 1916.

ANIMATED WEEKLY—Number 18 (Topical)..... 01401
L-KO—The Bankruptcy of Boggs & Schultz (Com.). 01400
VICTOR—The Girl Who Feared Daylight (Two parts —Drama) 01399

THURSDAY, MAY 4, 1916.

BIG U—The Beloved Liar (Three parts—Human Interest Drama) 01402
IMP—Won with a Make-up (Comedy)..... 01403
LAEMMLE—No release this day.

FRIDAY, MAY 5, 1916.

IMP—Just Kitty (Drama)..... 01404
LAEMMLE—The Thief of the Desert (Drama)..... 01405
NESTOR—Lem's College Career (Two parts—Com.). 01406

SATURDAY, MAY 6, 1916.

BISON—The Leap (Two parts—Railroad Drama)... 01407
JOKER—A Perfect Match (Comedy) 01408
POWERS—No release this day.

Mutual Film Corporation.

SUNDAY, APRIL 23, 1916. (Serial No.)

BEAUTY—Bookworm's Blessed Blunders (Comedy) 04661
VOGUE—Slipping It Over on Father (Comedy).... 04662

MONDAY, APRIL 24, 1916.

AMERICAN—The Counterfeit Earl (Two parts—Drama) 04663-4
FALSTAFF—Dad's Darling Daughters (Comedy)... 04665
MUTUAL MASTERPICTURE DE LUXE—The Conscience of John David (Centaur—Five parts—Drama—No. 95) .....

TUESDAY, APRIL 25, 1916.

THANHOUSER—A Man of Honor (Two parts—Drama— 04666-7
VOGUE—The Island That Never Was (Comedy)..... 04668

WEDNESDAY, APRIL 26, 1916.

BEAUTY—Bugs and Bugles (Comedy)..... 04670
GAUMONT—See America First No. 33 "Charleston South Carolina" (Scenic)..... 04671
Kartoon Komics (Cartoon)..... 04671
MUTUAL WEEKLY—Number 69 (Topical)..... 04669

THURSDAY, APRIL 27, 1916.

AMERICAN—A Broken Genius (Three parts—Drama) 04672-3-4
MUTUAL MASTERPICTURE DE LUXE—The Stain in the Blood (Signal—Five parts—Drama—No. 96) .....

FRIDAY, APRIL 28, 1916.

CUB—The Traitor (Comedy)..... 04677
MUSTANG—Unlucky Luke (Two parts—Com-Dr.).. 04675-6

SATURDAY, APRIL 29, 1916.

FALSTAFF—Willing Wendy to Willie (Comedy)... 04681
THANHOUSER—The Carriage of Death (Three—parts—Drama) 04678-9-80

SUNDAY, APRIL 30, 1916.

BEAUTY—Two Beds and No Sleep (Comedy)..... 04682
VOGUE—Bungling Bill, Doctor (Comedy)..... 04683

MONDAY, MAY 1, 1916.

AMERICAN—Pierre Brissac the Brazen (Two parts —Drama) 04684-5
FALSTAFF — The Dashing Druggist's Dilemma (Comedy) 04686
MUTUAL MASTERPICTURE DE LUXE—The Quality of Faith (Gaumont—Five parts—Drama) (No. 97) .....

TUESDAY, MAY 2, 1916.

THANHOUSER—The Weakling (Two parts—Dr.).. 04687-8
VOGUE—Out For the Count (Comedy) 04689

WEDNESDAY, MAY 3, 1916.

BEAUTY—Billy Van Deusen's Ancestrie (Comedy).. 04691
GAUMONT—See America First No. 34 "Yosemite National Park" (Scenic)..... 04692
—Kartoon Komics (Cartoon) 04692
MUTUAL WEEKLY, Number 70 (Topical)..... 04690

THURSDAY, MAY 4, 1916.

MUTUAL MASTERPICTURE DE LUXE—Lying Lips (American—Five parts—Drama) (No. 98)..... 04693-4-5
THANHOUSER—The Spirit of 61 (Three parts—Dr.)

FRIDAY, MAY 5, 1916.

CUB—M. T. Dome's Awful Night (Comedy)..... 04698
MUSTANG—With a Life At Stake (Two parts—Dr.) 04696-7

SATURDAY, MAY 6, 1916.

CENTAUR—Avenged By Lions (Two parts—Drama) 04699-700
FALSTAFF—The Skillful Sleigher's Strategy (Comedy) 04701

RICHARDSON SAYS THAT

THE REPORTS RECEIVED BY HIM THROUGH THE PROJECTION DEPT. ON

SPEER CARBONS

HAVE UP TO DATE BEEN ALMOST

INVARIABLY GOOD!

NOTE: The following is reprinted from page 621 Projection Department, Moving Picture World, April 22nd:

SPEER CARBONS

F. F. Bell, Palestine, Texas, forwards answers to questions 119 and 120, and says:

"This is my first offense on the questions, by reason of the fact that I was ashamed to show my ignorance. I note you want reports on Speer carbons. We bought two hundred of them which they said were shipped out from the new factory erected solely for the manufacture of projection carbons. Well, the minute I struck an arc (using A. C.) I felt there was something different. The light seemed brighter and of a greenish hue. It certainly makes the picture stand out. At first I had some trouble in getting them to burn just right, but after putting a half dozen on top of the lamphouse they burned better. Now all this may be purely imagination, but my opinion is that the Speer is good."

As to "showing your ignorance," Brother Bell, why, good Lord! man, I expose mine several times each week, and don't mind it a bit. Reports on the Speer carbon have, up to date, been almost invariably good. Probably the reason they burned better after being placed on the lamp-house is because they were damp, and dampness in carbons does not make for good results on the screen.

SO SAY THEY ALL!!!

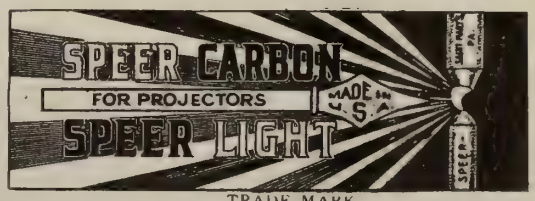
SEND YOUR ORDER EARLY ! !

NET CASH PRICES

For Regular Speer Carbons

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)

Sample Orders for 100 Carbons Filled at 10% Advance on Above Case Lot Prices



TRADE MARK

Speer Carbons are absolutely guaranteed to give satisfaction or money back

SPEER CARBON COMPANY

DEPT. "W"

(Makers of Carbons for Electrical purposes during the past 25 years)

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For Sale by Leading M. P. Machine Distributors, Including the Following:

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Kleine Optical Co., 166 N. State St., Chicago, Ill.

Stories of the Films

General Film Company

VITAGRAPH.

THE ROOKIE (April 24).—The cast: Jim Rooney (Evart Overton); Mrs. Rooney (Dorothy Kelly); Jimmie, their son (Bobby Connelly); Bonelta (Ned Finley).

"When you go out to get a man, get him!" Jim Rooney had these words drummed into him so well that he knew them by heart, and was longing for a chance to put them into practical use. Jim was just one of those score or more of rookies on the police force, and was impatient for action. Finally it came.

Hans Schmidt, a laborer, after killing another man in an argument, fells the policeman who had tried to capture him. The reserves are sent out from the station house, Jim among them, eager to prove his mettle. Jim chases the murderer, exchanging shots with him. On the roof Hans is cornered and turns to fight. A terrible battle ensues on the edge of the roof, Schmidt trying to throw Jim over. Jim stumbles and Hans, taking advantage of the situation, stuns him with his club. A vision of the captain comes to his mind, and he remembers the advice to "get your man."

With a final heroic effort, Jim crawls to Hans' side and fastens one end of the handcuffs to his arm, and the other to his own wrist. Hans, infuriated, races around, dragging Jim with him, and beats him unmercifully in his effort to escape, until the captain and the reserves arrive and pounce on the murderer. As they bend reverently over the still form of Jim, he opens his eyes, a weak smile crossing his lips, and says, "Captain, you told me to 'always get my man.' I got him." The words had scarce left his lips when the rookie fell back, dead.

TERRY'S TEA PARTY (April 28).—The cast: Father (John T. Kelly); Mother (Kate Price); Daughter (Jewell Hunt); Count (Doc Donohue); Valet (Lawrence Semon); Dinty (James McCabe); Son (Hughey Mack). Author, George McManus. Produced by Lawrence Semon.

The count doesn't get the kind of welcome he expected when he calls. No, indeed; he never expected to be met at the foot of the stairs with a keg of beer. But that's what happened. Father had been reclining in his boudoir, minus shirt and shoes, peacefully guzzling stein after stein of his favorite brew from the keg; when mother, a muscular prohibitionist, espied him. She deals out a good thrashing to father, and then turns her attention to the keg, which she pushes out of the room. Just as it starts rolling down stairs, the count enters and unwillingly stops its flight. When he recovers consciousness, the valet recognizes him as the chef in the corner restaurant and tells father, who immediately makes arrangements for the count's hasty exit. The gang of "roughnecks" father hires to carry him off do their job thoroughly, and father, anxious to satisfy friend wife, volunteers to search for them. His search starts and ends in the back room of Dinty's saloon, where, in a fine mood, he "sets 'em up" for the crowd.

THE MAN HUNT (Three Parts—April 29).—The cast: Ralston (James Morrison); Col. Dunn (Robert Gaillard); Gladys (Billie Billings); Ellen (Marguerite Blake); Sullivan (E. A. Turner); Steadwell (Raymond Walburn). Author, Arthur Train. Produced by Paul Scardon.

The Twelfth Regiment is to leave for the front in the morning at seven, and Captain Steadwell, who has been missing for three days, has not yet appeared. Unless he is found and returned to the head of his company by seven the next morning, disgrace will fall on him and his fiancee, Ellen Ferguson.

Ellen is also loved by the new assistant secretary of war, Richard Ralston, who does not know of her engagement. Worried by Steadwell's continued absence, Ellen appeals to Dick to find him. Dick sets out to locate him, and the trail leads to Gladys, an actress whose photo was on Steadwell's table. Gladys agrees to assist in the search. They go into a swell restaurant, and Ellen, seeing them, thinks Dick is not searching for Steadwell.

In the restaurant they meet Sullivan, the last man seen with Steadwell, but he refuses to give any information. A fight follows in which Dick delivers a crushing blow to the other's chin and knocks him unconscious. They pack Sullivan into a cab, where they try to revive him, but fail. Thinking he has killed him, Dick asks Gladys to telegraph the President his resignation, but she refuses and the search continues. At Sullivan's home they finally revive him and force him to tell that Steadwell is in the room above. As they go up, Sullivan signals to his friends above by tapping on the wall. When they get up, they are shot at from the inside, and Dick falls as if wounded.

When the two gamblers in the room come over, he jumps up and, covering them with his gun, locks them in a closet. Inside the room they find Steadwell, stupefied from drink. They finally get him out and he joins his regiment in time for the departure. Steadwell on meeting Ellen agrees to release her from their engagement, and Ellen, learning that Dick was responsible for Steadwell's return, allows him to see that the love light in her eyes is for him alone.

SELIG.

SELIG-TRIBUNE, NO. 27 (April 3).—

Quincy, Mass.—The U. S. torpedo boat destroyer Rown is launched here in the presence of a large number of U. S. Naval officials.

Seattle, Wash.—In fulfillment of their treaty with the Allies, Japan is importing great quantities of ammunition and war supplies of various kinds.

Redwood City, Cal.—The stalwart oarsmen of Stanford University begin spring practice here preparatory to the battle for the West Coast Championship.

Near Verdun, France.—Behind these wire entanglements, human beings live for months like moles with apparently very little physical discomfort. The French chef is as much at home here as when presiding in the kitchens of the world's greatest hotels.

Saltillo, Mexico.—Carranza troops leave here presumably for Chihuahua, to intercept Villa before he escapes into the fastnesses of the Sierra Madre Mountains.

Near Namiquipa, Mexico.—American troops operating in this vicinity are striving desperately, by making forced night marches, to "bottle" up the bandit Villa.

Houston, Tex.—Five thousand bales of cotton burn in spectacular fire here, which destroys huge warehouse in railroad yards and burns freight cars standing on tracks. Loss over $1,000,000.

Deming, N. M.—Juan Sanchez, one of Villa's bandits, who after being captured confessed to having participated in the raid at Columbus, N. M.

Columbus, N. M.—The arrival of additional U. S. troops here as well as supplies of every description for American soldiers in Mexico, make Camp Columbus the busiest post in the United States.

SELIG-TRIBUNE, NO. 28 (April 6):

Saloniki, Greece.—General Bailloud, Commandant of 156th Division, French army, is decorated with a medal for bravery by a private soldier whom he has previously decorated with the same honor.

New York, N. Y.—Mrs. Harry H. Horton, the "other woman" in the million-dollar murder mystery, calls on the District Attorney to say that Dr. Waite is innocent, despite his confession.

Boston, Mass.—Not "The River of Doubt," but the "Bird of Doubt," is the question which is agitating Ornithologists since the "Sage of Oyster Bay" brings to us his "Guacharo."

Toronto, Canada.—With high dignitaries of the church and army officiating, the colors of the 75th Battalion are blessed during impressive ceremonies, before the Regiment leaves for the front.

Stratford-on-Avon, England.—This most interesting picture of English women, assisting the Army Service Corps to harvest the hay crop, indicates no lack of patriotism on the part of rural femininity.

London, England.—Princess Arthur of Connaught, accompanied by Major General Sir Francis Lloyd, attends the Church Army Soldiers' Club.

Near Guerrero, Mexico.—In a running fight here, General Cavazos, commanding Carranza troops, has a sharp brush with a detachment of Villa's soldiers.

Cambridge, Mass.—The Harvard "Preparedness" regiment, having just received their new gun equipment, hold their first open-air drill.

In Columbus, N. M., and Mexico.—Interesting pictures by the Selig-Tribune cameramen show daily routine of camp life here, as well as along the hot and dusty line of march into the interior.

THE WOMAN WHO DID NOT CARE (Three Parts—April 24).—The cast: Mrs. Boyd (Eugenie Besserer); Edna, Mrs. Boyd as she was 18 years ago (Eugenie Besserer); Rose Carlson (Edith Johnson); Jack White (Harry Mestayer). Directed by Frank Beal. Written by Charles J. Buckley.

Mrs. Boyd, prominent in society circles, is secretly the author of Madame Gossip's column in a prominent newspaper. She is a good friend of the Carlson and White families, and makes frequent calls.

Jack White is in love with Rose Carlson, and he confides in Mrs. Boyd, who cautions him to be wise in his selection of a mate. On the trail of the gossipers, Mrs. Boyd sees Rose exhibiting her ring, when a lady whispers in her ear that Rose is only an adopted daughter of the Carlsons. This choice bit of gossip appears in the paper. Jack's parents demand that the engagement be broken.

Rose goes to Mrs. Boyd for consolation. Realizing that Jack is Rose's fiance, Mrs. Boyd becomes remorseful. Rose's grief causes Mrs. Boyd to confess that she is Madame Gossip, and she explains how she became so, and how gossip had ruined her life.

Eighteen years before, Mrs. Boyd was happy in the company of her husband and child. Eva, an adventuress, enticed the husband away. Mrs. Boyd, heart-broken, took her child to a rooming house. The husband demanded the little one, and told his wife he would have Eva raise the child, and sue her (Mrs. Boyd) for a divorce. The court granted the man a divorce and the custody of the child. Realizing that the court decision may mean the ruin of her child, she sacrificed her reputation by swearing that her former husband was not the child's father. Then Eva and the husband were married, and the ordeal having unbalanced Mrs. Boyd's mind she was taken to an asylum and the child was adopted by strangers. After ten years she was released, but was unable to locate her loved one.

Rose then tells Mrs. Boyd that her life's story strangely resembles hers but of course, her mother is dead. While calling on the Carlsons, Rose brings forth the clothing she wore when she was adopted, and Mrs. Boyd makes a startling discovery. It is her awakening, and, going to the Whites she asks Jack to renew the engagement. She is shown the newspaper item, and also reminded of what she had said of Jack's selection of a wife, but Mrs. Boyd says the paper lies and finally admits that she is Rose's mother. The engagement is renewed, and Rose goes to her mother's arms and receives her blessing.

BADGERED (April 29).—The cast: Colonel Jackson (James Bradbury); Vera Jackson (Grace Darmond); Paul Robertson (Harry Mestayer); George Prentiss (Al W. Filson); Fanny Stokes (Edith Johnson). Written by Wm. M. Henry. Directed by T. N. Heffron.

Colonel Jackson, newspaper owner and politician, considers Vera, his beautiful young daughter, the apple of his eye. Paul Robertson, newly elected to the legislature, is in love with Vera. George Prentiss, a grafting political "boss," is instrumental in causing Robertson's election, because he believes that he can handle Robertson.

The politicians scheme to reclaim Empress Valley by diverting water from the Folsom tract, and demand that Robertson support this reclamation measure. Robertson, however, refuses, claiming that the Empress Valley bill would ruin the farmers of Folsom.

Prentiss tells his henchmen that they must force Robertson into submission. They induce Fanny Stokes, who lives by her wits, to aid them in their attempt to compromise Robertson. They arrange to make it appear that Robertson has met the woman in a hotel, and they summon some reporters to be there at a certain hour.

Prentiss, Colonel Jackson and the reporters appear in the hotel and call Robertson. He appears and with him is Vera, the Colonel's daughter. They tell the callers, "We were

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secretly married this morning," and thus it is that Jackson and Prentiss find that their scheme has been circumvented.

BIOGRAPH.

THE LARRIMORE CASE (Three parts—Apr. 19).—The cast: The Girl (Vera Sisson); The Rivals (Charles H. Mailes and Jose Ruben); The Other Woman (Gretchen Hartman).

Two stock brokers love the same girl. She chooses the more prosperous and marries him. The disappointed lover plots revenge. Through his rival's junior partner he effects the financial ruin of the couple. Later he is found dead. Circumstances point to the husband and wife. At their trial it is dramatically revealed that the murderer is the junior partner, and the motive revenge for having been used as a tool by the victim.

THE BLIND PRINCESS AND THE POET (Reissue—April 24).—The cast: The princess (Blanche Sweet); Lady-in-waiting (Florence la Badie); The poet (Charles H. West); The duke (Francis Grandin).

A wise man declares that the first kiss of unselfish love will restore her sight to the blind princess. John Selfish, Duke of Worldly-Wise, and many another, including Lords Gold, Folly, and Presumption, put their fortunes to the test, but fail. A poor poet, who loves the princess, kisses her eyes, and she sees. He, hastening away, fearful that his love is really selfish, is waylaid by soldiers of the furious duke, who are about to kill him when the king comes on the scene and rescues the bestower of the miraculous kiss.

CELESTE (Two Parts—April 25).—The cast: The artist (Charles Perley); His wife (Claire McDowell); Celeste (Vola Smith); The fisherman (Ivan Christy); The tourist (Jack Mulhall); Prosper (Jack Drumeir).

The artist's wife and baby leave for a trip abroad and are shipwrecked. He belives them lost, but the baby is washed up on shore and adopted by a fisherman. Grown to womanhood, she is loved by a tourist who visits the fishing village. Her fisherman lover, in a fit of jealousy, attacks the tourist. Both fall over a cliff and are thought to have been killed. But the tourist later meets the artist, who believes that he identifies the fisher-girl as his daughter. Searching for Celeste they find her eventually as an artist's model.

A SPRING CHICKEN (Three Parts—April 26).—The cast: Farmer Chickweed (Jack Mulhall); The doctor (Clarence Barr); Henry (Dave Moris); Fuller Coyne (Bud Ross); His wife (Louise Owen); Lotta Noyes (Gertrude Bambrick); Mrs. Spooner (Florence Lee); Hotel proprietor (Reggie Morris).

Squab? No! Broiler? No! Those terms were all right when applied to any other Jane under twenty years of age; but she was the only one of her kind—The Spring Chicken—and because she was the sweetest, cutest, most distracting of her sex she could wipe her little boots on any male citizen south of Broadway and Forty-second. You know the play—or, if you don't you ought to. Here it is in three reels of comedy, with Gertrude Bambrick, those Morris boys and a galaxy of pretty girls, all raising Ned.

KALEM.

THE SOCIAL PIRATES (Episode No. 3, "The Parasite"—Two Parts—April 10).—The cast: Mona Davenport (Marin Sais); Mary Hartley (Ollie Kirkby); Thomas Reynolds (Frank Jonasson); Quong Lee (Thomas Lingham); Stallings (Paul C. Hurst); Reynold's butler (Edward Clisbee); Mrs. Wharton (Jess Whitney). Director, James W. Horne.

An affair of school days, when she wrote many foolish letters, has placed Mrs. Wharton in the clutches of Reynolds, a clever society blackmailer. When Mona and Mary learn of her plight their pity causes them to lay a trap for Reynolds that will cost him dearly. Mona, by a clever ruse, secures a position in the schemer's household. When she learns that Reynolds keeps the papers and letters that form so large a part of his stock in trade under guard in a safe she instructs Mary to call in the aid of Stallings, a well known cracksman. There is cross-play of action from then on, with the fate of the girls' plans at times in doubt, until the close finds Mrs. Wharton happy in the recovery of the letters that remove her from the vulture's power.

MILLIONAIRES BY MISTAKE (April 11).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); The conspirator (Norma Nichols).

Ham and Bud inherit a million. They go off to a swell hotel to spend the money. Conspirators with greedy eyes on their wealth lay a trap for them and Ham falls a ready victim to a near-vampire, while Bud proposes to a fortune-hunting young lady. But a desperate villain is on their track and when he arrives—well the finish is a riot of fun which leaves Ham and Bud satisfied to remain poor for the rest of their days.

FASHION AND FURY (April 12).—The cast: Wifey (Ethel Teare); Hubby (Jack MacDermott); Hubby's accomplice (Victor Rottman); The cook (Myrta Sterling); The gardener (H. Davenport). Produced by William Beaudine.

Ethel doesn't follow the styles—they follow her. But even Hubby is shocked when Ethel arrives home in a catchy harem skirt. There is a quarrel and both set out to get a divorce. Jack hires a man to make love to his wife and Ethel engages a burlesque queen to flirt with Hubby—both in search of evidence. The plans collide. But after a mix-up we find Ethel back in Hubby's arms and Hubby more than glad she is there.

ROMANCE AND RIOT (April 14).—The cast: Sis Hopkins (Rose Melville); The Chief (Henry Murdock); The Police Force (Frank Minzey); Second Story Bill (Fred Schierbaum); Mr. Mossbanks (Richard Purdon); Mrs. Mossbanks (Olive West); Their daughter (Mary Kennedy); Reggie, her sweetheart (Arthur Albertson). Author, John E. Kevan. Producer, Robert Ellis.

When Reggie is banned from the Mossbanks home, he plans an elopement for that evening via the ladder route. Unfortunately Sis' imagination has been working overtime since she heard that Second Story Bill was at large with a thousand dollar reward on his head. She spoils the elopement by her blundering and succeeds in having Reggie landed in jail as a burglar.

Meanwhile Sis is the object of the ardent rivalries of the police chief and the police force, Reckless Rudolph. Their bitter bickering causes Sis to blunder into the capture of Second Story Bill and the thousand dollar reward, which she immediately pays out again in order that she may pay Reggie's fine and patch up the romance she had spoiled.

THE RACE FOR A SIDING, No. 75 of the "Hazards of Helen" (April 15).—The cast: The operator at Lone Point (Helen Gibson); The detective (True Boardman); His assistant (Percy Pembroke). Written by S. A. Van Petten. Produced by James Davis.

Through an accomplice the band of conspirators preying on railroads succeed in having the box-car loaded with auto tires sidetracked at Lone Point instead of being taken on to its rightful destination. They are getting away with the valuable shipment when Helen takes a hand in the affair. While each of the trio carries a load of tires back to the autos which are in a sheltered spot, Helen hurriedly climbs the side of the box-car and releasing the brakes the car, with its heavy load, starts down grade at great speed.

Later, when the conspirators overpower the detectives sent to capture them and send their engine running wild down the tracks it seems certain that Helen, alone on the box-car, is doomed to death. Fortunately, her signal is seen by the switchman and without a foot to spare, the box car takes the siding just as the engine tears by. Helen, throwing caution to the winds, leaps to the tender of the engine and in a moment it is brought to a stop.

ESSANAY.

THE STRANGE CASE OF MARY PAGE, No. 13, "Dawning Hope" (2 Parts—April 17).—The calling of the gambler Jim Bates to the stand at the opening of court brings the information that he has been missing for two days. Langdon, defending Mary Page for the murder of Dave Pollock, is visibly worried. Mayer, the impresario, testifies how he starred Mary Page after taking her out of the chorus at Pollock's behest. Finding Pollock irritated her he warned him the show would be abandoned as he could not tolerate his actions. At the conclusion of his testimony Langdon asks for an adjournment. He hastened to locate Bates and finds him in a saloon. Bates, trapped, is aided by companions and Langdon is tossed into a room. Bates is warned to catch a fast freight west and Langdon, hearing the scheme, drops out of a window and follows. He pushes open a door and Bates crouched in a corner is ready to shoot. He hesitates, however, and Langdon gets the gun, but not before the train is moving too rapidly for flipping.

THE STRANGE CASE OF MARY PAGE, No. 14, "Recrimination" (Two Parts—April 24).—The gambler, Bates, stubbornly refuses to talk to Langdon, who has him covered with a pistol in the box car. A shot warns the passing brakeman and the train is stopped. Langdon, pushing his prisoner ahead of him, walks to the nearest station. All night he had watched his man. Court opens in the morning and Langdon fails to appear. His assistant is refused an adjournment. Chester, with Bates, the chief aids of Big Jim Cunningham, is on the stand telling how Pollock and the gambling house owner split, the latter at the time intimating that something might happen to Pollock if there was any further conflict. As Chester was describing the events just preceding the death of Pollock he mentioned that following a shot he saw Bates running down an alley. Bates and Langdon enter at that moment and the former, infuriated, by the apparent accusation, cries out: "He lies. He killed Pollock himself."

Court is adjourned to take up the new accusation which promises to solve the mystery for which Mary Page is held.

THE LITTLE SAMARITAN (Two Parts—April 25).—The cast: Joyce Farley (Joyce Fair); Her Grandfather (Thomas Commerford); Her Father (Fred Malatesta); Her Mother (Frances Raymond).

On the morning of her eleventh birthday Joyce reads in one of her gift books that she should aim to let not a day pass without performing some good act. Her father gives her five dollars just before she leaves for a stroll in the park with her maid. She steals away and slips the bill into the hand of an old man on one of the benches, fleeing from his protests. Her mother, learning of her actions in the park, reprimands her and warns her that old men steal little girls. She goes to the park next day to see if this is true.

Finding her old friend, and assured by his denials, she gives him the collar from her dog with her address engraved upon it. She invites the old man to come to that address. When he does she secrets him in the attic. Her father and mother go to the opera and the maid steals away in their absence. Joyce goes to the attic and from the old man hears the story of how he left his little girl with friends years before, and when he returned, all trace of her had been lost. The Farleys come in at this time and discover Joyce in the attic with the old man, the dog revealing the hiding place. The old man recognizes Mrs. Farley as his long lost daughter much to the delight of all except Joyce, who pouts that she can have nothing of her own without others sharing it.

So she invites a host of human derelicts in to dine, insisting that they, too, perhaps have lost their little girl.

VERNON HOWE BAILEY'S SKETCH BOOK OF ROME (April 26).—The ancient glory of Rome is exceptionally well pictured in these motion drawings from the pen of this sketch artist. The Vatican from all its impressive angles has been caught by the photographic eye of the artist. The ruins of the Coliseum are vividly pictured also in this split reel feature, which shares the thousand feet equally with film of the beauties of western America. The famous Forum and the beautiful cathedral of St. Peters have been graphically duplicated on the screen.

THE DANGER LINE (Three Parts—April 29).—The cast: Rose Lane (Elizabeth Burbridge); John Herriman (Edward Arnold); Samuel Jermaine (Richardson Cotton).

Rose Lane has scored a success in college theatricals and won the congratulations of the school. John Herriman, a New York star, a quiet, honorable man in the early thirties, has seen her and tells her the portrayal was excellent. Hardly had she received such congratulation when a telegram came from her mother notifying her of the death of her father, and asking that she hurry home.

At home she finds the mother in dire straits, being forced to take in sewing to live. Rose abandons her hope of stage success and sets out to find a position. She gets work as a typist in the office of Samuel Jermaine, theatrical manager. Inadvertently she meets Herriman, who is to play the lead in Jermaine's new venture. He recalls her ambition and arranges for her to receive a small part. The enthusiastic girl, having copied the play, knows every line of it. The leading lady is infatuated with Herriman, but he ignores her.

To further complicate matters the rough director makes advances to Rose and is likewise spurned. Jealous of the star's interest in the girl, the leading lady attempts to injure her. Failing, she refuses to go on the opening night. Rose timidly requests the chance to play the part, and Jermaine, desperate, consents. She meets with a wonderful success, for the love scene in the play with John Herriman is far more real than the "first-nighters" suspect.

KNICKERBOCKER STAR FEATURE.

WHEN MIGHT IS RIGHT (Three parts—April 21.).—Thomas Durkeen, president of the Commonwealth Steel Car Company, rules over the wage earners while his daughter, Elsie, is a friend of the working class. Durkeen receives a telegram stating that Jack Crawford, representative of the workers, is to arrive in the city to plead their case and is worried over the result. Durkeen refuses to see Rev. Townsend who is soliciting funds for the foreign mission

and learns later from his friend, Congressman Bradley, that Townsend is an impostor. A book is handed to Durkeen by his secretary suggesting the use of religion to hold in check the workers. Crawford arrives in time to save Elsie's chauffeur from an angry mob of tenement women, who are intent on mobbing him for accidentally running down a little child who was playing in the street. Crawford is unable to hold the crowd in check and Townsend happens along and respecting his garb the crowd disperse.

Crawford receives an anonymous letter, written by Ruskin, telling of Durkeen's intention of using religion. Crawford remembers seeing a certain book on Durkeen's desk and purchases a copy. In reading it he convinces himself that Durkeen's plan will fail. Townsend is engaged by Durkeen to go to the mill town in the guise of an evangelist to try to turn the people against Crawford. The injured child proves the excuse for a number of meetings between Elsie and Crawford, and before his departure a strong bond of affection has grown between them. Crawford is elected to the legislature where he introduces a minimum wage bill. Ruskin has a quarrel with Durkeen and vows vengeance. Crawford's bill is defeated by Durkeen's "lobby" and the men strike.

Durkeen asks Elsie to accompany him to Commonwealth and see her symbol of justice crushed—meaning Crawford. Elsie accepts the offer to prove to Durkeen that she is confident of Crawford's ultimate success. Upon his arrival, Durkeen instructs his thugs who immediately proceed to murder both men and women. Ruskin arrives in Commonwealth with a clergyman who exposes Townsend, who flees for his life, seeking refuse in Durkeen's house in Commonwealth. The strikers turn on Durkeen's thugs and beat them up. Crawford learns of the riots and arrives in time to hold in check a mob who are intent on breaking into Durkeen's house.

Crawford obtains their consent to a three-minute respite, during which time he proves to Durkeen by turning the page of the book, that his defeat is imminent. Elsie enters the room, and Crawford being unaware of her presence in the house, is brought to a choice between love and duty, which Elsie decides for him, by threatening to give herself up to the mob, unless her father signs a paper admitting his dishonesty. Durkeen signs the paper, but on hearing a moment later that the militia has arrived, he regrets his action, and grabbing a revolver he tries to kill Crawford. Townsend raises a chair to deal Crawford a blow, but is stopped by Elsie, who trips him, causing him to fall. The time having expired the mob breaks in, led by Ruskin who carries a revolver and fires, killing Durkeen. The militia arrives and arrest Ruskin. Elsie grieved over her father's death, finds solace in Crawford's love.

VIM.

ALL FOR A GIRL (April 20.).—Plump and Runt were in the throes of love, and as usual, their path was not of the smothest. In addition to this, their finances were low, so low that the object of their affection, Elsie, was bewildered by the prospect of love in a cottage. To test their earning capacity, she informs them that the one who first makes good in a position, will win her hand.

At once they seek work. Runt becomes office boy in a bank. Plump is not so successful, until one day he risks his life and rescues the president's daughter from certain death. In gratitude, the father makes him superintendent and using his newly-acquired power, Plump immediately fires Runt. The latter now gets work in a pressing club. Elsie brings an invitation for a little dance to the bank for Runt, but finds that Plump is there instead. She changes the note so that it reads "Mr. Plump." He is overjoyed and on his way to the party calls into the very pressing club where Runt is employed, to have his clothes pressed.

Meanwhile Runt discovers the note in his rival's coat and not knowing that originally it was intended for himself, again changes the address to his own name and vanishes with the clothes. He appears at the party, to Elsie's great surprise, the while poor Plumb is chasing around the streets in a barrel. Finally Plump arrives at the scene of the festivities and his entrance in the barrell breaks up the party. Explanations ensue and the fat boy wins his love, much to the disgust of his Runty rival.

HIRED AND FIRED (April 21.)—Pokes and Jabbs both being broke, see an ad in the paper stating that Mr. Gink, a wealthy and dyspeptic old grouch is in need of a secretary and a butler. They secure the positions and after being installed in the house, both fall victims to the smiles of Ethel, the pretty maid. Gink gives a large reception and among the guests is the Countess de Splash, famed for her jewels, and her sweetheart, Cyril Cerise.

Pokes and Jabbs get one flash of the diamond anklet worn by the Countess and both resolve to secure possession of it, in the hope that thereby they can win the affections of the charming Ethel. However, among the guests is also Rattles, the society crook, and Ethel's real lover, who also has designs upon the anklet. Pokes manages to secure the anklet from the Countess during the dance and hastens to conceal his ill-gotten spoils. When the Countess discovers the loss of her jewel, the Ginks summon the police, who insist upon all the guests submitting to a rigid search.

Pokes hears the call for the police and breaks into trembling and perspiration for fear of arrest. Suddenly thinking that now would be the time to get even with his detested rival, and at the same time cover up his theft, he slips the anklet into Jabbs' coat pocket. With fiendish glee Pokes awaits the moment when the police will find the anklet in Jabbs' pocket, but the latter discovering the stolen jewel in time, in turn slips it into the pocket of Rattles. The crook knowing that should the police discover him among the guests, they would immediately arrest him, manages to make his escape after first telling Ethel to meet him in the garden prepared to elope.

While waiting for Ethel he discovers the anklet in his pocket. The police learning that Rattles had been a guest at the party, throw up their hands in despair and inform the Countess that her precious anklet is now beyond recovery. Seeking some victim upon whom he can vent his wrath, Gink turns his attention upon the unfortunate Pokes and Jabbs and chases them out of the house, and they are once again broke and homeless.

WHAT'S SAUCE FOR THE GOOSE (April 27).—The cast: Mr. Boob Plump (Babe Hardy); Runt (Billy Ruge); Mrs. Boob (Elsie MacLeod).

Mrs. Boob was pretty; Boob himself was a good-looking chap and each loved the other to distraction. Naturally, this state of affairs gives an opening for the entrance of the Green Demon. Boob was busy, so busy that he could not get home till late. Meeting with a very cold reception, the meal is disturbed by the telephone's chirpy call. His better half answers and is astonished to hear a woman's voice inquiring for Boob. He explains that it is the janitress telling him that he has left the safe open and leaves for his office. Wifey, now aroused, decides to follow him, and putting on a suit of hubby's clothes, sallies forth. Her departure is noticed by the returning husband, who is mystified at the sight of a strange man leaving his house.

Hastily entering, he calls for wifey. No reply forthcoming, his worst fears are realized and he dresses in wifey's clothes and the hunt commences. Wifey, becomes scared and enters a cafe. Here she is molested by a couple of toughs, whose cupidity is aroused at the sight of her money. Boob, thirsty by now, stops into the cafe, and his manhood aroused at the sight of supposedly innocent-looking boy becoming the victim of the crooks, he follows after them. Choosing a quiet spot, the two pounce upon wifey, but Boob with a good right and left scares them off. The heat of battle passed, Boob does not know what to do. However, he lifts the almost fainting stranger and makes tracks for home. Arrived at last, recognition takes place, and as darkness falls, all else is forgotten in the joy of reconciliation.

THE RIVALS (April 28).—The cast: Pokes (Robt. Burns); Jabbs (Walter Stull); Lumber Kig (Frank Hanson); His Daughter (Ethel Burton); His Wife (Helen Gilmore).

Pokes incurs the bitter enmity of Jabbs, his foreman, at the lumber yard where he is employed by winning the affections of Ethel, the employer's daughter. To get revenge, Jabbs orders the unfortunate Pokes to carry one of the heaviest logs he can find from one end of the lumber yard to the other. The terrible weight causes Pokes to bend almost double, and when Ethel and her father arrive and find him in this condition they are forced to use a heavy roller to straighten him out.

Later, when Jabbs is discovered in a drinking bout by the Lumber King, he is discharged from his position and Pokes is appointed foreman in his stead. Believing that turn about is fair play, Pokes now commands Jabbs to carry the same log that he had struggled with a few hours before. Smarting under the humiliation caused by his discharge, Jabbs plots with two of his confederates to kidnap Ethel. After knocking Pokes unconscious, Jabbs and his men throw Ethel into her father's auto and drive off. Recovering from the blow, Pokes seizes a bicycle and starts in pursuit of the fleeing auto. He overtakes the car and, scrambling aboard, hurls the conspirators and Jabbs over the side and down an embankment. Not being familiar with the mechanism of the auto, Pokes harnesses himself to the front and drags the car back to the lumber yard. Desperate at being balked in his nefarious scheme, Jabbs orders his confederates to plant a bomb in the pocket of Pokes' coat. Discovering the smoke issuing from his clothes and not knowing the cause, Pokes dashes after Jabbs and his men, who seek safety in the powder house. Pokes dives into the house after them, and immediately after the bomb exploding, the entire house with Jabbs and his men are blown skyward. Pokes drops safely to the ground after shaking himself from the branches of a tree, where he has lodged and, viewing the ruins of the powder house, hies himself back to Ethel and his well earned reward.

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POWERS.

A FAMILY AFFAIR (April 29).—The cast: Tony (Bob Vernon); Pedro (Fred Adrath); Papinta (Carmen Phillips); Mamma (Lule Warrentown); R. R. Bill (Eddie Boland). Written and produced by Clarence G. Badger.

Tony and Pedro work on the railroad. They are two rollicking comrades, livng together in happy harmony, that is, until Papinta and her mamma come to live nearby. Both men lose their heads immediately over the beautiful Papinta. Their comradeship receives a decided strain.

Both undertake to woo Papinta. She shows preference for Tony, but mamma is avaricious. "The one who pays me the most money may woo my daughter." Now Pedro has always been treasurer for Tony and himself. The proceeds of their labors were saved in one sock. Pedro carried the sock. Jealous of Tony, Pedro now hands over the money of their partnership. Mamma orders heart-broken Tony about his business.

Pedro's gift makes him stand in right with mamma, but not with Papinta, who makes this fact known to him mighty emphatically. She also makes known her preference for Tony. Pedro seeks revenge on his late comrade. His chance comes. The gang are busy constructing a railroad. A ninety-pound rail falls on poor Tony's foot. He is carried home and the doctor is obliged to fasten the bandaged foot suspended by a rope from a rafter "to keep the blood down."

Pedro takes advantages of Tony's dilemma to continue his wooing of Papinta. Tony rages and only makes his position the more uncomfortable. While Tony is lying flat on his back, "Railroad Bill," a notorious freight car thief, comes sneaking in. Bill does not hesitate to loot to his heart's content. But he reckons unwisely and comes within reach of Tony, who promptly clutches him, and yells for the police. The police hear and come. Papinta, mamma and Pedro also hear and come. Bill is captured.

A handsome reward has been posted for Bill's capture. This reward is turned over to the delighted Tony, who loses no time flashing it before mamma. It certainly puts him in right. Pedro is disconsolate, and is about to do something rash when mamma stops him. He gets an idea and proposes to mamma, who accepts. So they make it a family affair. Tony and Papinta are dancing for joy, when Tony suddenly discovers that his hurt foot is perfectly healed.

GOLD SEAL.

THE OTHER HALF (Two parts—April 25.).—The cast: Blackie Connors (G. Raymond Nye); Charles Walden, Sr. (L. M. Wells); Charles Walden, Jr. (Paul Byron); Elizabeth Connors (Roberta Wilson); Detective Cullison (Hector Sarno); Chaperone (Helen Wright). Written by W. B. Pearson. Produced by Jacques Jaccard.

Blackie Connors, king of his bit of the underworld, has a daughter whom he has placed under the guidance of a social chaperone. Charles Walden, a real estate operator, deriving his big rake-off from rentals of the underworld, has a son who is about to marry Blackie's daughter. The father stops the marriage, saying: "In every woman's life there is something which if known would ruin her matrimonial chances." He sets a detective to find the flaw in Miss Connor's reputation.

Blackie pays a visit to his daughter just as she has received a note from Mr. Walden breaking the engagement. Blackie gets the services of Tumbler Lustic, safe expert, and through a stool in Walden's office, obtains the desired information. He has Tumbler go to Walden's office. They obtain admission and Tumbler gets a book from the safe.

Blackie goes to Walden's home in the early morning and confronts him with the rental account book, saying "Why, you're a bigger crook than I am. We down there even support you up here!" The picture closes with Blackie back in his dive reading the wedding announcement of his daughter to Charles Walden, Jr., while the father of the girl is engaged in diplomatic service abroad.

L-KO.

BILL'S NARROW ESCAPE (Two parts—April 26.).—The cast: The Husband (Billie Ritchie); His Wife (Eva Nelson); The Actress (Louise Orth); The Director (Gene Rogers).

Bill works in the kitchen of his wife's boarding house. She decides to become a movie queen, while Bill also has caught the infection and believes some day he will be a matinee idol. A proud hour it is for her when a picture com-

pany gets her permission to take a picture of the front of her house.

A wadding from one of the actor's revolvers hits Bill and when he hears a volley he imagines a riot has broken out and drives the company away. His wife explains and the director remains for dinner. Bill makes love to a boarder who is a movie queen and she tells him he should go in the movies. The director engages the wife to pose and Billie impersonates a dummy in order to get into the studio.

He breaks up numerous scenes and has many exciting adventures. The studio is soon in a turmoil. Wild excitement and humorous mishaps ensue. Finally Bill and his wife are blown up in the air by an accidental explosion. When they land outside the studio walls they decide studio life is interesting, but too exciting and decide to return to the boarding house and never enter a studio door again.

REX.

THE UNEXPECTED (April 25.).—The cast: Betty (Grace Cunard); Mexican Foreman (Francis Ford); Betty's Sweetheart (Jack Holt). Written and produced by Grace Cunard and Francis Ford.

Betty starts out for a walk and is warned by her swetheart and his friends to be careful as there are likely to be bandits about. She laughingly tells them she is not afraid, as she has her dog with her, who will be ample protection. During her stroll Betty finds a shack and decides to investigate. She notes there is a sign on the door, but it is covered with a coat. A Mexican enters and speaks in Spanish to her. She is unable to understand and he cannot understand English.

The Mexican is joined by some of his countrymen and their gestures and strange actions give Betty quite a fright. Betty discovers the house contains a lot of dynamite and explosives and decides that she is in the hands of bandits. Their peculiar actions strengthen this belief and she decides to make a rush for the door. They have quite a rough and tumble scrap, and the Mexicans are getting the worst of it, when one of them finally pushes Betty in a side room and locks her in. She finds the window barred.

Betty peeps through the keyhole and sees the men getting dynamite and decides they are going to blow her up. She is frantic, but when her dog shows his face at the window she hits upon a scheme to escape. Hastily writing a note she ties it to the dog's collar and sends him to find her sweetheart. Meanwhile Betty sees the men light the fuse and hurry away. The dog runs back to the boys and they find the note. Hastily piling into a machine, they dash to her rescue. On the way they meet some soldiers and tell of the captive girl.

The soldiers join the rescuers. The boys get Betty out and just as they leave the house the explosion takes place nearby. As the boys start towards the Mexicans a white man comes on and asks the trouble. The boys tell of the captive girl and the man breaks into laughter. He explains the Mexicans are section laborers and locked Betty in the house, fearing she would not understand them and wander near where they were blowing up some rocks. Betty gl joins her sweetheart and allows the boys to take her home, claiming she has had all the exercise she wants.

CHICKEN-HEARTED JIM (April 27.).—The cast: Chicken-Hearted Jim (Francis Ford); Jib (Cecil McLean); Her Father (Phil Kelly); The Mate (Pat Ford). Scenario and production by Francis Ford.

Jimmie Endicott, a young man of well-to-do parents, worries his father and mother with his nightly debauches. One night at the club, while intoxicated, he strikes a waiter with his cane, and, thinking he has killed him, he decides to leave town. His wanderings through the city take him to the lower part of the shipping district. Every policeman he sees he thinks is following him. As a last resort he climbs aboard a schooner as it is about to sail.

Feeling secure on board the apparently deserted ship, he falls asleep under some canvas. On awakening in the morning he finds that the ship is far out at sea. He is brutally treated by the mate, whose actions are resented by Jib, the captain's daughter. Later he picks up a paper telling about the waiter's recovery. Finding that he is not guilty of murder, he decides to return. He is laughed at by all of the men and the brutal sailors. He even offers to buy the ship if they will return. The crew laugh at him all the more when he finds he has no money. The only one who believes his story is little Jib.

Remembering his temper, Jim permits the sailors to treat him brutally, which gives him the name of "Chicken-hearted Jim." Jim resents this treatment, finding him a gentleman and quite different from the rough sailors.

A few days later the sailors plan to steal the ship and go to an island where one of the men knows where a treasure is hidden. Jim wakes up one morning to find the captain and his daughter lashed to the mast. Jim, single-handed, gets the best of the crew and releases the captain and daughter. Jim's kindness is rewarded by a happy marriage and a happy return home.

THEIR ANNIVERSARY (April 30.).—The cast: Mr. Osborne (Ben Wilson); Mrs. Osborne (Dorothy Phillips); Insurance Agent (Charles Ogle). Scenario by Samuel Greiner. Produced by Ben Wilson.

Mr. and Mrs. Osborne, a young married couple, have reached the first anniversary of their wedding. Mrs. Osborne wonders if hubby will remember it. The scene shifts to Mr. Osborne's office. His mother calls him up and says, "Don't you know, son, that this is the day of the anniversay of your wedding?" Osborne is apparently surprised and picks up the calendar to verify his mother's statement. He then wonders if his wife recalls the memorable event.

Presently we see Osborne at a jeweler's store, where he picks out a beautiful lavaliere, and, paying the stipulated price, puts it in his pocket. On his arrival home, he comes to the conclusion that he will wait until his wife mentions the anniversary. Mrs. Osborne has the same idea and conceals the diamond studded cuff-links she has purchased for hubby, so that it now simmers down to a case of "watchful waiting." At dinner the situation gets embarrassing, as no mention is made of the anniversary by either of them. They both get out of sorts, and Osborne returns to the office in a very bad humor. Each is convinced that the other is growing indifferent.

A persistent insurance agent calls on Osborne and is almost thrown out of the office. Osborne cools off after awhile, and telephones to wifey that he wishes her to come downtown and take dinner with him, but she reminds him that they have accepted an invitation to attend a party that evening. He reluctantly consents to accompany her. On his arrival home, they both proceed to dress for the party. Osborne loses his collar-button, and finds a button missing on the vest of his dress suit. He accuses his wife of neglecting him shamefully. This leads to a domestic quarrel and finally Osborne declines to accompany his wife to the party, telling her that he is going to the club, while she drives off all by herself in a great huff. After both have proceeded on their respective ways for a while, their better nature asserts itself. Osborne accuses himself of being too hard on the poor thing, as he had forgotten the anniversary himself, while wifey, in thinking it over, comes to the conclusion that hubby must have forgotten the event in the rush of business.

Both return home—he to put the lavaliere on her dresser and she to put her present on his chiffonier. In endeavoring to carry out this plan of campaign they bunk against each other in the hall. Osborne turns on the light, and they look at each other in blank amazement, each trying to hide their respective present. Then Osborne's face brightens up with an understanding of the situation. He shows wifey the lavaliere; she exhibits the cuff-links and flies into his arms, both exclaiming at the same time. "And you didn't forget." There is a tender reconciliation as the picture fades out.

IMP.

BILLY'S WAR BRIDES (April 25).—The cast: Billy (William Garwood); Banyshnia Waslowa (Sonia Marcelle); Mlle. Fifine (Molly Gilmore); Fraulein Wildschnabl (Elsie Earl); Yo San (Tokura Tsuda). Written by Samuel Greiner. Produced by William Garwood.

Billy reads the following caption in the newspaper: "Polygamy Will Be Legalized After the War." As he is by nature a lady-lover, the idea of owning a harem, transports him with delight. After the war is over, and polygamy well established, we see that he has ordered four wives of different nationalities from the marriage broker. The broker picks for him a ponderous German, a bony Russian, a hobble-skirted French woman, and a diminutive Japanese.

All of them speak their respective language fluently, but can't speak a word of English. As each one avows her love in a different tongue, and, as a man is gifted with but one pair of knees for wives to sit on, he finds himself right at the beginning in somewhat cramped positions. His wives, moreover, insist on doing their own cooking, and each one eagerly prepares her favorite national dish or beverage. The German has wienerwurst and sauerkraut, The French some other abomination plentifully spiced with pepper and salt, the Mongolian her chop suey and the Russian her tea and vodka.

In order not to arouse their jealousy, he partakes alternately of each dish and is seized with a murderous attack of colic. His wives are not at a loss for a remedy. They immediately rush out to prepare it. But he seizes the opportunity to effect his escape—at least he makes a vain attempt in that direction, but whichever way he turns, his path is waylaid by a wife returning with her remedy. They force four different samples down his throat, and when, as a result of too much health, he falls violently ill, each insists on his getting a doctor of her own nationality.

Four physicians soon arrive and begin to diagnose the various portions of his anatomy. Things look black for Billy. He pretends to be cured, however, and after much ado routs the health-cures. His troubles, however, are just commencing. They reach their climax when he is about to become a father. After having ordered four cribs, he makes the horrifying discovery that his wives have blessed him with nine offerings.

He decides that it is high time to give up the life terrestial and try heaven for a change. He places the revolver against his temple and fires. Instead of reaching the realms of eternal bliss, Billy awakes and discovers himself sprawling in an upturned chair, his hands still grasping newspaper. It has all been a dream, but at any rate he is cured of his multiple-wife tendencies.

WHY MRS. KENTWORTH LIED (Three Parts—April 28).—The cast: Eben Kentworth (Joseph Floris); Mrs. Kentworth (Jane Gail); Ralph (Matt Moore); Quentin Quinby (Augustus Phillips); Police Detective (Howard Crampton). Scenario by Norbert Lusk. Produced by Matt Moore.

For the young wife of an elderly millionaire to be found at midnight beside the open library safe, with her husband wounded and unconscious, and a smoking revolver between them, with her collection of jewels gone, looked bad for the wife. Quentin Quinby, the detective, thought so, too, but when retained by the lawyer of the millionaire to quietly investigate the case, he set about learning the truth.

For this purpose he first consulted his card index and learned that Eben Kentworth, the husband, had married some years before his present wife, then a well known chorus girl and model, with a score of love affairs behind her. Mr. Quinby then secured the vacant post of butler and in his disguise was enabled to see and hear everything.

He did not know that on the day of the attempted murder, Mrs. Kentworth had received a threatening note which caused her agitation. So alarmed did she become that after the departure of her husband on a business trip, she telephoned to the writer of the note—a man in Room 37 of the Eureka Hotel—making an appointment with him in her library. She opened the window and awaited the coming of her caller. He renewed his threats and demanded money and when Mrs. Kentworth told him her husband had left her nothing, the man offered to take her jewels in lieu of cash.

Frightened and desperate, Mrs. Kentworth let him enter the safe and apparently rob her of the gems that night. To this the man agreed. Upstairs Mrs. Kentworth lies in bed, her eyes fastened upon her wrist watch, waiting for the "robbery" to be despatched. Mr. Kentworth makes an unexpected return for a forgotten document, and discovers the robber. Mrs. Kentworth hears the succeeding shot and fall. Of course, she knows the identity of the thief, although he had hardly been seen by the millionaire.

Later Mrs. Kentworth tries to convince the score of detectives and policeman that she knows nothing, but they are skeptical. Meanwhile Quinby, the butler, becomes active. During Mrs. Kentworth's "third degree" in the library, he listens at the door and when she is driven nearly to madness, Quinby quietly enters with his silver tray and says: "Beg pardon, ma'am, don't worry—right will come right."

Meanwhile thhe thief telephones from his hotel demanding of Mrs. Kentworth money—cash—with which to get away. Every pawnshop is watched. Mrs. Kentworth controls herself as she answers and appears to be replying to some society friend.

When she later encloses bills in an envelope and finds she cannot leave the house because it is watched, she entrusts her delicate errand to the discreet new butler. Quinby lends her his pencil as she jots on the envelope, "Room 37, Eureka Hotel." Quinby is allowed to pass by the detectives. He then telephones to the hotel room, announcing to the thief that Mrs. Kentworth's messenger will meet him at a certain place. Quinby enters the room of the thief during his absence, finds the missing jewels in a leather-covered whisky flask and confronts the man when he returns. Quinby shows himself master and, strange to say, the fellow seems willing to go with Quinby. He says to the detective, "Sure I'll go to Kentworths'—but it won't be me that'll suffer most." This makes it appear that his entry into the house was not altogether a surprise.

Mr. Kentworth has regained consciousness and his young wife is lavishing her devotion upon him, while in the library the detectives are waiting for the warrant for her arrest. Mr. Quinby gets in with his man through the servants' entrance and takes him to the sick room. Mrs. Kentworth sees their arrival and rushes to the door in fear. Mr. Quinby asks her if the jewels are hers. She dumbly nods acquiescence. The man regards her contemptuously. Quinby takes them both over to the

millionaire's bedside. Quinby asks Mr. Kentworth if he knows the [illegible] at the same time making great [illegible] were found in his possession. The old man gasps, "You, my nephew."

It is all clear now to Quinby. Mrs. Kentworth passes the note to her husband which explains everything. She confesses to get what he imagined would [illegible] but for the marriage of his niece to the prettiest chorus girl, etc. Kentworth realizes his wife did all this to save him the humiliation of dealing with his nephew. At this moment detective burst in with the warrant. Quinby conceals Ralph behind the screen, and calling attentions that as the jewels have been recovered, the complaint has been dropped.

They demand to know what business it is of the butler's. Mr. Quinby hands them his card. "Adjuster of Personal Difficulties," he calls himself. Quinby later brings Ralph out and gives him the choice of leaving the country or remaining to face the charge of attempted murder. It is clear that Ralph chooses the former course. Mr. Kentworth thanks Quinby.

THROUGH FLAMES TO LOVE (Two Parts—April 30).—The cast: Steve Rock (Harry Benham); Frenchy, a lumberjack (Wallace Clarke); Nell Dugan (Edna Hunter); Jack Sturgeon (William Welsh). Written by Raymond L. Schrock. Produced by Harry Meltne Webster.

From the city into the lumber country as the new foreman of a lumber camp comes Jack Sturgeon, handsome and suave, a wolf in sheep's clothing. He is disgusted with the rough and primitive environment of the camp. But a chance meeting with Nell Dugan, a beautiful and unspoiled girl, promises entertainment for the man from the city. Nell, who has been bounced by the home she keeps for her grandfather and the simple wooing of Steve Rock, a clean living lumberman.

Nell is carried away by Sturgeon's artfulness and Steve observes the growing interest of Nell and Sturgeon for each other. Sturgeon one day, while drawing a kerchief from his pocket, loses a letter and Steve, who is ever near finds it. It is a letter from Sturgeon's wife. The big heart of Steve cannot grasp the fact that a man is so despicable as to make sport of an innocent girl. Sturgeon surprises Steve with the letter and "fires" him on the spot.

Steve warns Sturgeon that if Nell comes to harm through him he will take justice in his own hands. Sturgeon is offered a position with another concern that gives him an opportunity to return to the city. He makes ready to leave the camp, but he does not intend to give up Nell. He uses all his influence over her and prevails upon her to leave her grandfather and go away with him.

When night falls Nell packs her belongings and meets Sturgeon. A half-breed hunchback called "Frenchy" observes them, becomes suspicious and warns Steve. The latter is in the midst of a fight with a few of the tough characters of the camp, who have been prevailed upon by Sturgeon to waylay Steve.

Steve breaks away and overtakes Sturgeon and Nell as they enter a shack which is used to store the dynamite used in the camp. Nell realizes the real character of the man and his designs. Her struggle but fans the flame of his desire. Steve battles in the door undeterred by the shots Sturgeon sends at him through the cracks of the door, and a terrific encounter ensues. The lamp is overturned, the shack is swept with flames, through which Steve carries Nell. The flames spread to the dynamite and the cabin is blown to atoms, Sturgeon perishing in the explosion.

NESTOR.

HIS WOODEN LEG (April 24).—The cast: Mr. Newlywed (Ray Gallagher); His Wife (Billie Rhodes); The Major (George French). Written by Floyd Byrnes. Produced by Horace Davey.

The Newlyweds are a happy couple; but one day their quiet home life is interrupted by the receipt of a letter from hubby's uncle, an old major, who informs him that because of his old age he is coming to stay with them and that they can wait on him. The boy tells his wife that the major has served in many battles, and is reported to be very wealthy. The old man, however, has a wooden leg, having lost that member during one of his brave campaigns.

Uncle arrives, and is given the room of state. No matter how hard the Newlyweds try, they cannot please him. With an eye to the future, Newlywed and his wife accept all kinds of indignities from the old man, rather than fall out with him. He becomes unjustly angry at them, and, claiming he is insulted, leaves the house in a rage.

Several months pass and Newlywed receives notification of his uncle's death. He and his wife comment on the old man's passing away, but they think that because of his leaving them in anger they will benefit as mentioned in his will. However, when the will is read, the nephew is remembered. The major leaves him his most treasured possession, his wooden leg—and it is some legacy.

When the boys at the office hear of Fred's good luck, they make life miserable for him, and his day is one long round of answering questions about the wooden leg. The thing gets upon his nerves, and he determines to get rid of it. No matter how hard he tries, the leg always comes home, and he is in despair.

One day he decides on a bright scheme to dispose of the wooden leg, and wrapping it up carefully, he boards a street car and leaves it on the car. The police, meanwhile, are looking for a crook who had a wooden leg, and notice is sent out to be on the watch for a man with a wooden leg. A woman has seen Newlywed get off the car and leave the package, and she follows him home in order to give it back to him. A policeman sees him with the wooden leg, determines he is the man wanted, and takes him in. Poor Fred is arrested, but on the way to the station, the policeman meets a companion who has the man with a wooden leg in charge, and they find out that Fred is not the man they want.

In disgust Fred slams the woden leg down on the sidewalk and it breaks. The interior is filled with money, which scatters all over the sidewalk. Mrs. Newlywed comes up and assist in gathering in the legacy, and Fred explains to the cops that his uncle was a great old fellow to remember them so kindly. He and his wife leave for home, and they decide to keep the remnants of the wooden leg as a remembrance of their dearly beloved uncle.

THE NEWLYWEDS MIX-UP (April 28).—The cast: Mr. Newlywed (Eddie Lyons); His Bride (Betty Compson); Her Sister (Stella Adam); Her Brother (Harry Rattenberry). Written by A. E. Christie. Produced by Eddie Lyons.

Eddie is jealous of his bride for no reason whatever. He is always getting himself in trouble imagining that his wife is receiving attentions from other men, and one day he calls down a party that his wife is talking to on the phone only to find out it is the grocer man taking an order. Eddie leaves home with a "grouch," and life at the office is made miserable for those who come in contact with him.

Betty writes a note to Percy telling him she is glad to hear he is coming to visit her. She tells him he will hardly know the little girl he used to love and kiss, and that she still loves him a much as ever. She receives an invitation from her sister to come over and hear some good news, and leaves the letter lying on the table. Her sister tells her that their brother will arrive that day, and the two begin to prepare for his welcome. Eddie, repentant for his unjust suspicions, decides to return home and surprise his wife. In this forgiving state of mind he finds the note and reads it. This is too much. He determines to leave his wife, and starts packing up his possessions. Betty returns at this moment, and her husband refuses to explain his actions. She then threaten that her brother would make short work of Eddie if he knew the treatment she was receiving, and Eddie reminds her that all he has heard since their marriage is "her family."

Betty determines to leave the house too, and there are lively times in portioning off the furnishings of the home. The brother arrives and goes to Stella's house. He calls up Betty to tell her of his arrival and hears Betty and Eddie quarreling over their possessions. He determines to call Eddie down for treating the girl so, and taking his revolver, hurries to the house. As he arrives, Betty has just told Eddie that she will tell her brother of his treatment, and Eddie bravely states that it is a good thing the brother is not present.

When Eddie sees what a big man the brother is he regrets his hasty statement and is on the verge of retreat when Betty runs to the man, exclaiming "Brother Percy!" Before Eddie realizes that "Percy" was the name on the letter, he has been pretty severly handled, and he is willing to forgive and forget the past. He tells Percy that he has been unjustly suspicious of his wife, but then she was such a pretty girl no one could hardly blame him.

JOKER.

THE JITNEY DRIVER'S ROMANCE (April 29).—The cast: Jacob Mott (Milburn Moranti); Sarah Mott (Gale Henry); Zimariah (William Franey); Skinner (Charles Conklin); Miss Buffum (Lillian Peacock). Scenario by William Wright Farmer. Produced by Allen Curtis.

Jacob Mott, a traction magnate, finds profits on the wane when the jitney busses come to town. Zimariah Gussel, a taxi driver, thinking to win Mott's daughter, tells him he expects to get rich by starting a jitney line. Mott drives him away.

Zim is broken hearted, but finds some solace in his secret meetings with Sarah Mott, who does not share her father's views. Mott reads an ad., telling of the Non-Skid Matrimonial Agency's demand for a wealthy heiress to wed a titled nobleman, and he makes application for a titled husband for Sarah. Skinner & Buffum, owners of the Non-Skid agency, decide to bleed the traction magnate. Skinner disguises as a Hindoo prince, and notifies Mott that Prince Hadda Mojay of Bombay, India, will call upon him shortly. Sarah objects and she tells Zim.

Zim reads a news item telling of an escaped lunatic who imagines he is heir to a throne. Zim hits on a clever plan. The prince arrives, and Zim is at the depot to meet him. The prince is loaded in a taxi by a clever ruse and taken to the police station. Zim turns him over as the escaped lunatic. He is put into a padded cell.

Pete Washington, a negro porter, out of a job, hits Zim for a lift. Zim hires Pete to assist him. Pete and two colored boys are dressed in typical South Sea Island style. Pete is provided with a spear, while the boys, who are to act as his servants, carry fans. Pete is to call on Mott and Sarah as Prince Hadda Mojay. At the proper time Pete and his outfit appear before the expectant Mr. Mott and Miss Sarah.

When Mott sets eyes on the outfit he almost faints. Sarah, unaware of the game, is completely overcome. Pete claims Sarah as his bride. Mott, in anger, declares "My Daughter shall never marry such a monstrosity." Pete gets mad and, shoving his spear under Mott's vest, he declares, "She marry me or I will kill you." Zim gets on the job and performs a most heroic feat. The dusky prince lays prostrate on the floor, while Zim with foot upon the breast of the conquered, gazes at the surprised Mr. Mott. Sarah rushes to Zim's arms, while her father grabs his hand in humble appreciation.

Meanwhile, Pat Moran is stung by the Non-Skid agency, and calls in a detective. Buffum is pinched. The detective learns of the mission of the absent Mr. Skinner and sets out to capture Prince Hadda Mojay. Just as Mott is about to give his blessing to Zim and Sarah, the detective appears on the scene and demands the prince. This was an unexpected development to Zim. Pete is about to tell what he knows when Zim plays a clever game in which he extricate himself as well as Pete, and Mr. Mott is none the wiser.

Skinner is brought before the detective and finds that instead of being released he is slated for a long journey. Pete is made happy when Zim provides him with a nice roll of pork chop funds. Zim goes back to Mott, receives the blessing of Mr. Mott, and is told that he is soon to be at the head of the traction trust. Poor father never knew that Zim saved him from the clutches of Skinner & Buffum.

LAEMMLE.

MISS BLOSSOM (Two Parts—April 27).—The cast: Colonel Wyndham Pepper (Alfred Allen); Emily Pepper (Myrtle Gonzalez); Mammy Chloe (Grace Marvin); Morris Prentiss (Fred Church); Shad (Val Paul). Written and produced by Lynn Reynolds.

Colonel Wyndham Pepper, owner of Flintridge plantation, and his granddaughter, Emily, live in the big house, which is made pleasant by the presence of the granddaughter. Morris Prentiss, Emily's cousin has long admired her, but she refuses to consider him seriously. It is springtime and the Colonel is having some needed repairs done at Emily's suggestion. Both are happy with the promise of the coming year, even Uncle Josh and Aunt Chloe.

Prentiss is interested in racing stock and his cruelty to horses is notorious. Uncle Josh remarked to Aunt Chloe that a man who mistreats a horse would likely mistreat a wife the same way. Prentiss again presses his suit to Emily and being refused, declares some day she will be glad to accept him. In the mountains lives Shad, whose father is a worthless moonshiner, and Shad is often thrown upon his own resources. Angered by his father's actions, and particularly because his father prefers feeding his dogs rather than him, Shad leaves the old shack for the city, determined to acquire an education. Emily meets Shad on the way and, sympathizing with him, takes him to the plantation, where she furnishes him with some old clothes.

For two days Shad has eaten nothing substantial and, thinking he is unseen, eats some of the dogs' scraps. Colonel Pepper sees the incident and orders the old servant to give the boy a big meal. The Colonel and Emily learn Shad's ambitions and the tender-hearted girl suggests to her grandfather that she will share part of her allowance to help him. The old man offers to double what Emily suggests. Shad is bashful about accepting, but, seeing how earnest they are, thanks them and after promising to faithfully return the loan, leaves for school.

Before leaving, Shad and Prentiss have hot words over the latter's mistreatment of a horse. Next spring, because of the low price of the prevailing crops, Flintridge has a hard time. Colonel Pepper finds it necessary to mortgage the old home. Prentiss buys the mortgage. Shad succeeds at school and stops to remind the Peppers that he hasn't forgotten their

kindness. The Peppers are giving a little entertainment and Prentiss and Emily have wandered off together. Prentiss is forcing his attentions upon the girl when Shad comes upon the scene. He comes to her rescue and although Prentiss knocks him down, Shad restrains his anger and refuses to fight. After telling the girl to remind her grandfather of his progress, Shad leaves.

During his short vacation he has made more than enough money to run him through the coming term. One day he receives a letter from Colonel Pepper and Emily, enclosing $50. In order to help the boy acquire an education, the old Colonel sacrifices some of his personal possessions. The thought of the Colonel's kindness moves Shad, whose life has been a series of kicks and fights. He returns the money as well as the amount of the original loan and addresses it to Emily.

Prentiss, meanwhile, has threatened to foreclose the mortgage unless Emily marries him. Colonel Pepper leaves the matter to Emily alone. She overhears their talk and realizing what the loss would be, agrees to marry Prentiss. Thinking she is alone in the house, Emily gives way to her tears and is discovered by her grandfather, who says that rather than force her into the marriage he will lose the home.

Prentiss stops at the mail-box one day and discovers a note to Emily, opens it, reads Shad's letter, tears it up and pockets the money. He forges the signature on the check and when the check returns marked paid, Shad wonders why he receives no answer.

Years later Shad becomes a successful business man and again pays a visit to the old home of his childhood. He stops at the plantation and talks with Uncle Josh, who tells him the Colonel and his granddaughter have moved to a smaller place and that the plantation now belongs to Prentiss. He finally recognizes Shad and, becoming talkative, states that Emily had often wondered at his silence, which was not strange to the old negro, as he knew Prentiss got the mail and suspected that he would destroy any letters to Emily. Shad can restrain his dislike for Prentiss no longer and, seeing the latter nearby, accuses him of forging the check. He threatens that unless Prentiss will sell the plantation to him for a reasonable figure, he will prosecute him.

Prentiss, realizing he has been discovered, agrees to sell the place to Shad, and Shad leaves to tell the Colonel and Emily of his new purchase and to suggest that they share it with him.

BIG U.

LONESOME HOUSE (April 26).—The cast: Ezra Henshaw (Thomas Jefferson); Myra Walton (Julia Jackson); Bessie (Zoe Bech); Priscilla Watts (Jessie Arnold). Scenario by Calder Johnstone. Produced by George Cochrane.

In the remote village of Hazleton lives Myra Walton, an old maid; Bessie, her niece, a little gir of five years; Priscilla Watts, leader of the church sewing society, and the usual coterie of kindred souls. Miss Walton has inherited a small fortune, and a modest competency on which she lives. When she first comes to the village she is called upon by Priscilla Watts, and is invited to attend a meeting of the village sewing society. She does so, taking her niece with her. During the meeting, she is quizzed regarding her religion, and when it is discovered that she does not belong to any church, she is immediately snubbed. From that time on, she lives a solitary life, keeping to her home and seldom going out, except to buy her supplies.

Priscilla Watts starts gossip about her, and states that anyone who does not attend church is ungodly, and must have sinned. This leads to Myra's being snubbed the more, and her life is a lonely one. Ezra Henshaw, an old school teacher comes to town. Bessie is a member of the school, and the day Ezra takes charge, the scholars misbehave, though the old man tries to maintain order. One of the little boys is particularly impish, and Ezra is obliged to use the old fashioned methods to check him. Little Bessie is somewhat of an imp herself, but not against the teacher, whom she likes at the start. They become good friends, and the old man soon learns to love her. He inquires about her home, but she is reticent, owing to the instructions of her aunt, who is sore at heart against the villagers because of their treatment of her. Ezra never visits her home, though he often walks part of the way with her on the return from school.

One of the little boys falls in love with Bessie, and their baby love affair is a source of amusement to the old man. Little Bobbie gives her everything he can. Sometimes it is an apple, and sometimes a nosegay he picks in the fields. Bobbie visits her home and is received not unkindly by her aunt, until his mother learns of it and rebukes him. Hence Myra Walton keeps more to herself. One evening Bessie is hurt while see-sawing with Bobbie, and there is no one to take her home. Ezra is obliged to do so himself. He carries her in his arms, and when Myra sees him coming she is struck speechless. She timidly opens the door while he carries Bessie inside and lays her on a couch. Neither speaks to the other, but start to busy themselves with Bessie, who has sprained her ankle. When she is put to bed, her ankle bandaged, Ezra and Myra are left alone. Each recognizes the other as a sweetheart of former years. Myra is cold and distant to him, and asks him why he never came to her that night so long ago. The scene fades out to the time of their youth, when Ezra was a young man just beginning his career as a teacher. They were engaged. School funds were missed, and Ezra was dismissed in disgrace. He was ashamed to go to his sweetheart, though he was innocent; and her father forbade him to see her. She did write him, but the letter was never delivered, her father destroying it, a fact she learned afterward. Thus he thought that she believed him guilty. His innocence was proven when the shortage was discovered to be an error in the bookkeeping of the supervisors. It was too late then.

The scene fades back to the present, and he learns that she still cares for him, and in a moment they are in each other's arms. As he leaves her house that night, the village gossip, Priscilla Watts, sees him and spreads the "scandal." But it is all in vain, for the old teacher and the old maid leave the town with little Bessie, and are married. He has saved his money and has a small fund in the bank, and she has her means. In addition, she sells the house and they take up a home in a new town.

BISON.

THE TORRENT OF VENGEANCE (Two Parts—April 29).—The cast: Judson Bigelow (E. N. Wallock); David Bigelow (Lee Hill); Jacob Dunsmore (Jack Curtis); Mary Dunsmore (Ora Carew); Sam Sargent (H. Barrington). Scenario by F. M. Wiltermood. Produced by Henry McRae.

Judson Bigelow is the venerable founder and builder of Bigelow City, which lies in a valley at the foot of the mountains. Bigelow presides at the municipal dedication ceremonies and makes a speech of thanks, after which his son, David, addresses the celebrators. Several citizens of Dunsmore, the rival town, witness the merrymaking and return to Dunsmore and consult with Jacob Dunsmore, the wealthy owner of nearly all the land in that town. They tell Dunsmore that something must be done to head off the fast-growing population of Bigelow City, or its success will cause many of the Dunsmore people to move to Bigelow City and thus depreciate Dunsmore land values. Dunsmore bestows gifts on his only child, Mary, a beautiful maiden, and she curbs his bitter words against his enemy, John Bigelow. Mary is secretly in love with David Bigelow. They meet clandestinely.

Judson visits his municipal water dam, surprises the constructing engineer, Sam Sargent, and finding him drinking whiskey, dismisses him. The latter departs threating "to get even." Sargent goes to Dunsmore, unfolds a plot to dynamite the water dam when the winter rain sets in, and thus cause a flood that would ruin Bigelow City. Dunsmore agrees to the scheme and pays him for his nefarious work.

When winter sets in, Sargent goes to the water dam and blows it up with dynamite, thus releasing a lake of water made by the heavy rains. A passerby, a man on horseback, sees the dam in ruins and hurries to warn the people of Bigelow City. His horse falls, and he meets David and Mary in an auto, who take him to Bigelow. The flood outraces them, and when they arrive they find the people in water waist deep, placing bags of earth to divert the stream from the town, and the chanel runs to Dunsmore, whereupon the Dunsmore people protest and a free fight results between the rival townsmen. Sargent and his evil friend, Charley Stoneman, lead the Dunsmore citizens in their fight against the diversion of the flood waters. Then Sargent rushes to Dunsmore and tells him that the Bigelow people are bent on destroying the town of Dunsmore.

Mary and her father are caught in the flood but manage to clamber onto a floating house. Sargent and Charley, on horses, try to make the steeds carry them across the river, but the horses founder and throw the two men off, and they float down the rushing waters.

David saves his father from drowning and then hastens in search of Mary, having sighted her and her father on the house floating. After thrilling attempts to rescue, David succeeds in rescuing Mary, but her father is carried away. They go in search of him and find him lodged against some debris, in a dying condition. Mary asks her father to bless her and David, which he does, exhorting them to lead righteous lives. Dunsmore dies.

David and Mary also find the bodies of Charley and Sargent. On their way back to Bigelow City they meet a party of men, led by Bigelow, out searching for David and Mary. They inform the young hero and his sweetheart that Bigelow City is safe, while the town of Dunsmore has been entirely destroyed.

UNIVERSAL SPECIAL FEATURE.

GRAFT (Episode No. 19, "The Photo Badger Game"—Two Parts—April 17).—The cast: Robert Harding (Richard Stanton); Stanford Stone (Glen White); Dorothy Maxwell (Jane Novak).

A new form of grafting swindle has appeared among the wealthy and influential citizens, which is termed by the police "the photographic badger game." As the victims shun publicity and refuse to appear against the swindlers, it is difficult to convict the gang.

Mayor Harding learns that the badger workers are at a fashionable summer resort and determines to try his hand at rounding them up. Dorothy Maxwell is spending her summer at the beach and is delighted to see the mayor. Senator Biggs also is enjoying a brief vacation at the beach. He is the leader against the famous Ship Building Bill.

The badger gang have planned one of their biggest coups instigated by the war traffickers, a group of men interested in the big battleship building yards, who are trying to get legislation passed that will compel the government to buy battleships from them at a high figure. Senator Biggs has been their stumbling block and they are trying to get him in their power.

Harding saves the Senator's niece from the surf, and wins his confidence as well as his gratitude. Harding has suspected a Mrs. Renau, a lobbyist and supposed society leader, of being connected with the badger gang. He learns that the Senator is to call at her apartment that night to meet her daughter, who has just returned from her honeymoon. Harding induces the Senator to get in his limousine and take a ride with Dorothy Maxwell, while he investigates Mrs. Renau.

Stanford Stone, who is implicated with the war traffickers, has seen Harding at a distance, without being seen. Stone urges immediate action from the badger gang, and also plans a little revenge of his own. He bribes the chauffeur of the hired limousine to drive past the old Rook place that night—a deserted fishing shack on the rugged beach. Three of his men have been placed at the shack to hold up the machine.

Mrs. Renau, to supply an alibi, leaves the city suddenly and the "daughter" welcomes Harding when he calls, thinking him the Senator. The photo badger game is played successfully, and Harding escapes from the apartment conscious that he has not only foiled the plot against the Senator, but has obtained the evidence that will convict the gang. Meantime the Senator and Dorothy have been driven past the Rook place, the limousine has been held up and they have been dragged in the old shanty and tied to the walls while the thugs saturate the floor with kerosene. The thugs leave the place and later 'phone Stone that his orders have been carried out. Stone hurries to the place alone to see his victims before destroying them.

Harding later finds the frightened chauffeur outside the hotel and wrings from him a confession of the hold-up. At the point of a pistol he compels the man to drive him with all speed to the spot. Harding arrives at the old building in time to surprise Stone in the act of insulting the helpless Dorothy. Stone kicks over the lamp, the only light in the place, and the men fight a duel in the dark. Harding is wounded and Stone escapes, setting fire to the place before seeking safety in flight. Harding with difficulty rescues Dorothy and the Senator.

The next day when the badger workers and the war traffickers come to intimidate the Senator, they discover the wrong man has been photographed. The war traffickers retire defeated, and the badger gang are arrested. Stone has escaped, but the police force of the country are set on his trail.

RED FEATHER.

HER BITTER CUP (Five Parts—April 17).—The cast: Renthal (Cleo Madison); Mary McDougal (Adele Farrington); Henry Burke (Wm. Mong); Walter Burke (Edward Horne); foreman of factory (Ray Hanford); boarding house woman (Lule Warrenton). Written and produced by Cleo Madison.

Rethena is a girl of the tenements, living alone in her attic. Her whole soul's interest is given to the people of the slums, whose battles she fights. Her only aim in life is to gain justice for them from the powerful ones of the earth.

Rethna's determination to rise above her poverty causes her to find employment in a factory, owned by Henry Burke, a miser. He gives them harsh treatment and unsanitary conditions under which to work, and there is

a growing spirit of rebellion among them. He has two grown sons, Harry and Walter. Harry is a ne'er-do-well and spendthrift, while Walter is of a different mold, a fine fellow, who has become a successful lawyer. Henry Burke wants his younger son to come into the business with him, but Walter refuses to be connected with the factory, under the existing conditions, and they have a quarrel, during which the father tells his son that he never wants to see his face again.

Rethna and the foreman of the factory are the instigators of the growing rebellion among the employes. One day one of the factory girls faints and Rethna and the foreman take her to Burke's office, where Rethna begs the old man to prevent such occurrences in the future by giving the workers more sun and air. Burke refuses and discharges Rethna for her impertinence. Harry is present, having come to ask his father for more money, and, attracted by the girl's spirit and beauty, he follows her and offers to help her. She accepts and later Rethna is seen presiding at gay parties in her beautiful apartments, but her heart is still with her people, and she spends much time with them. Harry, driven to desperation by her unresponsiveness to his now real affection and his failure to provide the money she constantly demands, has begun to use morphine. His father has stopped supplying him with cash and he appeals to Walter, who has pity on him and gives him money.

Walter Burke, now district attorney, goes down into the slums to "get a line on" a gang of toughs and is shot at by members of the gang. Rethna, coming out of a tenement, gets in range and is slightly wounded in the shoulder. Walter takes her to her home in his car and when he phones for a doctor she learns his name. Rethna immediately determines to finish the work she has begun by playing Walter, as she did Harry, if it is possible, for this is one of the "other ways" by which she is going to "beat" Henry Burke. She recovers quickly from the wound and continues her activity in planning with the foreman the campaign against the factory owner. Walter's interest in her grows and about a month after their first meeting he proposes to her and she accepts him.

Some time later, married to Walter, who loves her deeply, Rethna's thought is still nothing but money—money for her suffering people. The foreman comes to her unexpectedly one night when her husband is out and tells her he must have more money to carry out their plans. She has no money, but finally thinks of some jewels she has, Walter's present to her, and decides to give them to him. She goes upstairs after them, leaving the foreman standing at the foot of the stairs in the dark. In the meantime Walter returns and the foreman, hearing him coming, steps out through a long window onto a balcony. Walter comes into the dark hall and sees the foreman's shadow on the floor, then hears his wife on the stairs. He stands still on the spot where the foreman had stood and Rethna comes down the stairs and puts the box of jewels into his hand thinking he is the foreman. Walter switches on the light, takes in the situation and springs on the balcony, but the foreman has fled. Walter demands an explanation, but she refuses.

Later she is shown entering the factory with the foreman to make one last appeal to Burke to better conditions in the factory. He refuses to concede anything to them and the foreman orders the workers to walk out. The mob begin throwing stones at Burke who has come to the door, he retreats and phones for his son, Walter. The stones begin coming through the window and the old man falls with an attack of heart failure just as a brick strikes the oil stove, tipping it over and setting fire to the room. Rethna sees the smoke and runs into the building. She is trying to drag the old man out when Walter drives up, and meets Rethna with his father. They take him out through the back window into Walter's car. As they are driving away a flying stone crashes through the car window and strikes Walter on the head. Rethna orders the driver to go to Walter's home. Walter isn't seriously injured and when he recovers Rethna tells him about herself. When Rethna has finished her story, Walter is dumb with anguish to know that his wife had belonged to his brother.

Harry, at home, falls into a stupor and dreams that Rethna wanders down the hall and into the dining room. Harry has crept around the house and sees her through the window. He goes to the dining room door and demands entrance. When she lets him in he grabs her by the throat and forces her back against the wall, threatening to kill her. She is passive, not seeming to care what he does to her, even telling him to take her life. He grasps a candle stick on the sideboard to strike her with it, and as he pulls it toward him he overturns a box of nutpicks. One falls and sticks in the floor and as he sees this and Rethna, standing against the door with arms outstretched, he is struck with an insane idea. Grasping the candle stick and nutpick, he dreams that he nails her hands to the door and starts to nail her feet, but before he can do so the horror of his act comes over him and he staggers to his feet and rushes out. He wakes, horror-stricken at his vision.

Rethna has an accident in which both of her hands are badly burned. Her husband is absent, and during her convalescence she his leisure to miss him, and to realize that without his love the future holds nothing for her. He is suffering, too, and he also realizes that he cannot live without her. He returns to her, stopping on the way to see his father, who is weak and feeble, but says, with a smile, "I was all wrong, but I am all right now." Walter and his wife are reconciled, and decide to begin life anew.

THROWN TO THE LIONS (Five Parts—April 24).—The cast: Linnie Carter (Mary Fuller); Irma (Finita DeSopia); Harry Sullivan (Joe W. Girard); Billy Weed (Clifford Gray); Krotz (Emil Hick); Dist. Atty. Bryce (Augustus Phillips). Scenario by Norbert Lusk.

Linnie Carter, daughter of a country piano tuner, is again out of work, because the musical show has failed. Her consumptive father needs every penny she can earn. Her friend, Irma, also of the chorus, arranges with Kroth, the proprietor of a cheap drinking place, to give both girls a try-out. They prove to be satisfactory, and are given a job.

Linnie, going out to register the letter to her father, containing most of her first week's salary, stumbles against the curb and falls to her knees. A pleasant-faced young man helps her to her feet, and offers to register the letter if she'll trust him. Linnie looks at him and says she will. From the "return card" in the corner of the envelope the stranger learns Linnie's name and address. A newspaper extra makes its appearance. Billy Weed, a comedian in Krotz's cafe, sees it and knows that the "important discovery" hinted at must concern the very politician who frequents Krotz's, and protects the proprietor when necessary. The man is Harry Sullivan. The paper says that District Attorney Bryce is about to make public the name of the district leader who is said to sponsor the notorious Soda Boy Gang, and that prosecution against the politician will be pushed. Members of the gang also see it and take their cue. Even the tall stranger, Linnie's friend, reads it with absorbing interest.

That night Krotz comes to Linnie with a card. It is engraved "Mr. Harry Sullivan." Under the name is penned, "Will drop in tonight. Make it lively." "Put some pep in your work; you're just the sort Harry Sullivan likes," the proprietor tells Linnie. From watchful Billy Weed, Linnie learns that Sullivan is the boss of the district and the worst man in the city. Later several men admire Linnie from their table in the cafe, and ask Krotz to send her to them. As she is wending her way to the men, Linnie's stranger grasps her hand and draws her down to a seat beside him. Linnie is carried away by the stranger's eloquence and when he says, "I love you. You must marry me—tonight," Linnie is so completely under his spell that she simply says she'll trust him. They go out. Billy Weed bursts in upon Irma and the other performers and cries, "Linnie's gone off with Harry Sullivan!"

Outside the cafe Billy Weed and Irma learn from a newsboy that Sullivan ordered his chauffeur to drive to a well-known roadhouse. They know what that means. Linnie must be saved. Cuneo, proprietor of the roadhouse, knows what is expected of him when Harry Sullivan, the stranger, brings the girl there. He produces a "clergyman" and the "marraige" takes place. Cuneo then ushers Sullivan and Linnie into a suite. Sullivan resumes his passionate declarations and Linnie is about to yield herself to him when the telephone rings. Sullivan is suddenly called to the District Attorney's office. He knows what it means, and on account of the tremendous issues involved, knows he must go. He leaves Linnie, promising to return shortly. Soon after Billy and Irma appear and tell the unsuspecting girl what really has taken place. Linnie is horror-stricken, and her two rescuers lift the fainting girl out of the window and speed with her back to the city, Billy makes known the ruse he employed to get Sullivan away.

He did the telephoning and represented himself as the District Attorney.

District Attorney Bryce says to Sullivan when the latter enters the office. "I didn't send for you, but you were wise to come before I did." Hours later, Sullivan goes back to the roadhouse, but finds that Linnie has gone. District Attorney Bryce, speeding on his way to the gorgeous Midwinter Nights' frolic, thinks of the star of the show as he reads a paragraph in a society paper commenting on his attentions to her and making clear that her rise has been due to cleverness and charm only. Linnie Carter is the girl. Sullivan has lost his power and is doomed by the gunmen he betrayed.

Bryce invites Linnie to supper in his rooms at which his sister-in-law will be the chaperon. Billy and Irma, both taking part in the show, enter Linnie's dressing room to admire her. Billy sees with regret that Bryce's card is attached to the flowers in the room. At the finish of her part in the show Linnie gets another note. It is from Sullivan, threatening her and asserting she belongs to him. She shows the note to Billy, who takes her to the waiting automobile. Sullivan attacks Billy and they are quickly surrounded by a crowd. There is a pistol shot and when the on-lookers scatter Sullivan lies mortally wounded. Nobody has seen two of the gangsters in the throng. Billy and Sullivan are rushed to the hospital and the former arrested for the shooting. Linnie is the center of a group of well-bred people at Bryce's. Bryce asks her if Sullivan, the politican, is paying attention to any of the Frolic girls. Linnie replies that she doesn't know—she has never heard of him. Bryce is called to the telephone. "Harry Sullivan is dying. I must see him—they say he wants you," he tells her.

Linnie forsees the end of her dreams. Beside Sullivan's bed a detective bends, questioning him about the shooting. Bryce joins the detective while Linnie questions Billy. Sullivan looks at Linnie with a sneer. "Know her?" he says to Bryce. "Why, she was my ——" Linnie clings to Bryce. "His wife," she says. Sullivan turns to Bryce. "You know what I mean," he leers, then falls back dead. Linnie cries, "It's a lie! It's a lie!"

But Bryce does not apparently hear her. He turns his back toward her and leaves the room. Linnie sways and is caught by Billy. A policeman grasps Billy's arm. Then Linnie knows that Billy is in the meshes of the law. "I'll prove you didn't do it, Bill dear! You're the only real man I've ever met!" she sobs. But Billy is not worrying about himself. Instead he consoles Linnie.

Mutual Film Corp.

VOGUE.

SLIPPING IT OVER ON FATHER (April 23.)—The cast: Jack (Arthur Moon); Rena, his sweetheart (Rena Rogers); The Janitor (Paddy McGuire); The Professor (Jack Gaines); The Wife (Louise Owen). Directed by Jack Dillon. Scenario by Robert A. Dillon.

Jack, in love with Rena, finds that her father has sent her to college for the purpose of keeping her out of his reach. He then tries whiledressed as a woman to enter the seminary, but without success, as a frivolous professor and a designing janitor who want the attentions of all the girls, cause them to be keenly alert, and thwart any attempts of men, disguised as women, to gain access to what they consider are sacred portals.

Jack, finding he has been discovered, returns that night to the Seminary and gains admittance, and so does a burglar, who, by his attempts to rob the girls, gets into a mix-up. The janitor and professor likewise encounter a series of mishaps, which result in the professor's wife finding them in bed in one of the girl's rooms. Things happen fast and furious after this. The girls settle the burglar and administer a severe beating to him, and Jack finds the turmoil and

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confusion an aid to his plans, and elopes with Rena.

Father comes upon them just as they have been pronounced man and wife, and after a realization of his own youthful pranks, he consents, and forgives the loving coupie.

THE ISLAND OF NEVER WAS (April 25.) The cast: The Sailor Man (Rube Miller); The King of the Island (Arthur Tavares); His Favorite (Alice Neice); The King's Neighbor (George Gebhart); His Favorite (Madge Kirby). Directed by Rube Miller.

Rube, a shipwrecked sailor, is cast upon an island, which is inhabited by a tribe of fire worshippers. The girls of the island take a fancy to him, which displeases the men, and they try to put him out of the way, but only succeed in getting hurt themselves. Finally they do catch him napping, and he is put in a cage to be offered as a sacrifice to the volcano on the Island.

The girls release him. He finds out that they are afraid of fire, and as the only thing that has been saved from the ship is a keg of powder and a couple of signal rockets, he has an idea. After he has exploded the powder and set off the rockets, they of the Island think that he is the master of the volcano. All rush towards him to worship him. He thinks they are going to assault him and runs into the water. He wakes to find out that he has been asleep on a barge and has fallen into the water.

BUNGLING BILL, DOCTOR (April 30.).—The cast: Bungling Bill (Paddy McQuire); Jack (Arthur Moon); His Sweetheart (Rena Rogers); The Jealous Superintendent (Jack Gaines). Directed by Jack Dillon. Scenario by Robert A. Dillon.

Bungling Bill burglarizes a house, and in a struggle with Mr. Grouch, the occupant, he is wounded in the hand. Fearful of obtaining medical aid, lest he be traced, Bill fortunately reads in the paper an ad for a hospital orderly, and applying at the hospital he is hired. In the hospital is a young nurse named Rena, whom the superintendent looks upon with much favor, and when he finds her conversing with her sweetheart, Jack, he angrily informs her that she is interned for three months, and must have no communication with outsiders until the expiration of that time.

Jack has this news conveyed to him in a letter. Lovesick and desperate, he falls before a passing automobile, is injured, and in this way accomplishes his purpose of obtaining admission to the hospital. There he meets Bungling Bill, who is nursing Mr. Grouch, who was accidentally shot in the foot by a policeman during the search for Bill in Grouch's home. Grouch tries to expose Bill without success, as the latter keeps him unconscious most of the time by striking him on the head with his blackjack.

Jack in the hospital searches for Rena, and unintentionally enters the room of a sick woman, whose husband, a very jealous man, calls, and finding him there, starts to shoot up the hospital. Bill's identity is learned, and he is about to be captured when he cleverly makes the husband believe that the Superintendent is flirting with his wife, and while the latter is being chased by the husband, Bill makes his getaway.

During the excitement, Jack and Rena, climbing down a fire escape, enter the room of a sick clergyman, and explaining the circumstances to him, win his sympathy and he marries them.

THANHOUSER.

THE GIRL FROM CHICAGO (Two Parts—April 18).—The cast: Girl (Gladys Hulette); boy (George Marlo); Mr. Gray (J. H. Gilmour); butler (Hector Dion); crook (Yale Benner).

The Chief of Police was beginning to worry about his job. There had been a number of mysterious robberies, and a failure to recover the loot caused anger among the victims. Finally a number of them, headed by Grayson, the banker, called upon the Chief and offered a large reward on their own account for the capture of the criminal "Man Higher Up," for it was generally agreed that the gang had a resourceful leader.

That same evening a number of patrons of a quiet restaurant were laughing over the newspaper article telling of the reward. These patrons were members of the gang of criminals, as was the proprietor of the place. A young gril, a stranger to all the patrons, entered and took a seat at a vacant table. As she did so, one of the diners noticed that she patted her hat with her left hand. It was the hailing sign of the gang, but, the man reasoned, it might have been given by accident. Yet he tried her out, and found, to his satisfaction, that she "was one of them." She was from Chicago, she said, and the signals had been give by a celebrated crook there.

Within a short time the "Girl from Chicago" was accepted as a member in good standing. She added to her reputation by a daring escape from a pawn shop when placed under arrest on suspicion. Then "The Man" came into her life. "The Man" was a wealthy young philanthropist, with a fad for reforming criminals. He helped "The Girl" to escape, and asked her to reform. She promised to do so.

A Baroness with a magnificent necklace was to be a guest at a reception in the home of Mrs. Scott, and "The Girl from Chicago" was placed there as the "Buttons," whose duty it was to stand at the door and admit callers. Another member of the gang, disguised as a servant, secured the necklace of the Baroness and passed it to her. Before she could escape, however, she and her accomplice were taken in charge by a plainclothes man. He discovered that The Girl was in disguise, and asked Mrs. Scott and one of the maids to search her. While they were doing so, she escaped, but finding the house surrounded by policemen, she hid in a limousine. It happened that this was the car of the philanthropist who had befriended her before, and she got away in safety. At first the young millionaire declared he would turn her over to the police, but relented, and let her go. He also gave her his card, asking her to call for him if she got into fresh trouble and he would try to aid her.

This second adventure increased the standing of The Girl from Chicago, and she was finally taken before the head of the band and told that she would be accepted henceforth as one of the Inner Circle. The following day, however, she was in jail, and there the rich young man saw her. While they were talking, a message was brought and she was taken before the Chief of Police, The Man going with her. In the office of the Chief were gathered the persons who had subscribed to the reward, and as The Girl from Chicago entered, the Chief announced that the head of the gang was in the room. There was surprise for a moment and it grew as The Girl stopped in front of Banker Grayson, the head of the committee. He was a crook, and "The Girl," a clever young detective. While the banker was being led to a cell, "The Man" asked "The Girl" to be his wife, and she answered in the affirmative.

A MAN'S SIN (Three Parts—April 20).—The cast: Elderly spinster (Nellie Parker Spaulding); her niece (Grace De Carlton); niece's daughter (Grace De Carlton); young doctor (Edwin Stanley); business man (Daniel Leighton); his wife (Ethyle Cooke); their daughter (Isolde Illian).

In a quaint, little, old-fashioned house an old maid lived with her twenty-year-old orphan niece. The little fortune of the aunt dwindles away through unfortunate investments, and the niece insisted upon adding to the family income by securing employment. She secured a position in a wealthy family as governess to two young children.

The nephew of the girl's employer was an unscrupulous youth, who fascinated the little governess and won her confidence. She learned too late that he had no intention of marrying her. The man was soon married to a wealthy society girl, and on the day of the wedding the little governess died and her baby girl was born. The man knew nothing of the child, but the old aunt cherished it.

The orphan grew to womanhood in ignorance of her parentage, and became a nurse in a large hospital. The lives of the nurse and her father ran far apart until the day came when the father was brought into the hospital, unconscious and badly injured. His automobile had plunged over a cliff, killing his wife and badly injuring him. During the time he spent in the hospital he grew greatly attached to his nurse. He had another daughter.

Two men had come into the young nurse's life. One was a young doctor, an interne at the hospital where she was employed, who loved her devotedly and wished to marry her; the other was a wealthy young man, the son af an elderly lady whom she had nursed at her home. The rich youth did not realize the sterling qualities of the nurse, and tried to take advantage of her, but quickly learned his mistake. When the widower returned to his home, he was still far from well, and his young nurse accompanied him to care for him during his convalescence, so the father and his two daughters were both under the same roof, and the old maiden aunt at last had her opportunity for revenge. The recemblance between the two girls was remarkable, and the old aunt determined to use this coincidence to blight the life of the young heiress and to wreak vengeance upon her father.

The aunt induced her unsuspecting niece to invite the heiress to her home, and cleverly arranged meetings between the rich youth and the heiress. The old woman told her little victim that it would be so romantic to pretend that she was a penniless little nurse instead of a young lady of wealth, while she warned the young man that any reference to the past would displease her niece. The deception was maintained, the man believing that his affair with the young nurse had been renewed, while the heiress fondly believed that her new suitor, believing her poor, could care only for her. An elopement was arranged, and the wealthy youth and the heiress left the old woman's home to take the train for Washington. While the couple were on their way to the railway station the aunt went to the sick man's home and confronted him.

The invalid was startled when he recognized the aunt of the girl whom he had wronged, but he was stunned when she told him how she had arranged to have his daughter, the child of the woman he had married, share the same fate. In vain he pleaded, but the little nurse heard, and in her heart was only compassion for the girl who was to suffer for her father's sin. Sho sumoned her sweetheart, the young doctor, and together the two sped to the railway station, hoping to be in time to overtake the elopers. They arrived in time, but destiny had already punished the man whom the heiress had believed to be all that was good and noble, and the two rescuers led the weeping girl out of the station, while the body of the man was borne away. "Go home to your father," the little nurse said to the heiress, "and tell him for me that I believe in forgiving a penitent." The rich girl believed that the nurse meant that the father should forgive her elopement, but the young doctor understood the true meaning of the word—forgiveness for the father's sin. The nurse could freely give it, for the young physician, in spite of her life story, loved her devotedly and was soon to marry her.

(*Continued on page* 860.)

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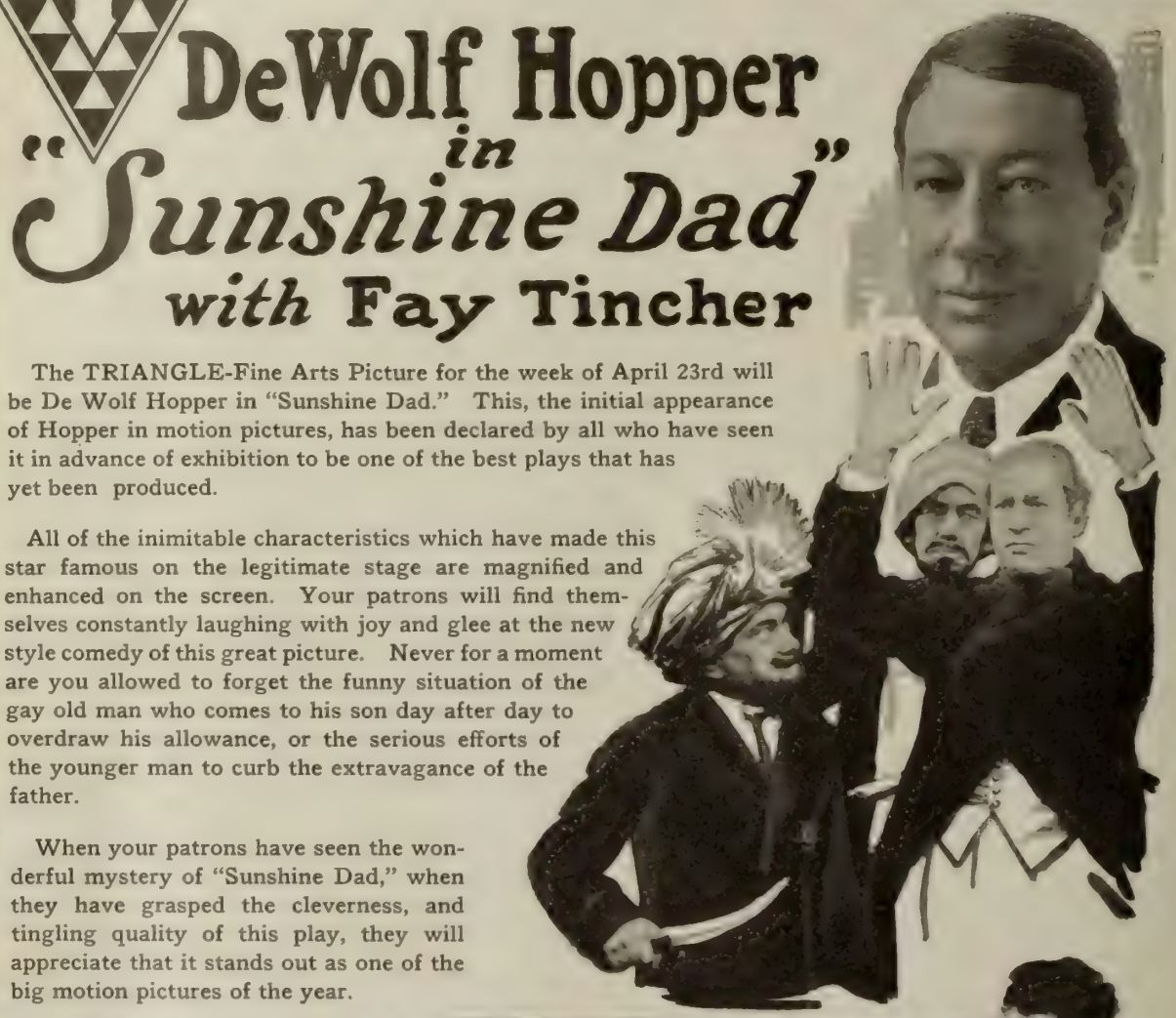

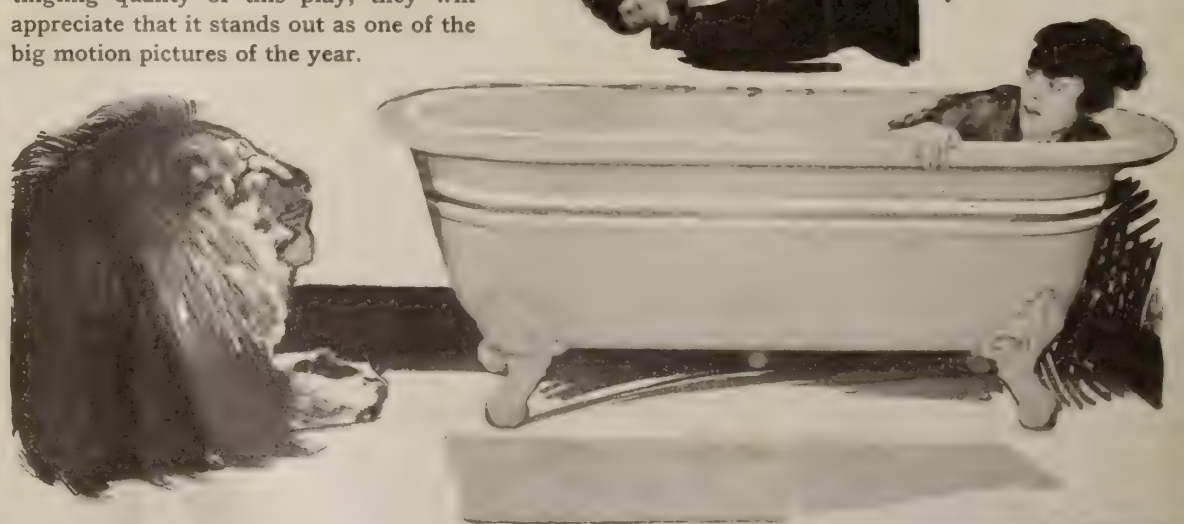

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(*Continued from page 857.*)

A MAN OF HONOR (Two Parts—April 25).—The cast: J. Leonard Carter (George Marlo); retired banker (J. H. Gilmour); his twin daughters (Marion and Madeline Fairbanks); fighter (Bert Keyes).

The retired banker was extremely fond of his twin daughters and exceptionally pleased with the reputation they made at college. One of them was justly known as the "athletic girl" and for her use the father fitted up a gymnasium. The other twin was a "quiet girl," but to please her sister she would box and fence with her. One day the two girls were in the gymnasium when the suitor of the "quiet girl" called, and the "athletic girl" promptly found herself without an opponent, so she went out riding on horseback with her father. While the two were out on the road, the girl induced her father to halt his horse while the daughter showed him how well she could gallop. Much to her surprise, the horse ran away, but an active young man grabbed the horse and stopped it before an accident occurred.

The banker came up and was profuse in his thanks. Both he and his daughter were much taken by the stranger whom they took for a gentleman athlete because he said "I was a football man at college." He then explained his presence on the road by saying he always tried to keep himself in condition. Under the circumstances he was invited to call, and did so, and the friendship between him and the "athletic girl" quickened ripened into love.

By accident the father learned the identity of the caller. He was really the champion heavy weight pugilist and was training for a bout. He frankly admitted his identity when questioned and explained that he had been a college man and well to do, but misfortune came upon him just at the time he graduated. He had a mother and sister dependent upon him, was forced to support them, and found the easiest way to make real money was in the prize ring. The "athletic girl" was shocked at the news and at first believed she never wanted to see the young man again.

About this time the young man's perplexities were added to for the banker came to him and submitted a proposition. He had no objections to the young man as a son-in-law, he said, if he gave up the prize ring, but he could not permit his daughter to wed a penniless man. "I have everything arranged," the banker said. "You go in and lose this fight and I can guarantee you will make $50,000." The fighter made no relpy, but walked off.

On the day of the battle he received a note reminding him of the amount of money he could make and intimating that if he lost the fight he might count upon the friendship of the banker and in all probability marry the daughter. When the battle began, the young man thought of all the happiness and luxury that would be his if he yielded to temptation, but honesty triumphed, and he knocked his opponent out. At the ring side was the banker, the "athletic girl" disguised in boy's clothing being with him. They saw the battle and after it was over went to the champion. Much to his surprise the banker greeted him cordially.

"That offer I made you," he said, "was simply to test you out. Had you accepted it our acquaintance would have been at an end. I tried you out, but I wanted to be sure my daughter married a man of honor, and you have conclusively proved that you are all I demanded a son-in-law of mine should be."

FALSTAFF.

THE SAILOR'S SMILING SPIRIT (April 17).—The cast: Smiling Sailor (Walter Hiers); His Wife (Gladys Dore); Wealthy Green Grocer (Riley Chamberlin); Wicked Anarchist (Thomas A. Curran).

The green grocer hated the smiling sailor because he wished that the smiling sailor's wife was a widow so he could marry her. The wicked anarchist had an oversupply of bombs and he suggested that if a few tons of them were hidden about on the smiling sailor's ship it would be an absolute certainty that the sailor's wife would soon be mourning his loss. So the green grocer speculated in bombs and the anarchist's friends placed many scores of them on the vessel without any interruption.

A few hours after the ship sailed the anarchist was arrested and, boasting of his numerous crimes, he told of what happened to the ship. The sailor's wife naturally believed she was a widow, and when the wealthy green grocer came courting her she listened to his words of love. Now the green grocer would have been very happy had it not been for the fact that everywhere he went it seemed to him that he saw the spirit of the smiling sailor. The green grocer found, however, that by utilizing other strong spirits he could banish the smiling sailor's spirit, so he doggedly continued his flirtation with the widow, and at last their marriage day was arranged.

On that morning green grocer was waiting in the widow's parlor while the widow was arraying herself in her bridal gown preparatory to a trip to the minister's. It came as rather a shock to the green grocer when he again saw the spirit walk up to him and ask him what he wanted there. For a time the green grocer believed he was conversing with a spirit and he defied him to do his worst, but a few moments after the secret was revealed, for the "widow" came in, not in her bridal gown, but in her ordinary house dress. She had hastily changed when she saw the "spirit," for she knew it was her husband, who had returned safely after all.

He told her that the voyage had been extremely prosperous, owing to the fact that large quantities of ammunition had been discovered on board and that these had been sold to soldiers in foreign lands. He explained how his voyage had been delayed, and then asked the question the wife was ready to answer: "Who was this man and what was he doing in the house."

The wife smiled up sweetly at him and replied: "My dear, he has called to try to sell some groceries, but I'm afraid he has been drinking, and I wish you would put him out." The sailor gallantly did as requested.

SIMPLE SIMON'S SCHOOLING (April 22).—The cast: Simple Simon (Claude Cooper); His Rival (Billy Noel); Rival's Father (Frank E. McNish); Teacher of Writing (Gladys Leslie).

The grocer was known in the village as "Simple Simon," and many were the tricks played upon him. The "humorists" had lots of fun, but it never struck them that they were making Simon a wealthy man. A theatrical manager would have figured out that as the grocery supplied the only vaudeville entertainment in its community, its proprietor naturally did the business. Simon realized this, for he was more or less of a philosopher.

One individual who "picked on" the grocer was a young college graduate who had won honors as a baseball pitcher. His jests were rather above the average in strenuousness, and the grocer soon grew to dislike him, especially when he found cats in the sugar bin and dogs sleeping in ground coffee. But the college boy kept on with his "jokes" and was as happy as a child.

There was excitement in the village one day when a beautiful maiden appeared. She explained that she intended to start a class in penmanship and "hoped that the gentlemen would join." She was so pretty that they did with great enthusiasm. And just as naturally they all fell in love with her.

The college boy seemed to have the inside track, but Simon, the simple grocer, was the dark horse who won the prize. "Teacher" gave a lawn party, her pupils being the guests, and explained to them that every man there had proposed to her. She had decided, however, that the man she married must be her partner as well as her husband. Therefore, she said they could submit specimens of their handwriting, and the best hand would win.

This looked like an easy victory for the college boy, because he had the best hand writing in town, but he had reckoned without Simon, for when the grocer submitted his offering, teacher threw herself in his arms.

"I was never so thrilled by handwriting in my life," she explained to her disappointed suitors.

For what Simon wrote was a check "payable to my wife on her wedding day" for $10,000.

Moral: Kind words are more than coronets, but——

Certified checks beat hot-air effusions, no matter how neatly they are written.

DAD'S DARLING DAUGHTERS (April 24).—The cast: Dad (Riley Chamberlin); A Sweetheart (Walter Hiers).

An old man lived in a little house with five daughters. He was a lazy old fellow and

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worked only when necessary to obtain money to pay his bills. His children were cheerful, energetic girls, who kept the house in "apple-pie" order, and were veritable sunbeams to their father, who took their devotion as a matter of course, never dreaming that the time would come when he would lose them. Suddenly the five girls were married, and they stopped the protests of their father by telling him that he would always be welcomed at their new homes. In this sentiment, however, their husbands did not concur, and father discovered later that while "wifey" generally rules the home that sometimes "hubby" can make it mighty uncomfortable for an intruder.

Father first called upon the barber, who had married his eldest daughter. During courtship days the barber had been very courteous to the old man, but the air of proprietorship with which his father-in-law sauntered into his shop irritated him and he roughly told the old man that if he wished to stay there he would have to assist in shaving the customers. Father did his best, but his best was very bad, and after the shop was almost demolished by the angry customer he sadly continues on his way, firmly convinced that his son-in-law, the garage owner, would treat him differently.

And the garage owner did! He induced father to creep under an automobile to look at the differential and then started the car, coming very close to running over the old man's neck. Garage life, after this demonstration, held no attractions for father, and he found another son-in-law, the painter, to be equally unfeeling, all because the old man thoughtlessly upset the painter's swing and dropped them both to the ground many feet below.

"The young milliner who married my daughter Ruth is very gentle," he said to himself. "He isn't a bit like the others." The old man was right—the milliner was gentle, but one of his lady customers was not, and father angered her so much that she chased him for five blocks and he nearly had heart failure before he finally escaped.

The man who married the youngest daughter was a building contractor, who promptly vetoed his father-in-law's suggestion that he become his business associate. The contractor supplied his relative by marriage with a nice hod full of bricks and sent him to an upper floor of a building which he was erecting. Everything would have gone along all right if father hadn't dropped the bricks upon an Italian laborer, who pursued him, knife in hand, until father toppled from the scafford into a passing ash cart.

The ashes were dumped into a vacant lot, and there father was found by a widow who owned a delicatessen store, and who, some time before, had taken advantage of Leap Year to propose to the old man. She renewed her suit. So father married the widow and resolved to forever forget his faithless sons-in-law.

WILLING WENDY TO WILLIE (April 29).—The cast: Wendy (Frances Keyes); Willie (Jay C. Yorke); Town Miser (H. G. Fergus).

The rich man of the village was thoroughly convinced that all his neighbors were after his money. He hated anybody who got ahead of him, although these occasions were few and far between, but there were two persons particularly who aroused his ire, and these he vowed he would be revenged upon.

One was Wendy, an ambitious widow, who hoped to marry the rich man and show him how to spend his fortune. She so arranged things that two of her neighbors were ready to swear in court that the rich man had embraced Wendy. They were perfectly truthful in their testimony, for they did not know that Wendy had deliberately planned the embrace, intending to use her friends as witnesses in a breach of promise suit, and the rich man was very indignant when the papers in the case were served upon him.

His other enemy was Willie, a noisy individual who boasted long and loud because he had tricked the rich man in a horse trade. If he had known that vengeance was sure he would never have chuckled so loudly, but it never struck him that his little financial venture meant a later life time of misery.

GAUMONT.

SEE AMERICA FIRST, NO. 27 ("San Francisco, Cal."—Mar. 19).—San Francisco, the largest city west of the Mississippi, is the subject for the Gaumont company's scenic, "See America First," No. 27. The business section, Market street, the downtown hotels, the manufacturing plants, the harbor and shipping industries, and the various settings for San Francisco's great commercial activities constitute a large part of the picture.

The quaint old adobe mission Dolores, Cliff House and Seal Rock, Golden Gate Park, the Presidio, and glimpses of the various colleges located in the city are also pictured, as are the beautiful drives and residential districts.

SEE AMERICA FIRST, NO. 29 ("Charleston, S. C."—Apr. 2).—South Carolina's largest city and famous seaport, Charleston, with its picturesque and historic spots of nation-wide interest, is the subject for the Mutual's popular split reel scenic and cartoon comic, "See America First," No. 29. Fort Sumter, where the first shot of the Civil War was fired, located in the Charleston harbor; the old church of St. Michael's; the wonderful harbor which forms the naval station for the south Atlantic; the cotton and flour mills; the carriage and machinery manufacturing establishments; the beautiful residences and parks and driveways make up an interesting half reel.

SEE AMERICA FIRST, NO. 30 ("The Wonder Spots of Del Monte"—Apr. 5).—Beautiful Del Monte, Cal., famed far and wide for its wonderful hotels, beautiful driveways, glorious foliage and pretty women, is shown in all its grandeur in this popular Mutual scenic, "See America First," No. 30. Entering the city from the great boulevard, the Mecca of countless thousands of auto tourists each day, the cameraman swirls you through the city in his auto, pointing out the great hotels, the handsome residences of the wealthy surrounded by great tracts covered with beautiful tropical foliage, the driveways lined by stately palms and dozens of other points of interest. Del Monte, "the city beautiful," whose fame is spread over two continents, affords one of the most interesting travel pictures yet shown in these "See America First" releases.

SEE AMERICA FIRST, NO. 31 ("Historic St. Augustine, Fla."—Apr. 12).—St. Augustine is the seat of many traditions of the early Spanish days in Florida, and most of the historical spots have been photographed by the Mutual cameraman and incorporated in the Gaumont company's split reel scenic, "See America First," No. 31. The charming, quaint, narrow streets, the old Spanish fort, the oldest house in the United States, the beach, the curious Spanish types of architecture make charming photography and interesting subject matter for every child and adult who has studied history or geography. The golden sunshine of Florida makes possible wonderful scenes of great pictorial splendor.

CUB.

THE CONQUERING HERO (April 21).—The cast: Jerry (George Ovey); Hank (George George); Ginger (Louise Horner); Dressmaker (Janet Sully); First Cop (Harry Jackson); Second Cop (Gordon McGregor); Third Cop-Sergeant (Arthur Mund). Directed by Milton Fahrney.

Jerry resents the intrusion of a policeman upon his peaceful dreams, while curled up on a park bench, by putting the stout guardian into sweet repose with the use of a large club. While making a hasty exit out of the sight of the recovering "cop" Jerry is attracted by a loving couple on another park bench, and he at once finds it impossible to make his eyes behave.

They attract the attention of Ginger, although she is being courted by Hank, and while looking over the shoulder of the elongated one she winks repeatedly at Jerry, giving him lots of courage. Hank gets an inkling of the flirtation and when he sees Jerry standing over his lady love he lets fly with both hands, but Jerry is too quick and he ducks, the blow falls on Ginger. Hank is overcome at the turn of events and attempts to explain, and as he bends over, Jerry lays him low with an iron pipe and then escapes. Hank, recovering, wants to make good, so he goes off to buy some

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soda pop. While he is gone Jerry hurries to the side of Ginger and while the two are having a delightful love scene Hank returns. He is about to wipe up the park with Jerry when the little fellow grabs a bottle of pop and again sends Hank sprawling to the ground and a moment later Jerry and Ginger run off together.

Jerry is progressing very nicely with his love making when two other policemen hear Hank's tale and the trio start a hunt for the wooer. They soon discover Jerry and Ginger wrapped in each other's arms but while they debate as to how an approach should be made, Jerry gets wise and is off.

Hank is determined, and his lanky legs soon overtake Jerry, but the quickness of the latter carries him into a big elevator building, and before Hank can lay hands on him he takes command of an elevator and shoots it upward. Hank goes in another elevator and gives chase and as a last resort Jerry makes for the roof. As he hides behind a chimney Hank spies him and the two struggle all over the roof, finally reaching the edge, Hank's superior strength gets the better of Jerry and the little fellow is sent flying through space to crash on the ground fourteen stories below.

A crowd gathers, expecting to see a grease spot, but they are all knocked silly when Jerry jumps to his feet, brushes a little dirt from his clothing and starts off on a run. Hank, thinking that he has killed Jerry goes in an opposite direction, only to come face to face with his tormentor a few minutes later. Another chase follows and Jerry hides in a barrel, believing that Hank has not detected him. Hank creeps up, however, slaps a cover over the barrel and with the assistance of a carpenter nails it down. Jerry is then sent off on a perilous journey, coming to an end when the barrel crashes into a building. But again he is unhurt, and, seeing Hank in the distance, he runs to a dressmaking establishment and there he gets inside of a suit model and a handy woman's hat helps to disguise him.

Hank strolls by and is attracted by the model. He flirts and then puts his arm about it. As he looks sheepishly towards the ground he sees Jerry's feet sticking out from under the dress and he becomes furious and starts to choke his victim. Two policemen see the act and, believing that Hank is killing a woman, they hurry on and beat him furiously over the head with their clubs. While the uproar is going on Jerry ducks out from under the female garb, throws the model into the arms of a copper, who thinks it is a fainting woman. All hands get into a terrible mixup as Jerry hurries away to the park. At last alone, he gets behind a bush and laughs long.

BEAUTY.

ART AND ARTHUR (April 9).—The cast: Arthur (Obral Humphrey); His Mother (Lucille Ward). Directed by Phil Walsh.

Arthur indulged by fond parents is set up in a studio where he strives to produce a Masterpiece. His father and mother from the country visit him at the studio. His mother is very enthusiastic over Arthur's artistic success, while his father is thoroughly disgusted with the subjects, which to his mind, disapprove Arthur's ability.

The father confides with a neighbor artist to inspire in Arthur's mind a desire to draw from life. They force a model upon him. Arthur is very bashful and horribly shocked, as the model insists that she poses only nude. When she has reduced her apparel to a flimsy lingerie, Arthur's mother arrives at the studio, discovers her son in the presence of an undressed woman, promptly faints and is restored to consciousness with smelling salts and at once closes the studio and re-establishes her son in his position in the country bank.

NUMBER PLEASE" (April 19).—The cast: Lizzie Snow (Carol Halloway); Jimmie (John Sheehan); J. H. Kremly (John Steppling); Mrs. Kremly (Mary Talbot); Fiebie, Kremly's Clerk (Dick Rosson).

Joe, a lineman, loves Lizzie, a telephone operator. Kremly, a broker, has made a brilliant speech and an account of it with his picture appears in the paper which Lizzie proceeds to enjoy, while Kremly tries to get her on the phone. Finally she gets to a stopping place and very sweetly tells him the time.

Lizzie discovers Joe flirting with two girls from the top of a pole and is sore at him. Mrs. Kremly gets her husband on the line to tell him she wants to go to lunch with him. Joe is trying to talk to Lizzie, but slips and crosses the wires, so that Kremly makes the date with Lizzie, thinking her his wife. Lizzie proudly departs to meet the illustrious Kremly. He is surprised to learn that he has asked her to luncheon, but decides to see it through. Mrs. Kremly exasperated at the cut-off, goes to the office, and finding where her husband is lunching, goes to meet him. When she arrives Kremly is having a good time with Lizzie and Mrs. Kremly makes a scene and has Lizzie arrested.

Joe comes to the rescue and snatching Lizzie out of the arms of the law, runs away with her on his motorcycle. The Kremlys institute divorce proceedings. While Kremly is with the lawyer, his clerk plans with a confederate to rob the office, and Lizzie hears their talk over the wire and gets a policeman who captures the money and the thieves. Lizzie is in Kremly's office with the policeman when the Kremlys return and takes refuge in a closet. Mrs. Kremly drags her out with injurious intentions, but explanations and reward follow.

As Lizzie is returning to her work, Jim intercepts her, but she scorns his offer of marriage since she has money. He forces her consent by marooning her at the top of a telephone pole, and the picture closes with Cupid sitting on the crossbar.

THE BOOKWORM'S BLESSED BLUNDERS (April 23).—The cast: O. Ignatius (Orral Humphrey); Miss Raspberry (Lucille Ward).

Ignatius is the proprietor of a small second-hand book store, and a confirmed bookworm with his nose invariably stuck in a book. A bell on the table by which he sits is used by customers to arouse him when his services are needed.

En route home, and reading as he goes along, Ingatius absently wanders into the house next door. So engrossed that he does not notice the mistake, he seats himself at the table and starts to eat. The spinster Cully, thinking that he is courting her, sets out a feed in front of him, and Ignatius goes on eating and reading until he chances to look up and sees her. It is a beginning of a romance for both.

But Ignatius is poor and realizes that he must have more money before he can wed. As he is counting his savings, a customer enters and purchases a book. Ignatius absently slips a dollar bill in the book. Another customer, and a third, receive the same treatment. Ignatius discovers what he has done, and decides it will be a good way to liven up business. The customers find the bills and hasten back to the store for more books. Again each of them is given a bill. They inform their friends of theft discovery and Ignatius' bookstore does a big business—selling out completely, and Ignatius finds himself quite well off, while the customers learn that the flow of bills has ceased. Ignatius calls up the spinster, tells her of his good fortune, and suggests that they marry. She agrees, sends for a minister, and he starts out for her home.

But as usual he is engrossed in a book, he forgets the wedding, and going to his room, keeps on reading. The spinster and the preacher are patiently waiting. Ignatius reaches the end of the book, the last line of which is "And So They Were Married." This recalls something to him. He remembers, dashes over to the spinster's house, and succeeding in smoothing over the spinster's wrath, is married.

MUSTANG.

A FLICKERING LIGHT (Two Parts—April 14).—The cast: Jim (Frank Borzage); Hardy Anderson (Jack Richardson); Madge (Anna Little). Directed by Borzage and Berger. Scenario by Karl Coolidge.

Jim, a cowboy, comes to town with the boys of the Lazy B, and stops at the Last Chance Saloon. One of the girls of the dance-hall is Madge. Hardy, owner of a distant cattle ranch, comes to her and offers her a position as housekeeper, which proposition she spurns.

Jim has a flirtation with Madge, and she interests him. Late that night, Jim, well under the influence of liquor, chances to meet her again. On the impulse of the moment he asks her to marry him. Madge thinks back to Hardy's statement that "No one would ever marry a dance hall girl" and accepts his proposal.

The foreman of the Lazy B is short of help for the spring round-up, and sends one of the boys to ask Jim if he is willing to join them. The cowboy eyes Madge laughingly—and this brings Jim to his senses. He angrily tells the cowboy that Madge is his wife—and that, as such, she must be respected. The cowboy apologizes. Jim consents to join the round-up, and leaving sufficient money for Madge, sets off. The weeks pass, and Hardy arrives in town again. He inquires at the dancehall and learns of Madge's marriage to Jim, and is furious.

The round-up over, the boys start home. Hardy has heard of Jim's absence from town and goes to see Madge. Madge refuses to admit him, and finally breaking the door down, he enters. Jim returns, and sees Hardy with Madge. But when Madge fights Hardy as he tries to embrace her, Jim sees the real nature of the affair—more so when he notices the shattered door and, entering, he forces Hardy to leave. Madge fears that Jim has gained a false impression of the incident, but he quickly reassures her, and in place of the old silver ring that had been used at the marriage, he slips on her finger a new and real one.

AMERICAN.

REALIZATION (Three Parts—April 22).—The cast: Carl (Alfred Vosburgh); Elsa (Vivian Rich); Brown (George Periolat); Elsa's Mother (Louise Lester); Barbara (Edna Rawley); Max Palmer (Joseph Beaudry).

Carl, the first violin in a theater orchestra, loves his violin as a part of himself. Elsa, a poor young girl, living with her widowed mother, is possessed of a remarkable voice. Fired with an ambition to become an operatic star, she applied for a place with the company playing at Carl's theater, and secures an engagement for a small part. She meets Carl and there is an instant sympathy between them.

Elsa, on the stage, keeps up her courage through the realization that Carl is sympathizing with her and sustaining her with the magic of his violin. They meet frequently at the theater, and Elsa eventually invites him to call. This he does, bringing his violin with him and playing for her. Through the inspiration of Carl's love and sympathy she develops rapidly in her operatic work and soon attracts public attention. Brown, a wealthy

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man about town, becomes infatuated with her. He presents her with flowers, secures an introduction, and succeeds eventually in inducing her to accept his hospitality at a fashionable cafe. Brown finally makes a proposal to her that shocks her, and she awakens then to the nobility of Carl's love and the poison and sordidness of Brown's infatuation.

Carl receives word that his sister Barbara, whom he has not seen for several years, will arrive for a short visit. He writes a note to Elsa asking her to meet him and Barbara at the Florentine Cafe and have lunch with them. He has the note sent to her dressing room. She is not in when it is left there. Brown calls at her dressing room while she is still out; finds the note, sees in it an opportunity to turn it to his own account, and accordingly puts it in his pocket. Believing that Elsa's refusal to accede to his proposal is due to love and her regard for Carl, Brown plots to disillusion Elsa by telling her that all men have their affinities and that her beloved Carl is no exception to the rule. She indignantly resents this aspersion upon the character of Carl, but Brown tells her to go with him to the Florentine Cafe about one o'clock the next day. More to prove the falsity of Brown's accusation than because of any suspicion of Carl, she goes with Brown and discovers Carl with a beautiful young woman. The shock of this apparent revelation of Carl's perfidy renders her utterly reckless and desperate.

That evening Carl seeks an interview with Elsa to learn of her reason for not joining him and Barbara at lunch; but she silently scorns him. In the midst of her performance that evening her draperies catch fire. Carl springs upon the stage just as Elsa faints. He tears the burning draperies from her with his hands; then falls exhausted.

When Elsa recovers she finds herself in the arms of Brown. She believes it is he who has saved her. Carl is taken to the hospital, accompanied by Barbara who has been present in the theater, and it is feared he may die. He asks for Elsa. Barbara hastens back to the theater for her. She arrives just as Elsa is about to leave with Brown. Barbara begs her to come to Carl. Elsa, recognizing her as the woman she saw with Carl at the cafe, laughs in her face. Barbara then tells her she is Carl's sister and that it was Carl who saved her and is now probably dying as the result of it. Horror-stricken she hurries with Barbara to the hospital. Carl's life is spared, and he wins Elsa.

MUTUAL.

MUTUAL WEEKLY 68, April 19).

Oakland, Cal.—Major Ryan, U. S. A., reviews Preparedness Squad at Technical High School here.

Pensacola, Fla.—World's altitude record broken. Lieut. Sanfley ascends to a height of 16,700 feet. Time in air 2 hours 32 minutes. Temperature 15 degrees; on earth 72 degrees.

New York City.—Suffrage auto will tour country for "Votes for Women." Christened with gasoline, it starts 15,000-mile journey.

Paris, France.—New regiments off for the front.

Norfolk, Va.—U. S. naval tug "Pocahontas" goes off the ways sidewise.

East Boston, Mass.—The "Mary Chilton," newest Nantasket Beach steamboat, is launched here.

New York City, N. Y.—Hippodrome elephants have fashion parade on Fifth avenue.

Santa Rosa, Cal.—"Safety First" Day. Pulmotor revives electrocuted lineman.

Boston, Mass.—Massachusetts Institute of Technology freshmen have organized a "Preparedness" squad.

Paris, France.—Modes for young women. (Courtesy of Lina Mouton and Jeanne Blanchot.)

New Haven, Conn.—Public schools hold "Personal Appearance Day." A new movement spreading all over the country.

New York City.—Archaic conveyance makes last trip. Gasoline motor ousts old horse cars.

Santa Cruz, Cal.—California's naval militia practice at sea. Scenes on board battleship "Oregon" which has been assigned to their use.

Somewhere-in-Mexico.—American troops hot on the trial of Villa and his band. Sub-titles: A skirmish with the machine gun battery. Lieut. Jos. Allison, the first officer to lose his life with the punitive expedition, is given a military funeral. Provision trains rushing supplies across the Mexican desert to Gen. Pershing's command.

Sapulpa, Okla.—Burning oil well endangers refinery. Has been burning for days; 500 barrels of oil go up in smoke every 24 hours.

Cape Town, South Africa.—England sends $25,000,000 in gold to London. Play ball," three famous ball players. Sub-title: The Old Veteran, "Ty" Cobb (on the left). Benny Kauff, the Giants' crack outfielder. Tris Speaker, sold to Cleveland for $50,000.

New York City.—25,000 chickens trapped in Water street storehouse fire.

MUTUAL MASTERPICTURE DE LUXE.

MASTER SHAKESPEARE, STROLLING PLAYER (Thanhouser—Five Parts—No. 94—April 20).—The cast: Miss Gray (Florence La Badie); Lieut. Stanton (Robert Vaughn); William Shakespeare (Lawrence Swinburne); Lord Bacon (Robert Whittier).

Miss Gray, the daughter of Colonel Gray, according to the story, is very fond of literature. The plays of Shakespeare have afforded special interest to her, but she has come to believe, very sincerely, that they were the work of Bacon instead of the Bard of Avon. The girl's fiance, Lieutenant Stanton, does not agree with her. At last, because she has been used to having her own way in every particular, she determines to make her affianced husband agree with her on this one subject. Their discussion leads to a serious misunderstanding, and their engagement is broken.

Stanton is transferred, at his request, to the Mexican border. After his departure she feels more curious than ever about Shakespeare's life and reads his plays and studies his life with a new eagerness. At length she comes to learn that humanity and understanding means more than a coronet, and feels that her pride of race had previously made her unjust.

At this time a dispatch from the West tells her that Stanton has been wounded in a fight with bandits. It leaves the girl stunned and ill. In her delirium she finds herself standing in front of an old English castle. A stately woman, in the costume of the Elizabethan period, addresses her as "daughter," and orders her to enter the coach. At first puzzled, the girl at length realizes that she is back again in the sixteenth century in England, and that she is the daughter of the Earl of Pembroke.

At a tavern in the country the coach stops to change horses, and the girl and Lady Pembroke alight, wearing the masks with which ladies of the court always travel. A handsomely dressed noble, who had long wooed the young lady in vain, passes by. He determines to steal her away to his castle. Summoning his retainers, the noble enters the tavern, and is at the point of carrying the girl away when a young soldier, a trusted follower of Drake, espouses the girl's cause, and, single-handed, holds the enemies back. To her surprise, the girl recognizes her former fiance, Lieut. Stanton.

The combat is so unequal that it seems as if the young soldier will be overcome. At this juncture a stranger enters the room, draws his sword in behalf of the youth, and joins in the fray. The assailants of the young woman are put to route, and the gallant rescuer announces himself with a bow and flourish, as Master Shakespeare, Strolling Player.

At the performance of Shakespeare's play before the Court, Lord Bacon sends one of the poet's scholars, whom he had bribed, to declare that Shakespeare had stolen the play from him.

Bacon brings about a duel, and the young officer, less skilled than he, is killed. As the girl throws herself on the lifeless form of the soldier, she awakes, and finds herself back in the twentieth century, safe in her father's house.

And from the other room appears the sturdy form of the young Lieutenant, who had only been injured in Mexico.

THE CONSCIENCE OF JOHN DAVID (Centaur—Five Parts—April 24).—The cast: John David (Crane Wilbur); The Worldly Woman (Alice Rinaldo); The Libertine (Frederick Montague); The Wanderer (John Oaker); The Girl (Mae Gaston); The Gambler (Louis Durham); The Crippled Child (Francis Raymond).

John David, a spender, promises marriage to the Worldly Woman. He suggests by letter that their engagement be announced at a big dinner he will give. The Worldly Woman is also admired by the Libertine, who calls at the Worldly Woman's apartment and is admitted by a Japanese butler whom he abuses,

(*Continued on page 866.*)

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(Continued from page 805.)

arousing a hatred which the Jap keeps well under control. The Libertine attempts to make love the Worldly Woman but she holds him off by flaunting David's offer of marriage in his face. When she leaves the room the libertine turns his attentions to a Japanese maid, the wife of Yamato, the Jap butler. His attempt to caress her frightens her and she screams, bringing Yamato into the room and between the two struggling people. The Libertine slaps Yamato across the face for what he terms insolence. The little Jap bows his way out but with suppressed anger in his heart.

The night of the big dinner arrives and John announces his coming marriage. One of the guests suddenly discovers that there are but thirteen people at the table, and John leaves the party to go out and find the fourteenth. He chances to meet the Wanderer, an individual he once knew but who he does not recognize. John meets a pretty girl and grabs her by the arm and begs her to join his party. The Wanderer makes John let her go. John is furious but the soothing words of reproach of the Wanderer change his mind, whereupon he smilingly admits his wrong, gives him his hand and takes him to the banquet room.

The newcomer is greeted with hilarity and is called upon to speak. After a toast he turns to John and quitely but forcibly berates him for his waste. He describes how this waste would give life to starving families and as he finishes a butler enters with a telegram which reads: "Cut expenses immediately. Your entire fortune swept away. Letter explains." The guests leave, and John is left alone with the Wanderer, and he asks the Wanderer's identity. The Wanderer answers: "I am your conscience." Thereafter the Wanderer is called Conscience.

John and Conscience go to the home of the Worldly Woman, Conscience remaining at the door. John discovers her in the arms of the Libertine. She says that the Libertine is now her accepted lover. John attacks the Libertine and flinging him over a couch attempts to throttle him. From under the draperies of the couch a brown hand steals. It clutches a long needle which it plunger into the neck of the Libertine. The head of the Libertine falls back dead. John thinks he has strangled his adversary. He and Conscience leave for the West. Days pass. On the train he reads in a newspaper that evidence points to the Woman's guilt and that she has been indicted for murder. The presence of Conscience torments him and to escape he leaps from the train and boards a freight train going in the same direction. Conscience follows, however. They take refuge in an open coal car where they are held up by two tramps and forced to exchange their clothing and to give up their valuables.

The town of Laurel Run is in the throes of excitement, a string of horses belonging to the sheriff having been stolen. The unknown criminal is the Gambler and he has sold the horses to two Mexicans. One of the horses, a pony, and the Sheriff's favorite mount, escapes the Mexicans and wanders into an open plain. John and Conscience, discovered by the train crew, are thrown from the car and wandering along come upon the pony. John mounts it and, with Conscience at his side, goes to Laurel Run. The sight of two vagabonds entering the town, one of them riding the Sheriff's pony, is positive proof to the villagers that the strangers are the thieves; that is, all except the Sheriff's daughter, the postmistress of the village. Instinctively she feels they are innocent. The Gambler proclaims that they be punished, and incites a mob to wreak its vengeance. The Girl steps in, however, and at the point of a gun stays them off, pending the return of her father, who, with a posse, has gone after the thieves. Meanwhile the Sheriff returns with the stolen horses and the crowd's temper changing, it disperses.

In time John becomes a popular citizen. He has fallen in love with the Girl, much to the chagrin of the Gambler. Through the Girl's efforts John gets a place as a rural free delivery letter carrier. Meanwhile the Gambler's antipathy for John has increased, and he attempts to find a way to discount him in the eyes of the Girl. One day he spies John intently reading a newspaper which carries a story to the effect that the Woman had been acquitted in the Libertine murder case and that a search has been instituted for John David, whom she has accused. John hurries away leaving the paper lying on the ground. The Gambler picks it up and divines through the story the cause of John's agitation, wires the New York police department of John's whereabouts. John proposes marriage to the Girl and is accepted.

Some days elapse when a long legal looking envelope addressed to the Sheriff arrives. John discovers it as he sorts the mail. Fearing the worst, he succumbs to temptation, opens it and finds an announcement of a reward for his capture. Resolving to keep his secret he places the envelope in his pocket. Later a stranger arrived in the city. His mission was unknown, though he posed as an automobile salesman. The Gambler, still alert for evidence, shadows John and one evening finds him alone in his cabin gazing meditatively at the reward sheet and the photo of the Girl laying on the table before him. The Gambler enters and at the point of a gun obtains the sheet. A fight follows, lamp is knocked down, the house is set into flames, and John, after overcoming the Gambler, escapes just before the house collapses.

The next day John and the Girl are to be married. The Stranger enters the post-office, obtains his mail from John and leaves. At noon the wedding ceremony is held. In the midst of it John suddenly draws back in horror and shouts that the marriage cannot continue—that he is a murderer. At this point the Stranger enters, introduces himself to the Sheriff as a detective, and taking from his pocket a letter from his chief reads an announcement of John's innocence; that the Libertine was killed by Yamato, who confesses on his death bed.

So the Conscience of John David was satisfied and glorified. John turns to go out but the Girl holds out her arms to him and the Sheriff clasps his hand and gently moves him into the arms of the Girl.

THE STAIN IN THE BLOOD (Signal—Five parts—April 27.).—The cast: Mary Thompson (Edythe Sterling); Joe Thompson (Norbert A. Myles); Bill Jenkins, their foster father (Murdock J. MacQuarrie); The Cabaret Singer (Dorothy Nash); The Inventor (Millard K. Wilson). Directed by Murdock MacQuarrie. Scenario by Robert A. Dillon.

En route to the West, Mary and Joe Thompson are left orphans through the death of their parents during an Indian raid on their wagon train. Joe manages to escape with Mary in his arms and they eventually reach a little western mining town, where Bill Jenkins, a prospector, finds them and takes them into his home as his children. About the time Joe reaches manhood, Jenkins is made sheriff. Joe has developed vicious traits, and has been making a practice of highway robbery.

Unknown to Jenkins or to his sister, he one day holds up a stage. After it has passed him, the messenger dismounts from the box and starts back to see if he can capture the bandit. A gun fight follows in which Joe is seriously wounded. Joe makes his escape and arrives home weak from loss of blood. Mary demands an explanation of his condition and he confesses his crime. He tells her that he will surely be captured and urges her to go East with him. She agrees on the condition that he leave his plunder there to be found later and restored to its owners. He reluctantly agrees. They go to the railroad where an engine tender sees them aboard a train.

In the meantime, the stage has arrived and the news of the robbery is spread. The citizens organize a posse to try and capture the bandit. Jenkins, the sheriff, goes to the house, where he finds the blood stains and the money which Joe left in his flight. Just then the posse enters. When they see the unmistakable evidence of robbery, they accuse Jenkins of being the guilty one, and are about to lynch him when the engine tender comes upon the scene and tells of having seen Joe and Mary leave town.

Jenkins boards a light engine and starts in pursuit of Joe and Mary. At a town not far down the track, Joe, too weak to travel farther, leaves the train with Mary, and they go to a hotel. Jenkins hears of this and trails them there with the posse. To avoid suspicion, Mary registers for Joe, showing them as man and wife. They are caught, and Joe surrenders.

Mary goes on east where she secures employment in the laboratories of a young inventor. She later marries him and still later he succeeds in selling an invention which leaves them independently wealthy. Joe, in the meantime, has escaped from prison and no one has been able to locate him.

Mary's husband meets and becomes infatuated

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with a cabaret singer, the same woman who was in the western town at the time of Joe's capture. Mary learns of her husband's infidelity and goes to him to plead for his reformation. Upon her entrance into the room, the singer who has been there with the husband, hides herself in an adjoining closet where she sees and hears all that takes place. After Mary's departure, she tells the husband about the episode in the West and that Mary is married to a criminal. The husband immediately starts divorce proceedings. He will not listen to Mary's side of the story. He sends for and receives the register which he holds as evidence of Mary's previous marriage. Joe is nowhere to be found, so Mary cannot get his testimony regarding the affair.

About this time the city is thrown into a furore by the news that a second story man is working there, and always eluding the police. This gives Mary an idea. She decides to enter the office of her husband's attorney and steal the evidence contained in the register. She puts on man's clothing and effects an entrance. At the same time, the second story worker enters the same house from another window. They encounter each other in the dark and Joe flashes a light in her face before shooting. He recognizes his sister and is making an explanation when a detective who has secu Mary enter the house, comes into the room. The detective fires at Mary in the dark and wounds her. The noise brings in the lawyer and Mary's husband, who is in conference with him in another part of the house.

Mary, wounded, insists upon telling her story. They listen, and when she has finished, Joe comes forward and confesses himself the escaped criminal and corroborates all she has said. In the face of this, Mary's innocence is not to be doubted and a reconciliation follows. Through the power and influence of Mary's husband, Joe's path in it all is kept from the police, and he reforms.

Pathe Exchange, Inc.

PATHE NEWS NO. 30 (April 12).—Somewhere in Mexico.—Army aviators, risking their lives in the treacherous air currents of the Mexican deserts, scout the hiding-places of the Villa bandits for a trace of the fugitive. Subtitles: Troops follow the trail advised by the aviators. Some soldiers, yielding to the intense heat of the Mexican climate, are rushed back in fast ambulances. They are carefully placed aboard trains for transportation to a healthier climate.

Mexico At a Glance.—An animated map illustrating the rapid advance made by the American troops.

Guantanamo Bay, Cuba.—Uncle Sam's Atlantic Fleet steams majestically out of the bay in battle line formation. Subtitle: Guardians of the deep.

Bayonne, N. J.—Clouds of dense smoke fill the atmosphere for miles when six oil tanks explode and destroy a two-hundred-foot pier and three barges.

New York City.—Many friends bid Godspeed to David R. Francis, the newly appointed Ambassador to Russia, as he sails to take up the arduous duties of his post.

Boston, Mass.—The great Institute of Technology, famous for its scientific training, is now adopting same methods in drilling its students for National Preparedness. Subtitle: Sergeant Button, youngest Bugler in the service.

Louisville, Ky.—A new era in inland river transportation is marked with the commissioning of a 1600-ton electrically propelled barge for navigation on the Mississippi System. Subtitle: The wireless on board enables perishable freight to be quickly diverted to the best markets.

New York City.—Fifteen automobile ambulances, destined for early service on the battlefields of Russia, form the gift of the American Hospital Unit to the Red Cross Association. Subtitle: The cars are consecrated and sprinkled with holy water before they leave on their noble mission.

Benson City, Wash.—On account of the scarcity of horses in this state, the farmers turn to oil-burning caterpillar engines for plowing.

New York City.—Col. Theodore Roosevelt outshines with sparkling radiance the many beautiful entries at the New York Flower Show.

Near Verdun, France.—The Commissary Department follows close behind the fighting soldiers at the front to maintain an endless supply of the campaign's most necessary ammunition—food. Subtitles: Primitive methods must sometimes be used to obtain a water supply—The ever changing field of battle does not always permit the most sanitary methods—The bread is tasted before given to the soldiers.

PATHE NEWS NO. 31, 1916 (April 15).—Philadelphia, Pa.—King Baseball makes his bow to the American public and immense crowd forget the National crisis to watch the opening game between the Giants and Phillies. Subtitles: Alexander the Great, of the Phillies, Bennie Kauff and Christy Mathewson, of the Giants, are the idols of the day. At New York the Yankees open the season with the strong Washington team. "Home Run" Baker, hero of 1915, promises to duplicate his wonderful record, and Walter Johnson, star pitcher of the Washington team, limbers up for the season. The Brooklyn Dodgers open up with the Boston Braves with a gala parade across the field. At Boston the Red Sox raise Old Glory to usher in their pennant hunt.

Columbus, N. M.—Troops from interior forts are arriving daily at the base of operations to reinforce the American columns. Subtitles: Constant streams of ammunition, provisions and reinforcements pour through the border gate. Every kind of fast vehicle is pressed into service to insure a safe supply to the men at the front. The sturdy American troopers, knowing no hardships, are still in the saddle as night falls on the barren desert trail.

San Diego, Cal.—Marines of the 4th U. S. regiment guarding the Mexican border, demonstrate the serviceability of elephants for desert warfare as vantage points for machine guns. Subtitle: 1—The immense size of the animal offers good shelter.

Boston, Mass.—Ex-President Roosevelt attends a meeting of Harvard's Overseers, of which he is a member.

Sydney, Australia.—The large crowds who witnessed the launching H. M. A. S. Brisbane, shows the interest the citizens of the Commonwealth take in their strong navy programme.

Oakland, Cal.—Gorgeous costumes are seen in the Faculty Glade when the University of California stages a Parthenia Masque.

Gibson's Ranch, Mexico.—A convoy of trnasport wagons, en route to General Pershing's advanced base, rests up for the night. Subtitles: A mule that cast a shoe on the rough trail is fitted with a new one. Supper time.

Columbus, N. M.—Twenty Apache Indians, who were in the party that trailed Geronimo in 1886, are employed to act as scouts in Mexico. Subtitles: They receive their arms and ammunition before leading cavalry squadrons on the Villa trail. Chief Sharley, who captured Geronimo.

LADY KILLERS (Phunphilm—April 19).—Heinie and Louie come upon a person and a large bag. In accordance with their time-honored custom, they steal the bag and rush off with it to the nearest hostelry, which happens to be a "ladies' only" establishment. Heinie and Louie never have been in a "ladies' only" hotel before and feel that their young lives have been wasted. They open their stolen bundle and find it contains a bomb, which Heinie with characteristic caution cleverly conceals beneath a mass of papers in the trash basket in Louie's room.

Louie comes in, sits down, takes out cigarette! Match—basket—bomb—boom! After making his way through many walls and ceilings, Louie finds himself in Heinie's lap. Heinie has no kick coming, though, because he himself is using someone's lap, and Heinie and Louie are the only two men in the place. He has no regard for life, particularly Louie's, and drops his henchman out of the window. Louie, the luckless, lands on the collaborating beans of two detectives in search of a bomb-thrower. Louie, to get even, says Heinie is the only bomb-thrower he knows, and the sleuths go after the heinous one. Here things get very complicated and look bad for the boys until the only real, original, endorsed bomb-thrower is caught and dragged off to the lockup.

SIBERIA, THE VAST UNKNOWN, NO. 5 (Pathe—April 22).—This installment shows the Siberian natives trading their furs with the Russian dealers. This is an episode that the Pathe film follows from the start of the journey of both parties, over 4,000 miles of snow on dog and reindeer sleds, to the trading town of Pentilayka. Here many interesting things happen that make this half-reel one of rare interest.

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GLIMPSES OF SAN FRANCISCO (Pathe—One reel—April 17)—Many beautiful natural and ornate buildings make San Francisco pleasing to the eye. Among the sculptural and architectural beauties shown are the monument erected to the memory of Francis Scott Key, author of the Star Spangled Banner; the statue of James A. Garfield, twentieth President of the United States; the Federal Building which contains the post office and the Customs Department; the group statue of the great Goethe and Schiller; the drinking fountain presented to the city by the California Midwinter International Exposition in 1894; the Museum of Natural History; the bronze statue by Gutzon Borglum, which stands in front of the Museum of Natural History; the Sun Dial, and the bust of U. S. Grant, eighteenth President of the United States and famous Union general in the Civil War.

THE IRON CLAW ("The Stroke of Twelve," No. 8—Pathe—Two Parts—April 17)—Margery Golden becomes engaged to the Count Fugi Da Esparre, a guest in her father's home, but who in reality is a confederate of Legar, the arch-plotter. Da Esparre persuades Margery to join him in a scheme to capture Legar, really intending, however, that Legar shall kidnap Margery. Da Esparre and Legar are foiled by Davy Golden's secretary who is in love with Margery. Da Esparre save himself from suspicion and Margery believes he is "The Laughing Mark," the mysterious enemy of Legar, and all other wrongdoers. Margery's father gives a costumed dinner dance in honor of her betrothal. Legar plans to blow up the Golden mansion, but the Laughing Mark sounds a warning in the nick of time. Da Esparre is killed in the explosion. Legar escapes. In the previous episodes Legar has been branded and mutilated by Golden, and he vowed vengeance. But who is The Laughing Mark? See the next episode. It is called "Arrows of Hate."

Triangle Film Corp.

LITTLE MEENA'S ROMANCE (Fine Arts—Five Parts—April 9)—The cast: Dorothy Gish, Owen Moore, Fred J. Butler, Robert Lawler, Alberta Lee, Mazie Radford, George Pierce, Fred A. Turner, Kate Toncray, Margaret Marsh, James O'Shea, and William H. Brown.

Meena Bauer is the heroine of this romance of a Pennsylvania Dutch girl, who is loved by the son of a Mennonite family. Meena treats Jacob as a joke in spite of the arrangement their parents have made that they should wed. The Mennonite simplicity has no charms for Meena, who proceeds to fall in love with Count Friedrich von Ritz, who is temporarily out of funds and comes to the little Pennsylvania town as a canvasser for a clothes wringer. Meena wants her father to buy one, but the latter believes that woman's hands were made for that work. Von Ritz next goes to the home of the town constable, where he is arrested for peddling without a license.

Arraigned before Squire Bauer the prisoner is fined. He cannot pay and faces jail until Meena suggests that he be allowed to sell wringers until he makes enough to pay the fine. In partnership the count and Meena go and soon sales are brisk. Now comes the time when von Ritz receives a check from his estate and with sad farewell of Meena he returns to New York. Soon Meena follows, her father having died, leaving much property, to live with relative in the metropolis.

Here she finds many servants to do the work but they are an unclean lot and Meena takes a scrubbing assignment and is busily at work on the front steps when the count comes along with a present for her cousin. He thinks she is working out, she thinks he is canvassing with a new line. They meet often and one night von Ritz takes her to a noisy resort near the city. Before they return they have stopped at the minister's across the road. She does not return home and search the next morning finds her in her new apartments. Only then do the newlyweds discover each other's true identity. Von Ritz has married a rich wife and little Meena is a countess.

THE ARYAN (Kay Bee—Five Parts—April 9)—The cast: William S. Hart, Bessie Love, Louise Glaum, Charles K. French, Gertrude Claire, Hershel Mayall and Swallow.

Steve Denton rides into Yellow Ridge with a money belt filled after years of toil in the mines beyond the desert. The local gamblers covet the fortune but fail to get Steve to try the roulette table until the enticer, Trixie, comes to exercise her charms on him. He blindly follows her lead and is watching the wheel with stern stare when a telegram is received. He asks the woman to read it. She lies when she says it contains good news, for it tells of the critical illness of his mother.

In the morning Steve awakes to find his belt is empty. In his feverish search through his pockets he comes upon the telegram. As the truth dawns he goes to the telegraph office to send a wire home. The operator hands him the news that his mother has died. Wild with rage, he shoots up the town and drives away with Trixie lying limp over his horse before him. His heart is now filled with hate for all women and Trixie becomes his slave in a community where he tolerates only the scum of the section.

Across the desert comes a pack train of Mississippi farmers who have left their fertile valleys to hunt for gold. Their water is all but gone and their stock is fagged. Their leaders plead with Steve for aid, but the white race may expect nothing from him. Back to the wailing women and children go the despondent leaders. Mary Jane, a waif among them, is not cowed by the story they tell. She goes at night to repeat their pleas to the harsh white man. He looks upon her as another victim to share Trixie's lot, but her innocent and fearless attitude toward him makes him hesitate.

Meanwhile his men have carried off the women of the train. As the men pursue and there is bloodshed in the air, Steve yields to the little girl. He trades the safety of those people for his rich mine, leaves his wealth to his followers and guides the strangers out of the desert.

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Miscellaneous Subjects

WORLD EQUITABLE.

THE SOCIAL HIGHWAYMAN (Peerless—Five parts—April 17).—The cast: John Jaffray and Curtis Jaffray (Edwin August), Hanby (John Sampolis), Countess Rossi (Ormi Hawley), Eleanor Hilton (Alice Clair Elliott); Hugh Jaffray (Noah Beery). Directed by Edwin August.

Sir Curtis Jaffray (as he becomes known in later life) is the offspring of a mesalliance which results in his being brought up in such bitter poverty that his mother, before his birth, is driven to thievery to obtain food. This incident stamps a fatal prenatal influence upon the child.

At the age of twelve, Curtis, whose predatory instincts have already manifested themselves in numerous small ways, stows away upon a ship bound for America, rather than accept the home and upbringing his grandfather, Sir Hugh Jaffray, offers him. On the same vessel is John Hanby, another stowaway, who is destined to be a sinister influence in Jaffray's life.

He becomes Jaffray's social secretary several years later when, on the death of his grandfather, Jaffray inherits the title and estates. The fashionable stratum of society in which Jaffray now moves is startled by a series of daring thefts. The situation is complicated by the suspicion of Countess Rossi, a leader of the social world, that Jaffray is "The Social Highwayman."

The Countess is the woman who, years before, ruined Hanby's life and made of him an outcast. Driven half insane by the recollection of his wrongs, Hanby in a frenzy, kills the Countess, but not before she has set the police on Jaffray's track. By a daring ruse Jaffray escapes the authorities.

In the meantime the demented Hanby kills himself, declaring that he committed the mystifying thefts. Jaffray, his nobler instincts now aroused, confesses everything to the girl he loves and sets about rebuilding his life, to be worthy of her.

BY WHOSE HAND? (Equitable—Five Parts—April 17.).—The cast: Edith Maitland (Edna Wallace Hopper); John Maitland (Charles J. Ross); Helen Maitland (Muriel Ostriche); Kimba (Nicholas Suneaw); Simon Baird (John Dillon); David Sterling (James Ryley). Scenario written by C. Pollock and R. Wolf. Directed by James Durkin.

Dave Sterling, superintendent of the Maitland Estate, is in love with Helen Maitland, his employer's daughter. The father, however, refuses to give consent until Sterling can show at least $10,000. Sterling has saved $5,000. He has invented a machine, in which an agent interests a wealthy land owner, Simon Baird.

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Baird comes to see Sterling, finds some petty flaw in it and flaunts the five $1,000 bills in Sterling's face, which he had come prepared to spend if the invention were satisfactory. Helen notices that one of these bills had been torn and pasted together again. Sterling persuades Baird to stay overnight—in which time he can remedy the defects in the machine—and Baird, attracted by Helen, decides to stay at the Maitland house.

A look of hatred appears on the face of the negro servant, Kimba, when he sees Baird. Mutual recognition between Baird and Mrs. Maitland, fear and distrust on the face of the latter, a hated look of recognition between Baird and Maitland. Baird's shadow, as he places his wallet on the table before retiring for the night, appears on the window shade, where it is noticed by Sterling, Mrs. Maitland and Mr. Maitland, who pass by in the garden at intervals a few minutes apart. In the morning, just as Sterling is showing Helen ten $1,000 bills, a servant rushes in with word of Baird's murder.

Sterling is arrested—the empty wallet and the money throwing suspicion his way. At the trial Helen testifies against the man she loves, establishing his motive for the crime. Kimba's testimony brings out the reason for his look of hatred at seeing Baird. Years before when Maitland and Baird were mining partners, Baird had been inhuman in his treatment of their servant, Kimba. Next—John Maitland's testimony, showing his reason for hating Baird, who had stolen from him his lawful profits in their mining venture. Mrs. Maitland's testimony brings out the story of how, when she was a singer in the picturesque Honkatonk in South Africa, Baird had betrayed and deserted her. After Baird's departure, Maitland falls in love with the girl and marries her ignorant of her former relations with Baird. Baird, the evening of his murder on meeting the woman again as Maitland's wife, threatened to tell her husband. He flaunted in her face the five $1,000 bills which he had refused to give her in years gone by and left them on the table. Sterling, coming into the room, not knowing from where the money had come, accepts it as a loan from Mrs. Maitland.

Her testimony clears Sterling, but the question arises: "Is she lying to save the man her daughter loves?" Mrs. Maitland says she is guilty, which is promptly denied by Sterling, who says he is the guilty one. Question on screen, "Is he lying to save the mother of the woman he loves?" An acquittal from the jury, and the audience is left wondering who killed Simon Baird.

GEORGE KLEINE.

THE MISHAPS OF MUSTY SUFFER—NO. 9, "Out of Order" (April 26).—Musty Suffer, yearning earnestly for a quiet, easy and reposeful job, calls upon his faithful fairy to provide it for him. He is taken to an amusement arcade where he is hypnotized by one of the freaks in the show, provided with a gorgeous uniform in a jiffy and assigned to the job of ticket taker, chief janitor, boot black, "spieler," hat cleaner, target in a shooting gallery and superintendent of an escalator. In addition to these few duties Musty was assigned to run chores and entertain the freaks in the museum. Musty finds great pleasure in working the escalator leading to the moving picture theater but the "bouncing" of patrons who fail to go through the formality of buying tickets is one of his chief difficulties, but one which he overcomes promptly when he discovers the reverse action of the escalator. Musty also has several discouraging adventures with the wild man, the lion, the bearded lady, etc., which escape periodically from the museum or the menagerie, but meets each emergency in some ingenious way.

PARAMOUNT PICTURES CORP.

MOLLY MAKE-BELIEVE (Famous Players—Five Parts—April 10).—The cast: Molly (Marguerite Clark); Carl Stanton (Mahlon Hamilton); Bobby Meredith (Master Dick Gray); Cornelia Bartlett (Helen Dahl); Grandmother Meredith (Gertrude Norman); Sam Rogers, engineer (J. W. Johnston); Mr. Wendal (Edwin Mordant).

Molly is an irrepressible young lady who decamps from her grandmother's farm where she learns of the dire poverty with which they are threatened. Coming to the city, she seeks a position and failing to find one, hits upon the scheme of writing letters to invalids for the purpose of cheering them along the road to recovery. It so happens that her only subscriber is Carl Stanton, in whom she has already taken a violent interest. Carl is totally ignorant of the identity of his little correspondent until matters reach a climax which brings about a revelation of the fact that it is none other than Molly.

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THE GAY LORD WARING (Five Parts—April 24).—The cast: Lord Arthur Waring (J. Warren Kerrigan); Helene Von Gerold (Lois Wilson); Mark Waring (Bertram Grassby); Countess Olga Imani (Maud George); O'Grady, money lender (H. Holland); Von Gerold (Duke Worne). Scenario by F. McGrew Willis. Directed by Otis Turner.

Having been disowned by his father, through the influence of his brother, and also because of his profligate habits, Lord Waring has borrowed all he can from O'Grady, the money lender, and is compelled to abandon his association with Countess Olga Imani. He retires to his country seat and while horseback riding one day collides with the horse ridden by Helene Von Gerold, and the girl is seriously injured.

Feeling that he is obliged to pay for surgical treatment of the girl, Lord Waring goes to his brother and borrows an immense sum, practically giving his life as security. The brother covets the title of Lord Waring and his Lordship promises to return the borrowed money "if he is alive" within six months.

On attempting to arrange for the treatment of Helene, the discovery is made by Lord Waring that his brother has anticipated him. Secretly Mark Waring learns that Helene is rich, her father being owner of valuable tin deposits on the continent. Mark covets the girl and her wealth, but Helene is in love with Lord Waring.

Balked in his desire to spend the money to a good purpose, Lord Waring goes to London and starts once more living at high speed. He pays back the money he owes to O'Grady, telling the money lender where he got it, and the conditions of the loan. O'Grady bets Lord Waring an immense sum that he will not fulfill the implied purpose of the bet and kill himself at the date appointed.

As the time comes for Lord Waring to settle, O'Grady fears that he will lose his bet, and hires assassins to kill Mark Waring, believing that suspicion will fall on his Lordship and that he will be imprisoned long enough to at least lose his wager. The plot fails and the day arrives when Lord Waring must settle his accounts.

The miser, Von Gerold, is in the act of counting his hoard when he overturns a lamp, fires his home and the life of himself and crippled daughter is endangered. Lord Waring, in the very act of committing suicide, hears the alarm and rushes to Von Gerold's house. With reckless daring he rescues the crippled girl and her father, but the old man is too much overcome by smoke and excitement, ultimately dying.

Mark Waring is driving on a country road when he sees the smoke that arises from the fire at Von Gerold's home. He drives recklessly toward the scene, a wheel of his carriage strikes an obstruction, Waring is thrown out and killed when his head strikes against a stone.

The way is thus cleared to a happy ending, Lord Waring coming into all his brother's estate. Helene discovers she is immensely wealthy and the story ends with the prospective marriage of Lord Waring and Helene.

METRO PICTURES CORP.

THE KISS OF HATE (Columbia—Five parts—April 3.).—When Count Peter Turgeneff, his daughter, Nadia, and Paul, his generous-hearted son, came to live in the Governor's palace in the Russian province of Valogda, there was rejoicing among the oppressed race whose home was in the Ghetto. Turgeneff was known as a just and merciful man, who had done much to make the hard lot of the Jews bearable in the districts under his charge. Hence his coming was hailed with joy by Isaac, prophet of Israel, and his people. Quite other feelings did his arrival create in the breast of Michael Orzoff, the grim Prefect of Police of Valogda, who sat in his office in the fortress and received the reports of the secret agents of the Czar.

It was known that Orzoff was the secret power behind the dreaded "Yellow Jackets," the dire organization, whose avowed object was the extermination of the people of Israel. There

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seemed no help. The Prefect's influence reached far, even into the high places in far-off Petrograd. Even women, provided they were fair to look upon, found their sex no protection from his infamy.

For all these reasons the coming of Count Turgeneff to Valogda was not at all to Orzoff's liking. Soon after his coming Orzoff learned two things; one was that the new governor had pledged his help to the jews, and the other that Nadia, his daughter, was one of the most beautiful women he had ever seen and quite as ardent as her father in her support of the oppressed race. To think was to act with Orzoff. The governor was strong, but not more strong than he. In the high places in Petrograd, whence both received authority, the Prefect held the more power. In Russia the police are all powerful. The Count menaced Orzoff, for already word had been brought to the Governor, as Orzoff well knew, that the Prefect was the secret driving force behind the evil "Yellow Jackets."

So Orzoff laid his plan. With his countless *agents provocateurs* and secret minions in the "Yellow Jackets," daring as that plan was, he felt it could not fail. On the night of the grand ball at the Governor's palace, the plan was consummated. Thither had come, at Nadia's urging, Isaac, chief of the Jews of the Ghetto, and Leah, the lovely daughter of old Samuels, the cobbler, whose honor had been stained by the rude lust of Orzoff, with many others, there to accuse the Prefect face to face of the wrongs with which he had burdened them. But they did not reckon with the Prefect's plan.

Suddenly there had been a cry without a rush of many feet and a frenzied mob had burst in among the guests of the Governor. "Death to the Jews!" was their rallying cry. Then came Orzoff's own uniformed men and dispersed the rioters. But not before an assassin's bullet had found a resting place in the heart of Count Turgeneff.

Nor did Orzoff stop there. Secure in his influence at Petrograd, he directed his men to seize the weeping Nadia, her brother, Paul, and Isaac, the Jew, and imprison them in the fortress under a charge of treason. And there on the day following he found a way to wreak his evil will upon the girl.

The Prefect came to her in the cell, where she passed the night. He bent over her menacingly as she sat on the stone seat that had formed her couch.

"You will give yourself to me," he said abruptly, "or your brother shall suffer the torture by fire ere he goes to Siberia."

Then as Nadia, in contempt and loathing, struck at him in the half-darkness, he added: "Listen, and you shall hear for yourself—only your promised word can stop his pain."

THE HALF MILLION BRIBE (Columbia—Five parts—April 10.).—When the body of Col. S. F. Hargraves was found in a room in the rear of Cradelbaughs', a gambling house, with a bullet in his heart, the police found "Big Jim" Pemmican, the manager of the place, cooly pacing the floor when they arrived. Jim demanded that the district attorney be informed. When District Attorney Murgatroyd arrived Pemmican led the way to a lounging room where stretched full length upon a couch was J. Lawrence Challoner, a young clubman, in a drunken stupor. "He is the man who murdered the Colonel," Pemmican told the district attorney, who aroused the clubman, and began questioning him.

While Murgatroyd was telephoning his office for an assistant, and Pemmican was directing the arrangement of overturned furniture in the main gambling room. Challoner managed to make his escape. A city-wide search for Challoner was ordered by the district attorney, but no trace was found of him. Challoner had intended to go home to his wife, but as he walked through the side streets realized that he would be walking into a trap, so he turned and made for the East Side, finally bringing up in a cheap lodging house off the Bowery. The next day he telephoned his wife and asked her to bring h[illegible] funds and said he intended leaving for Europe on a freight carrying steamship out of Philadelphia. She advised him against this and pleaded with him to give himself up. With her fortune of half a million dollars she could hire the best legal talent in the city for him, she pointed out.

Murgatroyd was greatly surprised when he arrived at his office and found both Challoner and his wife waiting for him. She asked to speak with him alone, after Challoner had been turned over to an officer. In his private office Mrs. Challoner made a deal with Murgatroyd to the effect that he would clear her husband's name. For this he was to receive securities that she held valued at half a million dollars. At the trial both Challoner and his wife were amazed when Murgatroyd prosecuted the case in a vigorous manner. And while the trial was in progress he even spent one night with Challoner, giving him the "third degree," and finally obtaining a confession from him. This confession was introduced at the trial the following day, and together with Pemmican's testimony and the testimony of a maid, who had heard Challoner and Hargraves quarreling in Letty Love's apartment, made a case that convinced the jury of Challoner's guilt.

Mrs. Challoner followed Murgatroyd into his office and threatened to expose him for accepting a bribe. "I promised to save your husband," Murgatroyd said, "but I did not say when or how I would save him." A few weeks later Pemmican got into a row with some gamblers in a rival house. One of the men shot Pemmican, and when the physician reached his side they told him there was no hope for his recovery. Pemmican sent for Murgatroyd, who was told that it was he who had killed the Colonel, who with Challoner was fighting to gain Letty Love his (Pemmican's) wife. Then the gambler died in the arms of his wife.

Murgatroyd went to the prison where he saw Challoner and told him he had obtained a false confession. The district attorney arranged for Challoner's release and advised him to drop out of sight. In a modest little apartment on the East Side Challoner and his wife set up housekeeping. Everything was progressing nicely, until Challoner became discouraged and again took to drinking. One evening when he returned to the apartment after drinking heavily, his insistent demands for money roused his long-suffering wife to action. Instead of handing him the money, as Challoner expected, she drew a revolver from the folds of her gown and threatened to shoot him if he advanced a step toward her. It was a revelation of his wife's character and Challoner fell to his knee and began to cry like a child. It proved the turning point in their lives. Challoner never drank again.

Soon after this his wife confided a secret to him. A baby is soon to be born to them. Challoner became melancholy and said: "I cannot bear the thoughts of having a little one come into the world, the child of a murderer." When they arrived home from their little walk they found Shirley Bloodgood, one of the few society girl friends of Mrs. Challoner, who had remained steadfast during her trouble. They insisted on Shirley remaining to dinner, and that night the trio discussed many matters of the past. For Shirley was engaged to marry Murgatroyd, and she had tried to use her good offices in Challoner's behalf on several occasions. What became of Mrs. Challoner's fortune had always been a mystery to her friends, and during the course of the evening Shirley inquired of Mrs. Challoner where it had gone. Against the wishes of Challoner, his wife told Shirley that the money went to obtain her husband's freedom.

"Mr. Challoner, I think you have made a mistake," Shirley said, at last. "You know that any man who would take the last penny a woman has is capable of doing anything. How do you know that the confession Mr. Murgatroyd obtained was not real? I would never stop until I found out."

The very next day Challoner set about on a quiet investigation. Within a week he did find out that the confession was genuine, and that Murgatroyd lied to him. It required but little time for Mrs. Challoner, Shirley and Mr. Challoner to arrange a joint call upon the district attorney.

Murgatroyd merely smiled when the trio swooped down upon him with their charges. After hearing a recital of their feelings he went to a large safe in the corner, opened it and took out the securities that Mrs. Challoner had given him. He had never touched them from the day he had received them.

"There is every penny you gave me, Mrs. Challoner," he said. "I think you will all thank me when I explain. And I am going to be very frank. It was Mrs. Challoner's money that made a fool and idler of her husband. He needed to be set right, and drastic treatment was necessary. There was plenty of manhood in him, but he had to be put through the fire. I realized that the only way to save Challoner was to reduce him to poverty. There have been times when my heart ached for him, and I wanted to tell you all the truth. I could tell you—but what's the use? I think we all understand now."

That night at Sherry's there were covers laid for four, and it was a merry party.

PLAYING WITH FIRE (Popular Plays and Players—Five parts—April 17).—Jean Servian had been at work at her bench since early morning, rounding out the final rough mask of a cameo with her fine chisels. She was fatigued, and stopped every few minutes to draw her hand across her eyes. Lucille Vane, who was sitting for the cameo, inquired if Jean was suffering with a headache. Jean replied that her eyes were very tired.

When Godfrey Lane, the father of Lucille, and a man of great wealth, entered the studio a few minutes later, he found his daughter placing a wet bandage over Jean's eyes. Mr. Lane had grown extremely fond of Jean, and found that while at his office he continually longed for the time to come when he would call and see the artist at work. At first he thought it was only his earnest desire to be at the side of his child, to whom he had been more and

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more a companion since the death of her mother, four years before.

Mr. Vane stood in silence, looking upon the motherly attention of his daughter. Gently he asked if he could do anything. Just then Lucille removed the bandage from Jean's eyes, and, and to the astonishment of all, the artist exclaimed, "I cannot see." Mr. Lane immediately sumoned a specialist, who, after an examination, said that there was only one thing to do—Jean would have to take a prolonged rest away from the studio, if she was ever to see again. After considerable persuasion, Jean finally accepted Mr. Lane's proposal to stay at his country home for at least two weeks. Mr. Lane's infatuation had now grown to a strong love for the artist. Lucille's time was taken up, for the most part, with her tutors, and Mr. Lane would relieve the nurse and take Jean for walks.

One day he proposed to Jean. Jean, who had surmised that such a question would be asked her, had been turning over the matter in her mind, and decided it probably would be best for her to accept. The evening that Jean engaged herself to her host the bandages were removed from her eyes and she could see. The marriage was performed at an early date, and a couple of months later Jean received a letter from Rosa Derblay, her chum and fellow-artist, who worked across the hall from her when she lived in the studio. Rosa said she had a surprise in store for Jean, and hoped she could "break away from her beloved husband," as she expressed it, for at least a week-end in the city. Jean turned the letter over to her husband, who graciously gave his consent. Rosa greeted her old friend affectionately, and they made their way to the familiar studio of Rosa. The surprise she had in store for Jean was the fact that Rosa's brother had returned from Paris a fortnight before, and Rosa had set him up in Jean's old studio. Jean found Philip, the brother, a delightful companion, and the trio had many good times together. They visited the rendezvous of the Bohemians for their dinners and their nightly amusements. One night, after they had lingered over their dinner unusually long, Rosa received a call from a friend uptown, saying she had suddenly fallen ill and would Rosa look in for an hour, at least. Jean insisted on going along, but Rosa would not listen to this, and admonished her brother to take good care of Jean, see her home, and added that she would join them at the studio later.

After Rosa had gone, Philip continued to order more chianti, over the gentle protests of Jean. Shortly before ten o'clock they left, and when they mounted the steps leading to the studio, Philip asked her to step into his studio to look at a few of his paintings while waiting for Rosa. Once inside the studio, Philip surreptitiously locked the door behind them, and then began to make love to the terror-stricken Jean. Then the steps of Rosa were heard upon the bottom stairs. More for the love of Rosa than any other thing, Jean did not speak of the outrage. The next day, after offering a logical excuse, Jean left and returned to her home. A year later Jean was again called to Rosa's studio, but it was not for a holiday in town. Rosa had been stricken with a fatal malady and died before Jean reached her side. While in the city Jean learned from some of her friends that Philip had been keeping company with a strange, but pretty little girl, whom he boasted was quite wealthy, and that he intended to marry her. This did not arouse any interest on the part of Jean until she further learned that the girl was none other than Lucille, her step-daughter. Lucille had been attending boarding school in the city, and had promised Philip she would run away with him when her present term was completed.

Jean hurried to Lucille, but she would not listen. Jean then told her step-daughter what kind of a man Philip was, but this had no effect upon her. Jean then threatened Philip with exposure if he did not leave Lucille at once, but he remarked that if Jean did not keep her mouth closed he would go immediately and tell her husband. That evening Jean recited in detail to her husband her experience with Philip in the studio. She had implicit faith in her husband's bigness of character. But he failed her in this crisis. Like his daughter, he immediately placed the blame on Jean herself, and in a rage ordered her from his home. Jean left for the city, and made her way in an aimless manner to her old haunts. Instinctively, her steps led to her old studio, but she desired to see Philip less than any person living. In the street she saw a figure darting in and out, as if to avoid attention. It was Lucille. Philip, fearing his plans would be frustrated, and that Jean's husband would believe her story, had determined on desperate measures. Through a ruse he had invited Lucille to his studio, saying he was ill.

Jean followed Lucille at a safe distance. She saw her enter the hall leading to Philip's studio. Jean followed and waited outside. Suddenly she heard Lucille scream. Jean broke the door and fired at Philip, killing him. At the Lane home, where Jean was fast becoming her old self again under the tender care of her husband and Lucille, all three decided that they would do their best to be the happy trio they had been in the days when first Jean had come to visit the Lane country house.

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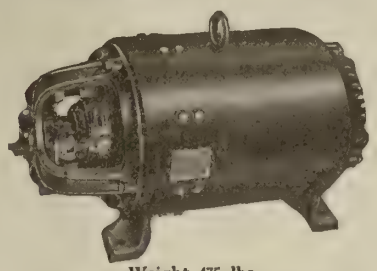

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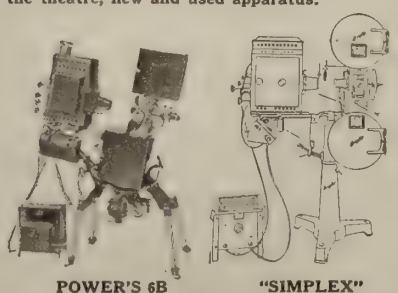

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V-L-S-E, INC.

THE LAW DECIDES (Vitagraph—Five Parts—April 24).—The cast: John Wharton (Donald Hall); Florence Wharton (Dorothy Kelly); Lorenz (Harry Morey); Bobby Wharton (Bobby Connelly); Mrs. Wharton (Louise Beaudet); Beatrice, her daughter (Adele Kelly); Maid (Bonnie Taylor). Author, Marguerite Bertsch. Director, Wm. P. S. Earle.

Mere years could not kill the overwhelming love which lay dormant in Lorenz's heart, though Florence was now the wife of another. He called frequently at the Wharton home; ostensibly to see Beatrice, the daughter of Wharton's step-mother, but really to be near Mrs. Wharton, who was the Florence he loved.

Despite the fact that John Wharton has been married for years and is very happy with his wife and son Bobby, Mrs. Wharton has not given up hope of a union between John and her daughter, Beatrice. She has always been greedy for John's fortune, and knows that if her daughter was to marry him, the fortune would revert to them. One night Lorenz, unable to subdue his passion, renews his suit to Florence, but is spurned. Mrs. Wharton, having seen that Lorenz would go to any extremities to win the hand of Florence, enlists him in her cause with the promise of Florence for his wife if the plans succeed. Later, when John enters the house, he sees his wife running away from Lorenz, as if alarmed at his approach. His suspicions are aroused, and when his mother makes the evidence more conclusive, he seems to agree with her. That night Florence leaves for a hunting lodge, where she hopes to stay until John repents his hasty words. At the lodge she finds Lorenz already there. He purposely misses his train home and, having a spare room, she agrees to shelter him for the night. Mrs. Wharton tells John where his wife is, and allows him to understand that Lorenz is with her. John starts for the lodge and on finding Lorenze there is convinced of his wife's perfidy. He sues for a divorce and the courts award the custody of the child to the father. Florence chooses the only honorable alternative left to her and marries Lorenz, but shows him no affection.

Mrs. Wharton's plans are at last beginning to materialize. In order to please his mother, for whom he has always had the greatest respect, John agrees to marry Beatrice. On the day of the wedding, Florence calls and through her little son Bobby learns that John really loves her. Lorenz meanwhile has spoken to Beatrice, telling the sorrow which his loveless marriage has caused, and warning her against marrying John. She finally consents to go away with him. Still unable to forget his overpowering love for Florence, he leaves a note for her, telling where she may reach him, so that she might decide whether or not she wanted him to return."

At the Wharton home the disappearance of the bride has caused great consternation. Here Florence learns of the part John's mother played in her estrangement from her husband. Hoping to arrange matters in some way before it is too late, she 'phones to Lorenz, who hurries over to the house. Lorenz sees that all is known, and, having a spark of honor left in him, makes a supreme sacrifice in a dramatic and unexpected suicide, leaving the reunited family to their unmolested happiness. Beatrice and her mother go on a sea voyage, the latter repentant and sufficiently punished for her crime by her daughter's unhappiness.

MR. JACK GOES INTO BUSINESS (April 24).—The cast: Mr. Jack (Frank Daniels); His Wife (Rose E. Tapley); Building Supt. (William Gilson); Face Powder Salesman (Edward Boulden). Author, Bruno Lessing. Director, C. J. Williams.

Jack finds his calling at last. At his wife's request, he goes into business, and you can just guess what kind of a business he picks out. That's right. He opens a theatrical agency for ladies only, and more congenial labor never could be invented so far as Jack is concerned. Business flourishes the first day, and Jack has a bevy of queens in the office, so he hangs up the handy "closed for the day" signs and starts rehearsing. Mrs. Jack, at home, is impatient for his return, and finally, unable to wait any longer, starts out for the office. Sounds of revelry greet her ears at the door of her husband's office, but when she enters, all she can see is Jack at the telephone, and various covers, which had just been removed from the new furniture, lying all over the floor. She is puzzled until she sees a dainty size three foot protruding from one of the covers. It would cause great sorrow to relate the tragic incidents which followed. Suffice it to say that the sign on the office now reads "closed for good."

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Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.

SITUATIONS WANTED.

OPERATOR—Electrician, thoroughly experienced, four years steady, any machine, desires change of position, better class theaters only. Replies to R. F. A., care Moving Picture World, N. Y. City.

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LIVE WIRE MANAGER—Expert booker, with operator's license. Nine years' moving picture, vaudeville experience. Worby, 646 E. 182d St., N. Y. City.

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INVESTIGATE my two movies. Running seven days, six years. 318-332 seats. Other business compels this sale at a very low figure. Call. John Palmerton, 41 Riverdale Ave., Yonkers, N. Y.

(*Continued on page* 873.)

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Picture Theatre Equipment Co.

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CLASSIFIED ADVERTISEMENTS---Continued from page 872

FOR SALE—Modern picture theater, excellent condition. Leaving Iowa, wish to settle estate. Lyric Theater, Decorah, Ia.

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WANTED—To buy two No. 6 Power's heads only. Need not be in best condition. Address Maryland Amusement Co., 703 Maryland Ave., Pittsburgh, Pa.

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WANTED—300 opera and wood folding chairs. Address Pictures, care M. P. World, N. Y. City.

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LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theatre Supply Co., 509 Chestnut St., St. Louis, Mo.

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SAVE MONEY—Vistas $60, Ernemann, 400 ft., $250, Peters $150, all with F. 3.5 lenses. Tripods with tilt and panoramas $18 upward. Ray, 326 Fifth Ave., N. Y. City.

SCHNEIDER Motion picture camera, complete outfit. Zeiss Tessar lens F.3.5. Carrying case, tripod, fine condition. Complete outfit for $100. Address S. C., care M. P. World, N. Y. City.

THE OPPORTUNITY OF A LIFETIME—Do you want a slice of the juicy profits in the motion picture producing business? Take pictures yourself. Big money in taking them for advertising, news, etc. We deal in high grade new and used, tested, motion picture cameras. Send for list or write to us, as we are specialists in equipping beginners. We will be pleased to inform you if your locality can be made to pay. Highest grade printing and developing. Real motion picture cameras at a great saving in price. Each one guaranteed to take a rock steady picture. 1st—$200 Ernemann, Baby size, motion picture camera, F.2.5 Anastigmat lens, projector and printing apparatus. Complete in every detail, our price $60. 2nd—100-foot capacity Thomas motion picture camera, rosewood box, Ernemann F.3.5 lens in focusing mount, our price $52.50. 3rd—200-foot Kinograph motion picture camera fitted with Goerz Hypar F.3.5 lens, brand new, our price $75. 4th—350-foot Urban Professional motion picture camera, Goerz Hypar F.3.5 at an excellent value $125. 5th—Friese 400-foot capacity motion picture camera, every movement highest grade construction, Zeiss Tessar lens F.3.5, our price $200. 6th—Extra heavy American panoramic and tilting top tripod, $45. 7th—American light weight panoramic and tilting top tripod $25. Write us today. Every machine guaranteed. David Stern Co., 1047 W. Madison St., Chicago, Ill. In business since 1885.

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LET ME KNOW what you want or what you have for sale. State fully amount of paper of each size and condition of film. Wm. Orr, 172 W. Washington St., Chicago, Ill.

FILMS FOR SALE OR RENT.

OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

1,000 Single reels American and foreign subjects at $3.00, in first-class condition. Try one or two and be convinced of the condition. Cash with order. Federal Feature Film Co., 145 West 45th St., N. Y. City.

"THE POISONED POOL"—A dandy three-reel Westerner. State Rights, ten cents per foot. Lone Star Co., Twenty-four-ten North Flores St., San Antonio, Tex.

WE BUY AND SELL features, educationals, scenics and industrials. Let us know what you want or what you have for sale. Also handle film on commission basis. New York Film Laboratories, Films Sales Dep't, 145 West 45th St., N. Y. City.

FOR SALE—One reel of Billy Sunday. Showing everything pertaining to his evangelistic campaign. The best money getter of the day. Film in excellent condition, have large quantity of advertising matter. This is a bargain; write for particulars immediately. Address Bargain, care M. P. World, N. Y. City.

FOR SALE—Four Chaplin comedies, $15 each. S. Baldwin, 314 Mallers Bldg., Chicago, Ill.

FOR SALE—Four reel feature, "Ivanhoe," A-1 condition. Plenty advertising; will sacrifice. For particulars address R. Harris, Marshall, Ill.

FIVE KEYSTONES—$5 each, money with order. Miller, 3d Fl. Mallers Bldg., Chicago, Ill.

MISCELLANEOUS.

BIG PACKAGE printed cards, signs, posters, etc., all practical. "Today," "Tomorrow," "Coming," days of week etc. 500 pieces. Would cost $5 to order. All postpaid, $1.50. Evening Call Printing Co., Monessen, Penn.

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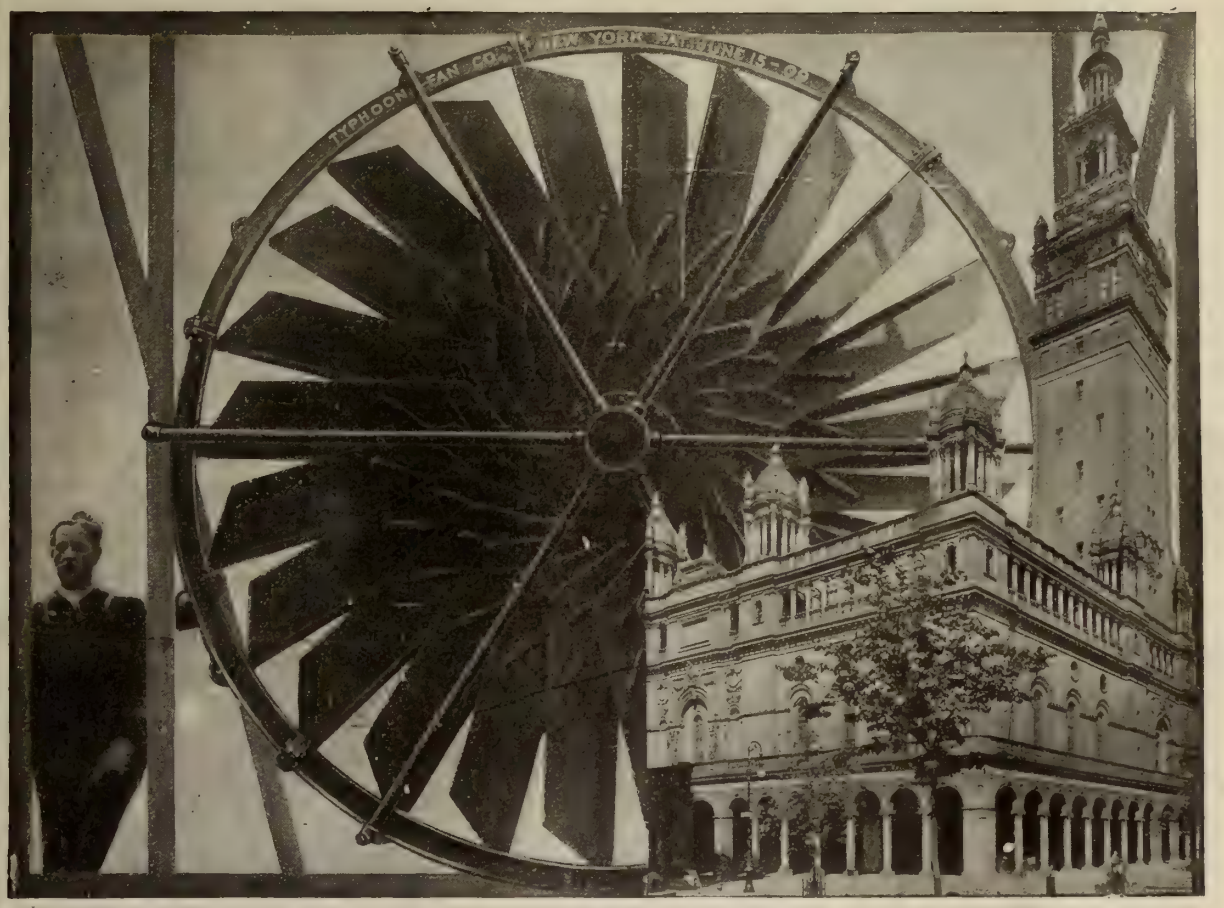

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LAST SUMMER ONE **TYPHOON COOLING SYSTEM** WAS INSTALLED IN CHATTANOOGA, ONE IN CHARLESTON AND ONE IN SAVANNAH.

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CIRCULAR W GIVES INFORMATION

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VENTILATE BY TYPHOONS COOL YOUR SHOW Tel. 8134 Bryant.

TYPHOONS TYPHOON FAN CO. 1544 Broadway, N.Y.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 846, 848.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Mar. 28—Alias Jimmie Barton (Two parts—Drama).
Mar. 29—Madelaine Morel (Three parts—Dr.).
Apr. 3—Three Friends (Drama) (Biograph—Reissue No. 44).
Apr. 5—Paths that Crossed (Three parts—Dr.).
Apr. 10—The Tender-Hearted Boy (Drama) (Biograph—Reissue—No. 45).
Apr. 11—The Man Who Called After Dark (Two parts—Drama).
Apr. 12—The Stampede (Three parts—Drama).
Apr. 17—A Cry for Help (Drama) (Biograph—Reissue No. 46).
Apr. 19—The Larrimore Case (Three parts—Drama).
Apr. 24—The Blind Princess and the Poet (Drama) (Biograph Reissue No. 47).
Apr. 25—Celeste (Two parts—Drama).
Apr. 26—The Spring Chicken (Three parts—Comedy).
May 1—Swords and Hearts (Drama) (Biograph—Reissue No. 48).
May 3—Fit for Burning (Three parts—Dr.).

ESSANAY.

Mar. 29—Vernon Howe Bailey's Sketch Book of Paris (Cartoon).—Scenic of Western America on same reel.
Apr. 1—The Spider's Web (Three parts—Dr.).
Apr. 3—The Strange Case of Mary Page No. 11, "The Raid" (Two parts—Dr.).
Apr. 4—Under Royal Patronage (Two parts—Drama) (Reissue).
Apr. 5—Canimated Nooz Pictorial No. 8 (Cartoon).
—A Scenic subject on the same reel.
Apr. 8—The Lightbearer (Three parts—Dr.).
Apr. 10—The Strange Case of Mary Page No. 12, "The Slums" (Two parts—Dr.).
Apr. 11—Millstones (Two parts—Drama).
Apr. 12—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—A Scenic subject on the same reel.
Apr. 15—The Last Adventure (Three parts—Drama).
Apr. 17—The Strange Case of Mary Page, No. 13, "Dawning Hope" (Two parts—Drama.
Apr. 18—The Elder Brother (Two parts—Drama) (Reissue).
Apr. 19—Canimated Nooz Pictorial No. 9 (Cartoon).
—A Scenic Subject on the same reel.
Apr. 22—Her Naked Soul (Three parts—Dr.).
Apr. 24—The Strange Case of Mary Page, No. 14, "Recrimination" (Two parts—Drama).
Apr. 25—The Little Samaritan (Two parts—Drama).
Apr. 26—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—Scenic Subject on the same reel.
Apr. 29—The Danger Line (Three parts—Dr.).
May 1—The Strange Case of Mary Page, No. 15 (Two parts—Dr.).
May 2—In the Moon's Ray (Two parts—Dr.).
May 3—The Fable of "The Preacher Who Flew His Kite But Not Because He Wished to Do So" (Comedy).
May 6—Once a Thief—? (Three parts—Dr.).

KALEM.

Apr. 4—From Altar to Halter (Comedy).
Apr. 5—Trapping the Bachelor (Comedy).
Apr. 7—The Fickle Fiddler's Finish (Com.).
Apr. 8—The Record Run (No. 74 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 10—The Parasite (No. 3 of "The Social Pirates"—Two parts—Drama).
Apr. 11—Millionaires by Mistake (Comedy).
Apr. 12—Fashion and Fury (Comedy).
Apr. 14—Romance and Riot (Comedy).
Apr. 15—The Race for a Siding (No. 75 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 17—A War of Wits (No. 4 of the "Social Pirates"—Two parts—Drama).
Apr. 18—Ham and Preparedness (Comedy).
Apr. 19—Their Taking Ways (Comedy).
Apr. 21—A Double-Barreled Courtship (Com.).
Apr. 22—The Governor's Special (No. 76 of the "Hazard's of Helen" Railroad Series—Drama).
Apr. 24—The Millionaire Plunger (No. 5 of the "Social Pirates"—Two parts—Dr.).
Apr. 25—Ham's Waterloo (Comedy).
Apr. 26—Counting Out the Count (Comedy).
Apr. 28—A Lucky Mistake (Comedy).
Apr. 29—The Trail of Danger (No. 77 of the "Hazards of Helen" Series—Dr.).
May 1—The Master Swindlers (No. 6 of the "Social Pirates"—Two parts—Dr.).
May 2—Title not yet anounced.
May 3—Romeo of the Coal Wagon (Com.).
May 5—The Dumb Heiress (Comedy).
May 6—The Human Telegram (No. 78 of the "Hazards of Helen" Railroad Series) (Drama).

LUBIN.

Apr. 1—Billie's Double (Comedy).
Apr. 3—The Fatal Bean (Comedy).
Apr. 4—The Return of James Jerome (Two parts—Drama).
Apr. 6—The Scarlet Chastity (Three parts—Drama).
Apr. 8—A Wise Waiter (Comedy).
Apr. 10—Otto the Bell Boy (Comedy).
Apr. 13—The Greater Wrong (Three parts—Drama).
Apr. 15—Mr. Housekeeper (Comedy).
Apr. 17—Frocks and Frills (Comedy).
Apr. 18—One of the Pack (Two parts—Drama).
Apr. 20—The Heart's Tribute (Three parts—Drama).
Apr. 22—Millionaire Billie (Comedy).
Apr. 24—Germs and Microbes (Comedy).
Apr. 27—Playthings of the Gods (Three parts—Drama).
Apr. 29—Love and Bullets (Comedy).
May 1—The Buckshot Feud (Comedy).
May 2—The Candle (Two parts—Drama).
May 4—None So Blind (Three parts—Dr.).
May 6—Father's Night Off (Comedy).

SELIG.

Mar. 23—Selig Tribune No. 24, 1916 (Topical).
Mar. 25—Trilby's Love Disaster (Western—Comedy).
Apr. 3—The Devil, the Servant and the Man (Three parts—Drama).
Apr. 3—Selig-Tribune No. 27, 1916 (Topical).
Apr. 6—Selig-Tribune No. 28, 1916 (Topical).
Apr. 8—Along the Border (Western—Dr.).
Apr. 10—Wives of the Rich (Three parts—Society—Drama).
Apr. 10—Selig-Tribune No. 29, 1916 (Topical).
Apr. 13—Selig-Tribune No. 30, 1916 (Topical).
Apr. 15—The Beauty Hunters (Comedy).
Apr. 17—The Three Wise Men (Three parts—Drama).
Apr. 17—Selig-Tribune No. 31, 1916 (Topical).
Apr. 20—Selig-Tribune No. 32, 1916 (Topical).
Apr. 22—Too Many Chefs (Comedy).
Apr. 24—The Woman Who Did Not Care (Three parts—Drama).
Apr. 24—Selig-Tribune No. 33, 1916 (Topical).
Apr. 27—Selig-Tribune No. 34, 1916 (Topical).
Apr. 24—Badgered (Drama).
May 1—The Man Within (Three parts—Dr.).
May 1—Selig-Tribune No. 35, 1916 (Topical).
May 4—Selig-Tribune No. 36, 1916 (Topical).
May 6—The Elephant's Gratitude (Animal—Drama).

VIM.

Mar. 31—Anvils and Actors (Comedy).
Apr. 6—Mamma's Boys (Comedy).
Apr. 7—In the Ring (Comedy).
Apr. 13—The Battle Royal (Comedy).
Apr. 14—The Sleuths (Comedy).
Apr. 20—All for a Girl (Comedy).
Apr. 21—Hired and Fired (Comedy).
Apr. 27—What's Sauce for the Goose (Comedy).
Apr. 28—The Rivals (Comedy).
May 4—The Brave Ones (Comedy).
May 5—Home-Made Pies (Comedy).

VITAGRAPH.

Mar. 25—Husks (Three parts—Drama—Broadway Star Feature).
Mar. 27—Three Johns (Comedy).
Mar. 31—Freddy Foils Floaters (Comedy).
Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 3—Her Partner (Drama).
Apr. 7—Freddy the Fixer (Comedy-Drama).
Apr. 8—Myrtle, the Manicurist (Broadway Star Feature—Three parts—Com.).
Apr. 10—The Hoyden (Drama).
Apr. 14—Susie, the Sleuth (Comedy).
Apr. 15—Sin's Penalty (Three parts—Drama) (Broadway Star Feature).
Apr. 17—Life and Training in the U. S. N. (Educational).
Apr. 21—His Lucky Day (Comedy).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama (Broadway Star Feature).
Apr. 24—The Rookie (Drama).
Apr. 28—Terry's Tea Party (Comedy).
Apr. 29—The Man Hunt (Three parts—Drama) (Broadway Star Feature).
May 1—Jane's Husband (Comedy).
May 5—Some Chicken (Comedy).
May 6—The Resurrection of Horror (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES

Mar. 18—Miss Warren's Brother (Drama).
Mar. 25—Husks (Three parts—Drama).
Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 8—Myrtle, the Manicurist (Three parts—Comedy).
Apr 15—Sin's Penalty (Three parts—Drama).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama).
Apr. 29—The Man Hunt (Three parts—Dr.).
May 6—The Resurrection of Horror (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Mar. 31—The Home-Breakers (Three parts—Drama).
Apr. 7—The Millionaire's Son (Three parts—Drama).
Apr. 14—Haunted and Hounded (Three parts—Drama).
Apr. 21—When Might is Right (Three parts—Drama).
Apr. 28—The Broken Promise (Three parts—Drama).
May 5—The Oath of Hate (Three parts—Dr.).

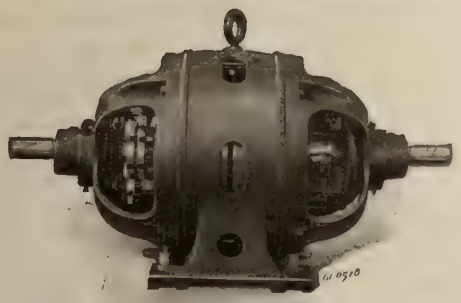
UNIT PROGRAM RELEASES

Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Mar. 6—Bittersweet (Comedy).

Reliability, Compactness and Efficiency

should determine your choice of converting apparatus. These are combined in

Wagner WHITE LIGHT Converters



Combining the alternating current motor and the direct current generator in a single machine, the Wagner Converter is compact and efficient. It can be installed in the average projection booth. It is simple to install and simple to operate. It is built in the third largest electrical plant in the United States, by engineers of vast experience. The name Wagner on electrical apparatus has come to be the "Sterling" mark in the world of electricity. This is your assurance of reliable projection.

Write for descriptive literature.

Wagner Electric
Manufacturing Company, St. Louis, Mo.

148

Ornamental Theatres

PLASTER RELIEF DECORATIONS
Theatres Designed Everywhere

Send for our 1916 catalog. It contains forty beautiful full-page illustrations—some in colors—of theatres we have designed and decorated. It shows several styles of ticket booths, lighting fixtures and ornaments; it will give you many valuable ideas for decorating your new theatre or improving the looks of your present one.

Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.
Archer Avenue and Leo Street, CHICAGO, ILL.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 846, 848.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Apr. 5—Number 14 (Topical).
Apr. 12—Number 15 (Topical).
Apr. 19—Number 16 (Topical).
Apr. 26—Number 17 (Topical).
May 3—Number 18 (Topical).

BIG U.

Apr. 6—Hungry Happy's Dream (Comedy).
Apr. 13.—No release this day.
Apr. 20—Oh, What a Whopper (Two parts—Baseball—Comedy).
Apr. 26—Lonesome House (Drama).
May 4—The Beloved Liar (Three parts—Dr.).

BISON.

Apr. 1—The Night Riders (Two parts—Western—Drama).
Apr. 8—Behind the Mask (Two parts—Dr.).
Apr. 15—The Rival Pilots (Two parts—Railroad—Drama).
Apr. 22—The Passing of Hell's Crown (Two parts—Western—Drama).
Apr. 29—The Torrent of Vengeance (Two parts—Drama).
May 6—The Leap (Two parts—Drama).

GOLD SEAL.

Apr. 4—Lord John's Journal (Adventure No. 5, "The League of the Future"—Three parts—Detective—Drama).
Apr. 11—The Voice of the Tempter (Three parts—Domestic—Drama).
Apr. 18—The Best Man's Bride (Two parts—Drama).
Apr. 25—The Other Half (Two parts—Society—Drama).
May 2—The Purple Maze (Two parts—Dr.).

IMP.

Apr. 7—The Dare-Devils of War (Two parts—War—Dr.).
Apr. 9—Mignonette (Two parts—Drama).
Apr. 11—Held for Damages (Comedy).
Apr. 14—The Doctor of the Afternoon Arm (Two parts—Northwest—Drama).
Apr. 18—Love Laughs at Dyspepsia (Com.).
Apr. 21—The Haunted Bell (Two parts—Mystery—Drama).
Apr. 25—Billie's War Brides (Comedy).
Apr. 28—Why Mrs. Kentworth Lied (Three parts—Drama).
Apr. 30—Through Flames to Love (Two parts—Drama).
May 2—When Slim Was Home Cured (Com.).
May 4—Won With a Makeup (Comedy).
May 5—Just Kitty (Drama).

JOKER.

Apr. 1—The Tale of a Telegram (Comedy).
Apr. 6—His Highness the Janitor (Comedy).
Apr. 15—Hubby Puts One Over (Comedy).
Apr. 22—Just Yet But Not Quite (Comedy).
Apr. 29—The Jitney Driver's Romance (Com.).
May 6—A Perfect Match (Comedy).

LAEMMLE.

Mar. 29—The Blackmailer (Drama).
Mar. 30—A Fool's Gold (Three parts—Dr.).
Apr. 6—The Eyes of Fear (Two parts—Dr.).
Apr. 9—Bill's Wife (Comedy).
Apr. 12—The Brink (Drama).
Apr. 13—Public Approval (Three parts—Society—Drama).
Apr. 16—No release this day.
Apr. 20—The Gambler (Drama).
Apr. 23—No release this day.
Apr. 27—Miss Blossom (Two parts—Drama).
May 4—No release this day.
May 5—The Thief of the Desert (Drama).
May 7—The Marriage of Arthur (Two parts—Comedy—Drama).

L-KO.

Apr. 9—No release this day.
Apr. 16—The Doubles Troubles (Two parts—Comedy).
Apr. 19—A Meeting for a Cheating (Comedy).
Apr. 23—Little Billy's School Days (Comedy).
Apr. 26—Bill's Narrow Escape (Two parts—Comedy).
Apr. 30—No release this day.
May 3—The Bankruptcy of Boggs & Schultz (Comedy).
May 7—Mr. Buddy Briggs Burglar (Comedy).

NESTOR.

Apr. 10—Putting Her Foot in It (Comedy).
Apr. 14—Some Honeymoon (Comedy).
Apr. 17—His Neighbor's Wife (Comedy).
Apr. 21—Eddie's Night Out (Comedy).
Apr. 24—His Wooden Leg (Comedy).
Apr. 28—The Newlyweds Mixup (Comedy).
May 1—Her Hero Maid (Comedy).
May 5—Lem's College Career (Two parts—Comedy).

POWERS.

Apr. 8—No release this day.
Apr. 13—Some Fish (Comedy).
Apr. 15—The Stolen Melody (Drama).
Apr. 20—The Toyland Villain (Novelty).
—An Educational subject on the same reel.
Apr. 22—No release this day.
Apr. 27—Such Is Life in China (Comedy).
Apr. 29—A Family Affair (Comedy).
May 6—No release this day.

RED FEATHER PHOTOPLAYS.

Apr. 10—Brigadier Gerard (Five parts—Dr.).
Apr. 17—Her Bitter Cup (Five parts—Dr.).
Apr. 24—Thrown to the Lions (Five parts—Drama).
May 1—Dr. Neighbor (Five parts—Drama).

REX.

Apr. 4—No release this day.
Apr. 7—The Still Voice (Drama).
Apr. 11—No release this day.
Apr. 14—The Toll of the Angelus (Drama—Reissue).
Apr. 16—The Sham Realty (Drama).
—300 Arrivals from South America (Educational).
Apr. 18—No release this day.
Apr. 23—His World of Darkness (Three parts—Drama).
Apr. 25—The Unexpected (Comedy).
Apr. 27—Chicken Hearted Jim (Drama).
Apr. 30—Their Anniversary (Comedy).
May 2—Eleanor's Catch (Drama).
May 7—Scaling the Jungfrau (Educational—Scenic).

VICTOR.

Mar. 31—No release this day.
Apr. 5—The Little Fraud (Drama).
Apr. 12—The Lathered Truth (Two parts—Comedy).
Apr. 19—Royal Love (Three parts—Drama).
Apr. 21—Globe Trotting.
Apr. 28—No release this day.
May 3—The Girl Who Feared Daylight (Two parts—Drama).

UNIVERSAL SPECIAL FEATURES.

Apr. 10—Graft No. 18, "The Hidden City of Crime" (Two parts—Drama).
Apr. 17—Graft No. 19, "Photo Badger Game" (Two parts—Drama).
Apr. 24—Graft No. 20 (Two parts—Drama).
May 1—The Adventures of Peg o' the Ring No. 1, "The Leopard's Mark" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Vogue.
Monday—American, Falstaff, Masterpicture de Luxe.
Tuesday—Thanhouser, Vogue.
Wednesday—Beauty, Weekly, Gaumont.
Thursday—Mustang, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—American, Falstaff.

AMERICAN.

Apr. 3—Ways of the World (Two parts—Dr.).
Apr. 6—Bonds of Deception (Three parts—Drama).
Apr. 10—The Pendulum of Chance (Two parts—Drama).
Apr. 15—The Wayfarers (Three parts—Dr.).
Apr. 17—His Masterpiece (Two parts—Drama).
Apr. 22—Realization (Three parts—Drama).
Apr 24—The Counterfeit Earl (Two parts—Drama).
Apr 27—A Broken Genius (Three parts—Dr.).

BEAUTY.

Apr. 2—Bumbie's Job (Comedy).
Apr. 5—Billy Van Deusen's Muddle (Com.).
Apr. 9—Art and Arthur (Comedy).
Apr. 12—Peanuts and Powder (Comedy).
Apr. 16—The Improbable Yarn of McQuirk (Comedy).
Apr. 19—Number Please? (Comedy).
Apr. 23—The Bookworm's Blessed Blunders (Comedy).
Apr 26—Bugs and Bugles (Comedy).
Apr 30—Two beds and No Sleep (Comedy).

CUB.

Mar. 24—On the Rampage (Comedy).
Mar. 31—Jerry Among the Smugglers (Com.).
Apr. 7—The Winning Punch (Comedy).
Apr. 14—Almost Right (Comedy).
Apr. 21—The Conquering Hero (Comedy).
Apr 28—The Traitor (Comedy).

FALSTAFF.

Mar. 23—Pedro the Punk Poet (Comedy).
Mar. 28—Paul's Political Pull (Comedy).
Mar. 30—The Snow Shoveler's Sweetheart (Comedy).
Apr. 3—Ruining Randal's Reputation (Com.).
Apr. 8—The Professor's Peculiar Precautions (Comedy).
Apr. 10—Sapville's Stalwart Son (Comedy).
April. 15—The Overworked Oversea Overseer (Comedy).
Apr. 17—The Sailor's Smiling Spirit (Comedy).
Apr. 22—Simple Simon's Schooling (Comedy).
Apr 24—Dad's Darling Daughters (Comedy).
Apr 29—Willing Wendy to Willie (Comedy).

GAUMONT.

Mar. 19—See America First, No. 27, "San Francisco, Cal. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 26—See America First, No. 28, "Tampa, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy.
Apr. 2—See America First, No. 29, "Charleston, S. C." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Apr. 5—See America First, No. 30, "The Wonder Spots of Del Monte, Cal." (Scenic).
—A Cartoon subject on the same reel.
Apr. 12—See America First No. 31, "Historic St. Augustine, Fla." (Scenic).
—Kartoon Komics (Cartoon).
Apr. 19—See America First, No. 32 (Scenic).
—Kartoon Komics (Cartoon).
Apr 26—See America First No. 33, "Charleston, S. C." (Scenic).
—Kartoon Komics (Cartoon).

(*Mutual Releases continued on page* 880.)

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 846, 848.)

(*Mutual Releases continued from page* 878.)

MUSTANG.

Apr. 7—Two Bits (Two parts—Drama).
Apr. 8—Under Azure Skies (Three parts—Western—Drama).
Apr. 13—Silent Sa[illegible] (Three parts—Western—Drama).
Apr. 14—A Flicker[illegible]ight (Two parts—Dr.).
Apr. 21—The Return [illegible]wo parts—Drama).
Apr 28—Unlucky Luke (Two parts—Western—Drama).

MUTUAL WEEKLY.

Mar. 30—Number 65 (Topical).
Apr. 5—Number 66 (Topical).
Apr. 12—Number 67 (Topical).
Apr. 19—Number 68 (Topical).
Apr 26—Number 69 (Topical).

THANHOUSER.

Apr. 4—Oh! Oh! Oh! Henery!!! (Two parts—Comedy).
Apr. 11—The Romance of the Hollow Tree (Two parts—Drama).
Apr. 18—The Girl from Chicago (Two parts—Drama).
Apr. 20—A Man's Sins (Three parts—Drama).
Apr 25—A Man of Honor (Two parts—Dr.).
Apr 29—The Carriage of Death (Three parts—Drama).

MUTUAL MASTERPICTURE DE LUXE.

Apr. 1—The Net (Thanhouser—Five parts—Drama) (No. 88).
Apr. 3—Haunted Manor (Gamount—Five parts—Drama—No. 89).
Apr. 8—The Traffic Cop (Thanhouser—Five parts—Drama—No. 90).
Apr. 10—April (American—Five parts—Drama—No. 91).
Apr. 13—The Leopard's Bride (Centaur—Five parts—Oriental—Drama—No. 92).
Apr. 17—Feathertop (Gaumont—Five parts—Drama) (No. 93).
Apr. 20—Master Shakespeare, Strolling Player (Thanhouser—Five parts—Dr.).
Apr 24—The Conscience of John David (Centaur—Five parts—Psych.—Dr.—No. 95).
Apr 27—The Stain in the Blood (Signal—Five parts—Drama. (No. 96).

SIGNAL FILM CORPORATION.

Mar. 20—The Girl and the Game, No. 13, "A Fight for a Fortune" (Two parts—Drama).
Mar. 27—The Girl and the Game, No. 14, "Helen's Race with Death" (Two parts—Drama).
Apr. 3—The Girl and the Game, No. 15, "Driving the Last Spike" (Last No.) (Two parts—Drama).

VOGUE.

Mar. 30—The Lion Hearted Chief (Comedy).
Apr. 2—On a Still Hunt (Comedy).
Apr. 4—Bungling Bill Detective (Comedy).
Apr. 9—Knocking Out Knockout Kelly (Com.).
Apr. 11—Rube's Hotel Tangle (Comedy).
Apr. 16—A Mix-Up in Photos (Comedy).
Apr. 18—Counterfeit Love (Comedy).
Apr. 23—Slipping It Over on Father (Com.).
Apr 25—The Island That Never Was (Com.).
Apr 30—Bungling Bill, Doctor (Comedy).

Pathe Exchange, Inc.

BALBOA.

Mar. 18—The Red Circle No. 14 "Judgment Day" (Last No.) (Two parts—Dr.).
Apr. 8—The Girl Who Won (Three parts—Drama).
Apr. 15—The Girl that Didn't Matter (Two parts—Drama).

GOLD ROOSTER PLAYS.

Mar. 21—The Woman's Law (Five parts—Dr.).
Apr. 18—Big Jim Garrity (Five parts—Dr.).

PATHE.

Apr. 3—The Iron Claw, No. 6, "The Spotted Warning (Two parts—Drama).
Apr. 8—Idaho's Waterfalls (Scenic).
—Picturesque America (Scenic).
—The Coal Mines of Hongay (Educational of French Indo—China).
Apr. 10—The Iron Claw No. 7, "The Hooded Helper" (Two parts—Drama).
Apr. 15—Teddy and the Angel Cake (Cartoon Comedy).
—Algeria, New and Old (Scenic).
Apr 17—The Iron Claw, No. 8, "The Stroke of Twelve" (Two parts—Drama).
Apr 22—Siberia, the Vast Unknown, No. 5 (Scenic).
—Glimpses of San Francisco (Picturesque America) (Scenic).

PATHE NEWS.

Apr. 1—Number 27, 1916 (Topical).
Apr. 5—Number 28, 1916 (Topical).
Apr. 8—Number 29, 1916 (Topical)
Apr. 12—Number 30, 1916 (Topical).
Apr. 15—Number 31, 1916 (Topical).
Apr. 19—Number 32, 1916 (Topical).
Apr. 22—Number 33, 1916 (Topical).
Apr 26—Number 34, 1916 (Topical).
Apr 29—Number 35, 1916 (Topical).

PHUNPHILMS.

Mar. 22—In Soft in a Studio (Comedy).
Mar. 29—Lonesome Luke, Circus King (Com.).
Apr. 3—Skylight Sleep (Comedy).
Apr. 12—Luke's Double (Comedy).
Apr 19—Lady Killers (Comedy).

STARLIGHT.

Mar. 6—Gleeful Guardians (Comedy).
Mar. 15—Luke Pipes the Pippins (Comedy).

Miscellaneous Feature Releases.

ALL FEATURE BOOKING AGENCY.

Apr.—The Fire King (Five parts—Drama).

AUTHORS FILM CO., INC.

Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).
Mar.—Her Redemption (Drama).
Mar.—Love's Sacrifice (Drama).
Mar.—Sins of the Father (Drama).
April—Alsace (Five parts—Drama).

BLUEBIRD PHOTOPLAYS.

Apr 3—Tangled Hearts (Five parts—Dr.).
Apr. 10—John Needham's Double (Five parts—Drama).
Apr. 17—The Great Problem (Five parts—Dr.).
Apr. 24—The Gay Lord Waring (Five parts—Drama).
May 1—The Crippled Hand (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.

Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.

Apr.—Willard-Moran (Four parts—Sports).

CLARIDGE FILMS, INC.

Mar.—The Birth of Character (Five parts—Dr.).

DOMINION EXCLUSIVES, LTD.

Apr.—Nurse and Martyr (Drama).

EL DORADO FEATURE FILM CO.

Mar.—The Impersonation (Five parts—Drama).

E. & R. JUNGLE FILM CO.

Apr.—"Napoleon" and "Sally" (Comedy).

ESKAY HARRIS FEATURE FILM CO.

Apr.—Alice in Wonderland (Six parts—Fairy Tale).

FOX FILM CORPORATION.

Mar. 20—The Bondman (Drama).
Mar. 27—A Wife's Sacrifice (Drama).
Apr. 3—Blue Blood and Red (Five parts—Dr.).
Apr. 10—Slander (Five parts—Drama).

GREAT NORTHERN FILM CO.

Mar.—The Mother Who Paid (Five parts—Dr.).

HIPPODROME FILM COMPANY.

Mar.—At the Front with the Allies (Topical).

INTERNATIONAL FILM SERVICE INC.

Apr 24—The Mysteries of Myra (Two parts—Drama).

IVAN FILM PRODUCTIONS, INC.

Apr.—City of Illusion (Five parts—Drama).

JUVENILE FILM CORPORATION.

Mar.—A Chip Off the Old Block (Comedy).
Mar.—Chip's Elopement (Comedy).
Mar.—Chip's Backyard Barnstormers (Two parts—Comedy).
Mar.—Chip's Rivals (Comedy).

METRO PICTURES CORPORATION.

Mar. 27—Her Great Price (Rolfe—Five parts—Drama).
Apr. 3—The Kiss of Hate (Columbia—Five parts—Drama).
Apr. 10—The Half Million Bribe (Columbia—Five parts—Drama).
Apr. 17—Playing With Fire (Popular Plays and Players—Five parts—Drama).
Apr 24—The Comeback (Five parts—Drama)

MODERN MOTHERHOOD LEAGUE.

April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION.

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

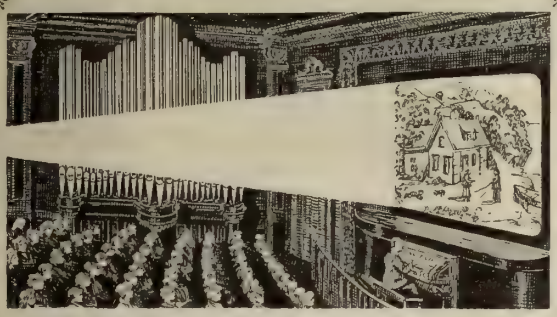
OLYMPIC MOTION PICTURE CO.

Mar.—The Little Orphan (Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Apr. 6—The Race (Lasky—Five parts—Comedy—Drama).
Apr. 10—Molly Make Believe (Famous Players Five parts—Drama).
Apr. 13—The Love Mask (Lasky—Five parts—Drama).
Apr. 17—The Eternal Grind (Famous Players—Five parts—Drama).
Apr. 20—Mind-the-Paint-Girl (Famous Players—Five parts—Drama).
Apr. 24—The Stowaway Girl (Lasky—Five parts—Drama).
Apr 27—The Moment Before (Famous Players Five parts—Drama).
May 1—David Garrick (Pallas—Five parts—Drama).

(*Continued on page* 882.)



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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 846, 848.)

(Continued from page 880.)

PARAMOUNT-BRAY CARTOONS.

Apr. 13—The Stone Age Roost-Robber.
Apr. 20—Inbad, the Sailor, Takes Gas (Silhouette Fantasie).
Apr. 27—Col Heeza Liar Wins the Penant (Comedy).
May 3—Al Falfa's Scientific Diary (Comedy).
May 10—A Toyland Paper Chase.

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Apr. 10—Bilibid, the "Sing Sing" of the Philippines.
Apr. 17—The Pasig River (The Filipino Thames).
Apr. 24—The Lowlands of Luzon.
May 1—The Dog Eaters of Benguet.
May 8—"Hiking" With the Igorots.

PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

RAVER FILM CO.

Mar.—Driftwood (Five parts—Drama).
Mar.—The Fortunate Youth (Drama).
Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

TRIANGLE FILM CORPORATION.

Releases for week of April 9:
Little Meena's Romance (Fine Arts—Five parts—Comedy—Drama).
The Aryan (Ince—Five parts—Drama).
His Last Laugh (Keystone—Two parts—Comedy).
A Dash of Courage (Keystone—Two parts—Comedy).
Releases for week of April 16:
Sold for Marriage (Fine Arts—Five parts Drama).
The Stepping Stone (Ince—Five parts—Drama).

WORLD-EQUITABLE.

Apr. 3—Then I'll Come Back to You (Frohman—Five parts—Drama).
Apr. 10—Human Driftwoods (Shubert—Five parts—Drama).
Apr. 10—The Shadow of Doubt (Equitable—Five parts—Drama).
Apr. 17—The Social Highwayman (World—Five parts—Drama).
Apr. 17—By Whose Hand? (Equitable—Five parts—Drama).
Apr. 24—The Closed Road (World—Five parts—Drama).
Apr. 24—The Chain Invisible (Equitable—Five parts—Drama).
May 1—The Feast of Life (World—Five parts—Drama).
May 1—Twin Triangles (Equitable—Five parts—Drama).
May 8—Her Maternal Right (World—Five parts—Drama).

V-L-S-E, INC.

Apr. 10—The Flames of Johannis (Lubin—Five parts—Drama).
Apr. 10—Salvation Joan (Vitagraph—Seven parts—Drama).
Apr. 10—Mr. Jack's Hat and the Cat (Comedy.
Apr. 10—Hearst-Vitagraph News, No. 29, 1916 (Topical).
Apr. 10—Charlie Chaplin's Burlesque on Carmen (Essanay—Four parts—Com.).
Apr. 14—Hearst-Vitagraph News, No. 30, 1916 (Topical).
Apr. 17—Hearst-Vitagraph News No. 31, 1916 (Topical).
Apr. 17—Artie, the Millionaire Kid (Vitagraph—Five parts—Comedy).
Apr. 17—Mr. Jack's Artistic Sense (Comedy).
Apr. 21—Hearst Vitagraph News No. 32 (Topical).
Apr 24—The Law Decides (Vitagraph—Five parts—Drama).
Apr 24—Mr. Jack Goes Into Business (Vitagraph—Comedy).
Apr 28—Hearst-Vitagraph News No. 33 (Topical).
May 1—At Piney Ridge (Selig—Drama).
May 1—Sherlock Holmes (Essanay—Seven parts—Drama).

GEORGE KLEINE.

Apr. 5—The Mishaps of Musty Suffer "The Lightning Bell Hop" (Comedy).
Apr. 12—The Mishaps of Musty Suffer, "Bells and Belles" (Comedy).
Apr. 19—The Mishaps of Musty Suffer "Just Imagination" (Comedy).
Apr. 26—The Mishaps of Musty Suffer "Out of Order" (Comedy).
May 3—The Mishaps of Musty Suffer "Coming Down" (Comedy).

THE GEO. A. MAGIE DISTRIBUTING CO.

Mar.—Villa—Dead or Alive (Topical).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

FEINBERG AMUSEMENT CO.

April—Following the Flag in Mexico (Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

NEW YORK FILM CO.

April—The Folly of Revenge (Nola—Five parts—Drama).

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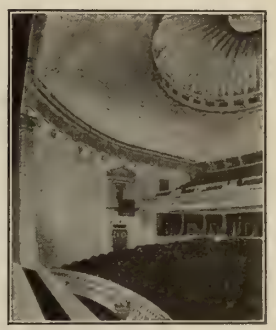

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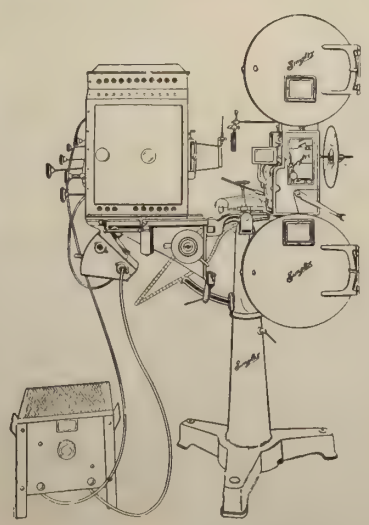

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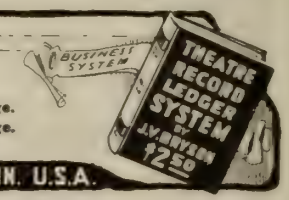

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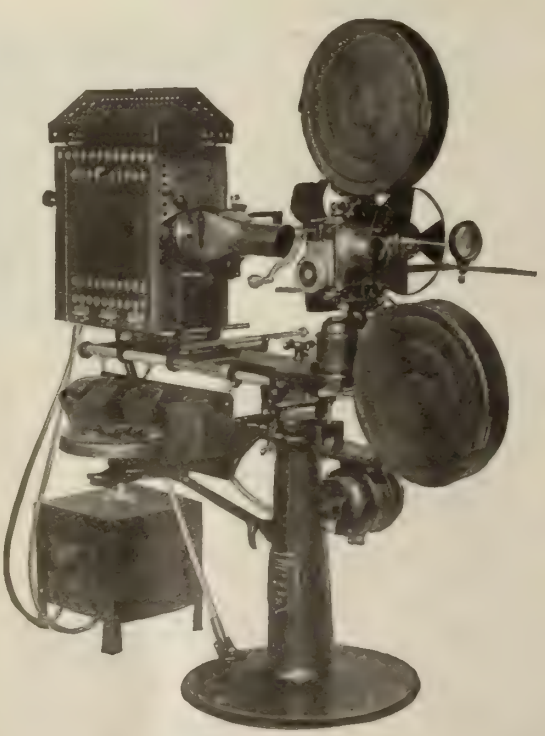

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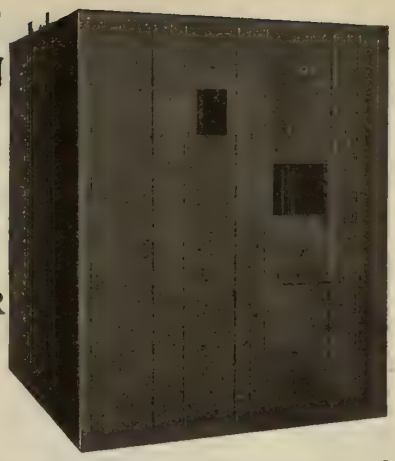

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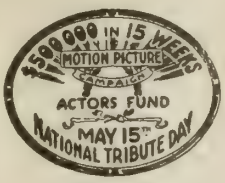

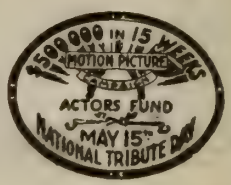

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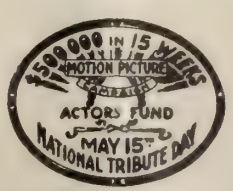

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THANHOUSER FILMS

THANHOUSER FILMS

The SPIRIT of '61

(3 Reels)

Grace De Carlton
George Marlo and
J. H. Gilmour—

three artists! A fine, human story full of character—and Action!

Released May 4

THE WEAKLING

(2 Reels)

A crackerjack red-blood story, made in Florida. The cast is

Barbara Gilroy
Louise Emerald Bates
Harris Gordon and
Thos. A. Curran

Released May 2

FALSTAFF SINGLE REEL COMEDIES

DASHING DRUGGIST'S DILEMMA

Released May 1

Frances Keyes in a ludicrous chain of lightning situations. The kind you like.

SKILFUL SLEIGHER'S STRATEGY

Released May 6

A unique picture with some dare-devil work in the snow.

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

WILLIAM GILLETTE

with all-star cast
is presented in

Sherlock Holmes

IN 7 ACTS

The thrilling
detective drama
written by
Mr. Gillette
and made famous
on the stage
by this world
renowned actor.

The character
which Mr. Gillette's
genius has molded
into a virile
human being
lives and breathes
in screen action.

Arthur Berthelet, director.
Released through V. L. S. E.

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle St., Chicago
George K. Spoor, President.

BIG FOUR FEATURE PLAY
V L S E

$29,

PAY

What other Star did you ever hear of (in Moving Pictures) that has ever drawn such an amount of cash in three days by appearing in person on the legitimate stage in ANY production ? ? ?

$550.00

WAS TAKEN IN—IN CASH PAID ADMISSIONS--IN 3 DAYS AT THE HIPPODROME THEATRE IN CLEVELAND BY

PAVLOWA

IN the City of Chicago where PAVLOWA The Incomparable was shown in "The Dumb Girl of Portici" in the Moving Picture Theatres the Exhibitors COULD NOT EVEN BEGIN TO HANDLE THE CROWDS. They Stormed the doors in mobs. At two prominent theatres Police were necessary to keep the clamoring crowds in order. NEVER was such a colossal reception ever accorded a Moving Picture as that given PAVLOWA in "The Dumb Girl of Portici" in Chicago. And there's a reason—yes, dozens of reasons. This production is, without question, the most lavish, most spectacular and most sensational production in the history of pictures. Over 500 people. More than 900 enthralling scenes staged at a cost exceeding a quarter of a million dollars. Produced by Lois Weber and Phillips Smalley. By arrangement with Max Rabinoff.

STATE RIGHTS NOW SELLING

ON PAVLOWA IN "THE DUMB GIRL OF PORTICI"

To State Rights Buyers this offers the biggest money making opportunity in years. Not alone that the production is colossal, lavish and wonderful, but a complete, exceptional advertising campaign is ready for every Exhibitor who books Pavlowa. This campaign is simply immense and will result in CAPACITY HOUSES to **any** Exhibitor anywhere. Direct all wires, special delivery letters, etc., etc., to the State Rights Dep't.

UNIVERSAL FILM MANUFACTURING CO. CARL LAEMMLE, President "The largest Film Manufacturing Concern in the Universe" 1600 BROADWAY, NEW YORK

Red Feather Photoplays Present

A Romantic & Emotional Drama

"WHAT LOVE CAN DO"

Featuring Adele Farrington & C. N. Hammond & Mina Cunard.

Story by Gertrude Nelson Andrews. Directed by Jay Hunt.

Book through any UNIVERSAL Exchange

The UNIVERSAL PROGRAM

The moving picture business is here to stay. That you must admit in spite of carping critics, and blundering sore-heads. True, some Exhibitors have not found business so good lately—but if you get down to facts when you look for the reason why, it's a 100 to 1 shot that they are, and for some time have been, dallying with a feature program. Some of these wise ones will tell you that business has picked up since they went into features—BUT—ask them whether they are talking NET or GROSS and they will find they have an immediate appointment and terminate your queries unceremoniously. Funny how we like to kid ourselves, isn't it? The man who is packing 'em in and losing money on features is envied by his competitor who is laying by a bit every day, and has a good, steady, dependable patronage. but admits to a few vacant seats at some performances. When this chap wakes up, he will realize that he has a gold mine and that good advertising will make it produce to capacity. The moral is that if you **can** tie up to the Universal Program, DO IT. If you can't NOW, watch your first chance. Let the people know what you have, and let the feature man go on to ruin if he wants to. You should worry.

Carter DeHaven and Flora Parker DeHaven in "A Youth of Fortune." Sixteenth Red Feather Production. Directed by Otis Turner. Released May 15. There's a new brand of movie enthusiasts and they are called "Red Feather Fans." Bigger, better, greater, grander, more lavish, larger casts, finer sets, more absorbing stories, with each succeeding Red Feather release—that's the order of the day. Directed by Otis Turner, the dean of moving picture directors, "A Youth of Fortune" is an achievement that has the peculiar punch and power that pulls. Carter is the son of the kind of well-to-do people who are always hard up. He is popular with all the family—not, but he stands high with his granddad, a multi-millionaire. When the old gentleman takes the count from old age, he leaves a will directing that his money be held in trust for Carter, and that the trustee shall be that person with whom Carter is living at the time of his coming of age. This is because Carter's father and mother are always scrapping over money matters, and show little regard for their son who at the time is at a distant college. The merry chase for the boy and the custody of his fortune supplies one of the swiftest stories of the season. Carter meets Flora at school and you can imagine what her beauty did to him. That she showed up at the right time, and proved that "the boy" was her husband and living with her on his twenty-first birthday, hence entitled to the trusteeship, is the finish of some of the most surprising incidents and unusual situations ever filmed. The story keeps you guessing all the way through and winds up with a startling and unexpected climax.

Herbert Rawlinson in "D'Arcy of the Northwest Mounted." Three Reel Gold Seal Drama, with Agnes Vernon. Directed by Wm. Worthington. Released May 16. Pathos and tragedy, a ruined life, human emotions and passions in the raw—that's this big story, BUT—illumined by a sweet and tender love story that is beautifully portrayed by two of the most popular stars on the screen today. A corking feature.

"Gertie's Gasoline Glide." With Gertrude Selby, Billy Armstrong and Phil Dunham. Two Reel L-KO Scream. Released May 17. This unusual L-KO was reviewed last week, as it was originally set for release May 10. NOTE change of release date and **book it,** for it is a whale of a comedy.

Ben Wilson in "A Wife at Bay." With Dorothy Phillips. Two Reel Rex Regeneration Drama. Directed by Ben Wilson. Released May 18. A new angle of a world old problem, so startlingly and refreshingly presented as to fascinate all who have seen it. Dorothy was keen for the gay life. Her sense of honor was blunted and but for the timely aid of her husband she would have been in the toils of a notorious gang. Strong, clean and vivid.

"Heartaches." With Dorothy Davenport and Emory Johnson. Two Reel Romantic Drama. Directed by Lloyd Carleton. Released May 19. When dramatic situations are set in an atmosphere of romantic charm the result is a picture that leaves the director and the actors free to do their very best. How Dorothy and Emory re-live a romance of an earlier generation makes one of the strongest and most charming dramas of the season. Your audiences will thank you for this.

"Hulda the Silent." With Lois Wilson, Harry Carter and Maud George. Two Reel 101-Bison Heart Interest Drama. Directed by Otis Turner. Released May 20. Can you beat that? A whale of a picture on the Regular Universal Program—with such famous feature players as Lois Wilson, Harry Carter and Maud George—directed by the Dean of Directors—Otis Turner, himself. You have never seen finer acting on the screen. You have never seen better "atmosphere" than in this big story of the Scandinavian emigrant who fell into the clutches of a designing woman, breaking the heart of the "girl he left behind him." In the title role Lois Wilson will command the sympathy and admiration of every picture lover in your neighborhood. Padded a reel or two this feature might easily be made a "special" and strong enough for a big feature night. If you can't tie up to the Universal Program now, watch FOR THE VERY FIRST CHANCE THAT OFFERS.

"Love Triumphant." With Gretchen Lederer and Val Paul. Two Reel Rex Emotional Drama. Released May 21. This strong story of the man who lived a double life; who could be true to neither the good woman nor the bad, furnishes some surprising situations and emotional scenes that fortunately are in the hands of a most capable group of players. Great features have been built around stories with less than is offered in this two reeler. When you have shown the Universal Program for a time you realize that big stories boiled down is a part of the policy that makes it the greatest Program on earth.

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY **NEW YORK**

Just

BILLIE BURKE

By Special Arrangement with F. Ziegfeld, Jr.

in GLORIA'S ROMANCE

—the most magnificent motion picture novel ever presented. Cost $960,000.00 to produce. Twenty chapters—a new feature chapter every week beginning May 22nd. Word-story in leading newspapers. *The Star*, Miss Billie Burke; *the supporting cast headed by* Mr. Henry Kolker; *the authors*, Mr. & Mrs. Rupert Hughes; *the producer*, George Kleine. Wire your nearest Kleine Exchange *at once*.

GEORGE KLEINE
805 East 175th ST., New York City.

EQUITABLE

MOTION PICTURES CORPORATION

PRESENTS

THE WINSOME SCREEN CELEBRITY

JACKIE SAUNDERS

IN

"THE TWIN TRIANGLE."

A PHOTODRAMA OF UNIVERSAL APPEAL AND CHARM

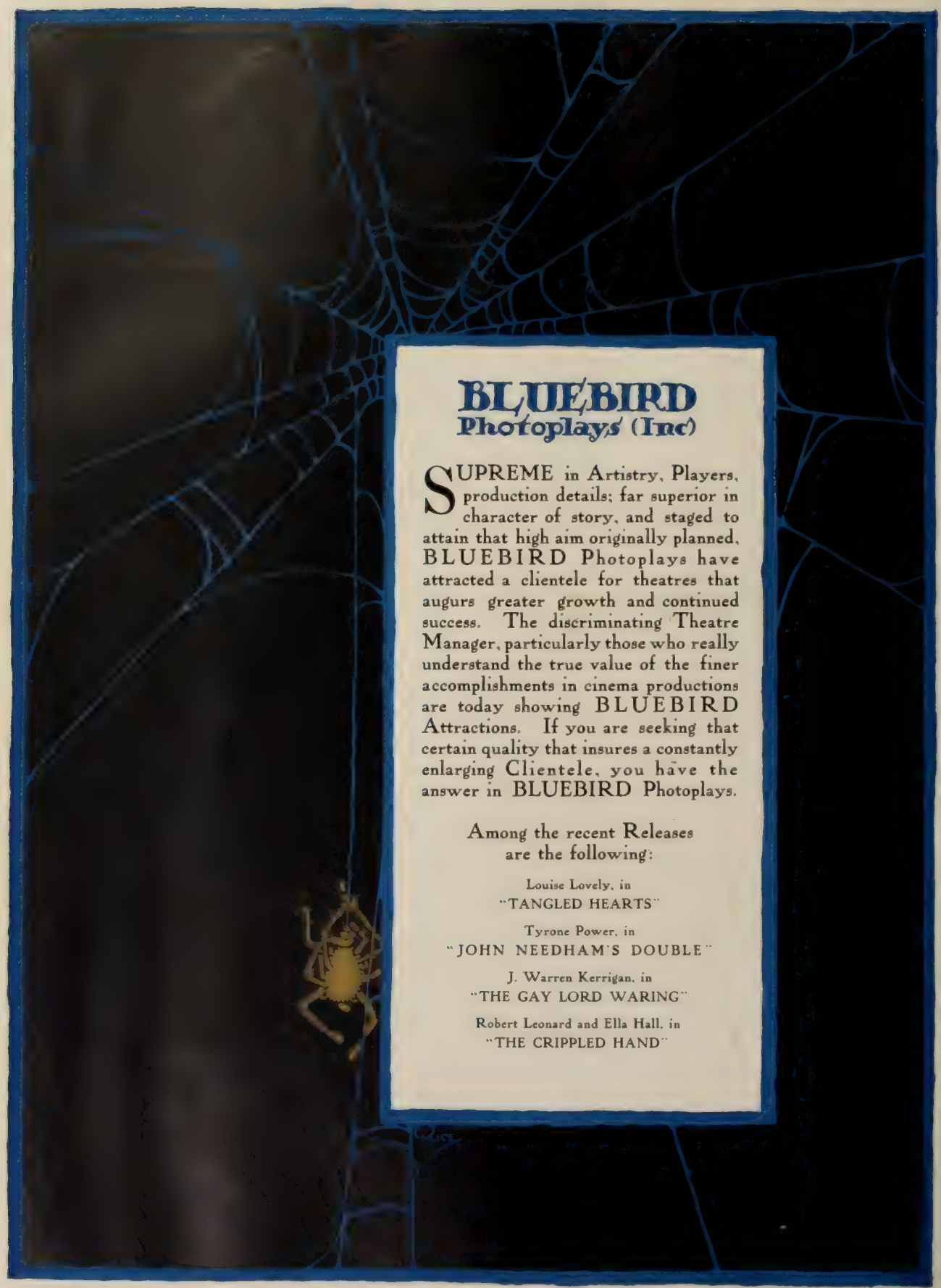
PRODUCED BY HORKHEIMER BROS.

"Cook-book" pictures—made by machinery to fit a "rush" program—never did and never will pull business.

EQUITABLE

stands for Care, Thoroughness and Originality, in Production, Story, Direction, and Photography.

BLUEBIRD
Photoplays (Inc)
The World's Finest
Screen Production
Present
LOUISE
LOVELY
In a dramatic photo
play of the lure of
riches and a wife's
temptation
"THE
GILDED
SPIDER"
Direction of
Joseph De Grasse
Book through your local
Bluebird Exchange
Executive offices of
BLUEBIRD
Photoplays (Inc)
1600 Broadway, New York



BLUEBIRD
Photoplays (Inc)

SUPREME in Artistry, Players, production details; far superior in character of story, and staged to attain that high aim originally planned, BLUEBIRD Photoplays have attracted a clientele for theatres that augurs greater growth and continued success. The discriminating Theatre Manager, particularly those who really understand the true value of the finer accomplishments in cinema productions are today showing BLUEBIRD Attractions. If you are seeking that certain quality that insures a constantly enlarging Clientele, you have the answer in BLUEBIRD Photoplays.

Among the recent Releases are the following:

Louise Lovely, in
"TANGLED HEARTS"

Tyrone Power, in
"JOHN NEEDHAM'S DOUBLE"

J. Warren Kerrigan, in
"THE GAY LORD WARING"

Robert Leonard and Ella Hall, in
"THE CRIPPLED HAND"

FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
PRESENTS FOR LAUGHING PURPOSES
THE SCREEN'S FOREMOST COMEDIAN.

JOHN BARRYMORE

CICERO HANNIBAL BUTTS ARRIVES JUST IN TIME TO BE TOO LATE.

IN A PICTURIZATION OF THE CELEBRATED COMEDY,

"THE RED WIDOW"

By
Channing Pollock and
Rennold Wolf,

IN FIVE PARTS.

Paramount Program

FAMOUS PLAYERS FILM CO.
ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.

PALLAS PICTURES

PRESENTS

DUSTIN FARNUM

IN

"DAVID GARRICK"

THE PLAY MADE FAMOUS BY SUCH ACTORS AS
LAWRENCE BARRETT, THE ELDER SOTHERN
AND OTHERS

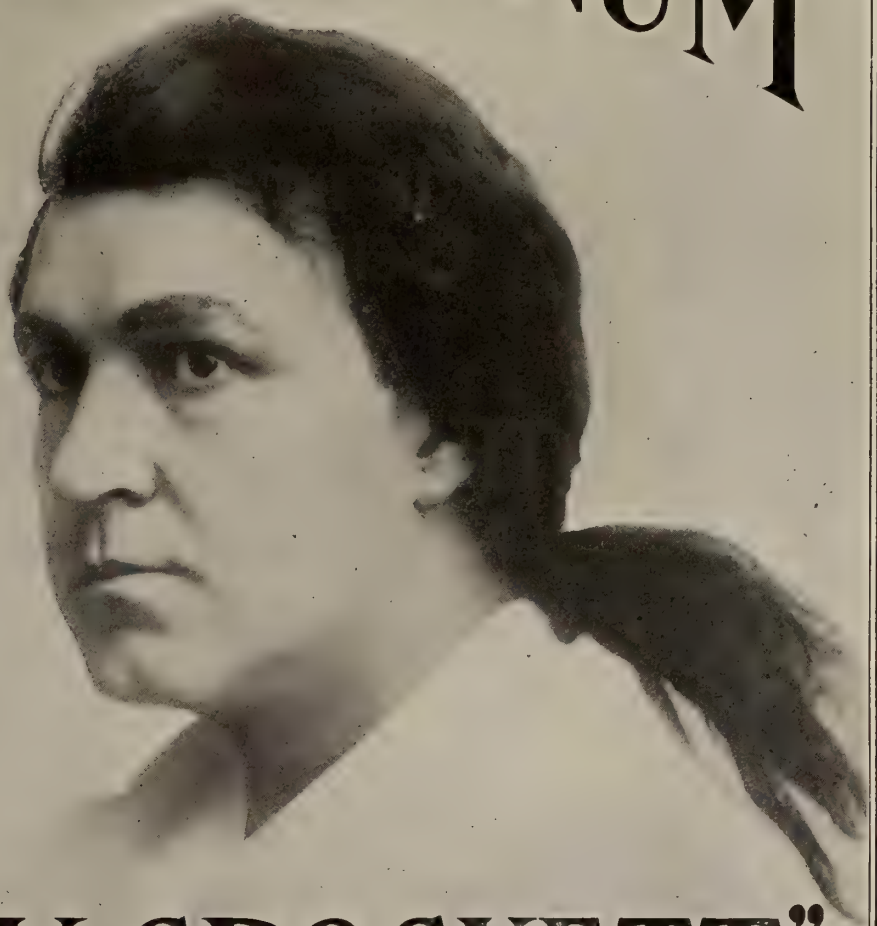
RELEASED MAY 1
ON THE

PARAMOUNT PROGRAM

PALLAS PICTURES

PRESENTS

DUSTIN FARNUM



IN

"DAVY CROCKETT"

(AS DONE BY FRANK MAYO)

TO BE RELEASED
ON THE

PARAMOUNT PROGRAM

Charm and Genius

MARIE DORO and
CECIL B. De MILLE

Result:

"THE HEART OF NORA FLYNN"

This week's attraction in America's leading theatres

American Distributors
Paramount Pictures Corporation

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE *(Ltd)*

JESSE L. LASKY FEATURE PLAY CO (Inc)

FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky, Pres. — Samuel Goldfish, Vice-Pres and Treas. — Cecil B. DeMille, Director Gen.

Paramount Pictures

PARAMOUNT wishes the exhibitors of America to realize how many and how influential are the people opposed to sensational and suggestive pictures. We are endeavoring to do this through advertising in the Saturday Evening Post, Woman's Home Companion, Every Week Magazine, Associated Sunday Magazine, American Club Woman and, on May 11th, in thirty-five of the greatest American newspapers. There will be 10,000,000 copies of this advertisement printed—enough to reach 10 per cent of the population of the country. Each advertisement contains the coupon reproduced below.

Some proportion of these coupons will reach every exhibitor who is not running an exclusively. Paramount Program.

We know how many people in America will pay to see big, clean, vital pictures, such as Paramount Pictures. We know how many will refuse to look at sensational and suggestive pictures. We hope the coupons from this advertisement will make all exhibitors realize these things as well as Paramount exhibitors realize them.

To the Owner of the Motion Picture Theatre Nearest My Home

I am opposed to sensational and suggestive motion pictures. I would like to see Paramount Pictures. I will support you in any conscientious effort toward bigger, cleaner, better motion pictures.

Name .....

Address.....

.....

Paramount Pictures

Short Subjects

Besides your feature, what do you offer your patrons? Do you try to fill out your program or to strengthen your program?

Paramount Pictographs
Paramount-Burton Holmes Travel Pictures
Paramount-Bray Animated Cartoons and Bray-Gilbert Silhouettes

Paramount short subjects not only entertain, but build for future business — they strengthen the strongest program.

What are you relying on for the future of your business?

Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

Paramount Pictures

What are you relying on for the future of your business?

Released this week

Daniel Frohman Presents
Pauline Frederick in
The Moment Before
produced by
The Famous Players Film Co.

Jesse L. Lasky Presents
Marie Doro in
The Heart of Nora Flinn
produced by
Jesse L. Lasky Feature Play Co.

Paramount-Burton Holmes
Travel Pictures, No. 12
"The Lowlands of Luzon"

Paramount Pictographs, No. 12
Preparedness—Taking of New York.
Psychology, by Munsterberg.
Men Who Make Us Laugh.
Remarkable Hands.
Better Babies.
Trickids.

Paramount - Bray Cartoons, No. 17
"Col. Heeza Liar Wins the Pennant."

Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

FAMOUS PLAYERS FILM CO.

Mary Pickford
Pauline Frederick
Peggy Hyland
Marguerite Clark
Hazel Dawn
John Barrymore

JESSE L. LASKY FEATURE PLAY CO.

Geraldine Farrar
Marie Doro
Cleo Ridgely
Mae Murray
Blanche Sweet
Fannie Ward
Wallace Reid
Victor Moore
Theodore Roberts

OLIVER MOROSCO PHOTOPLAY CO.

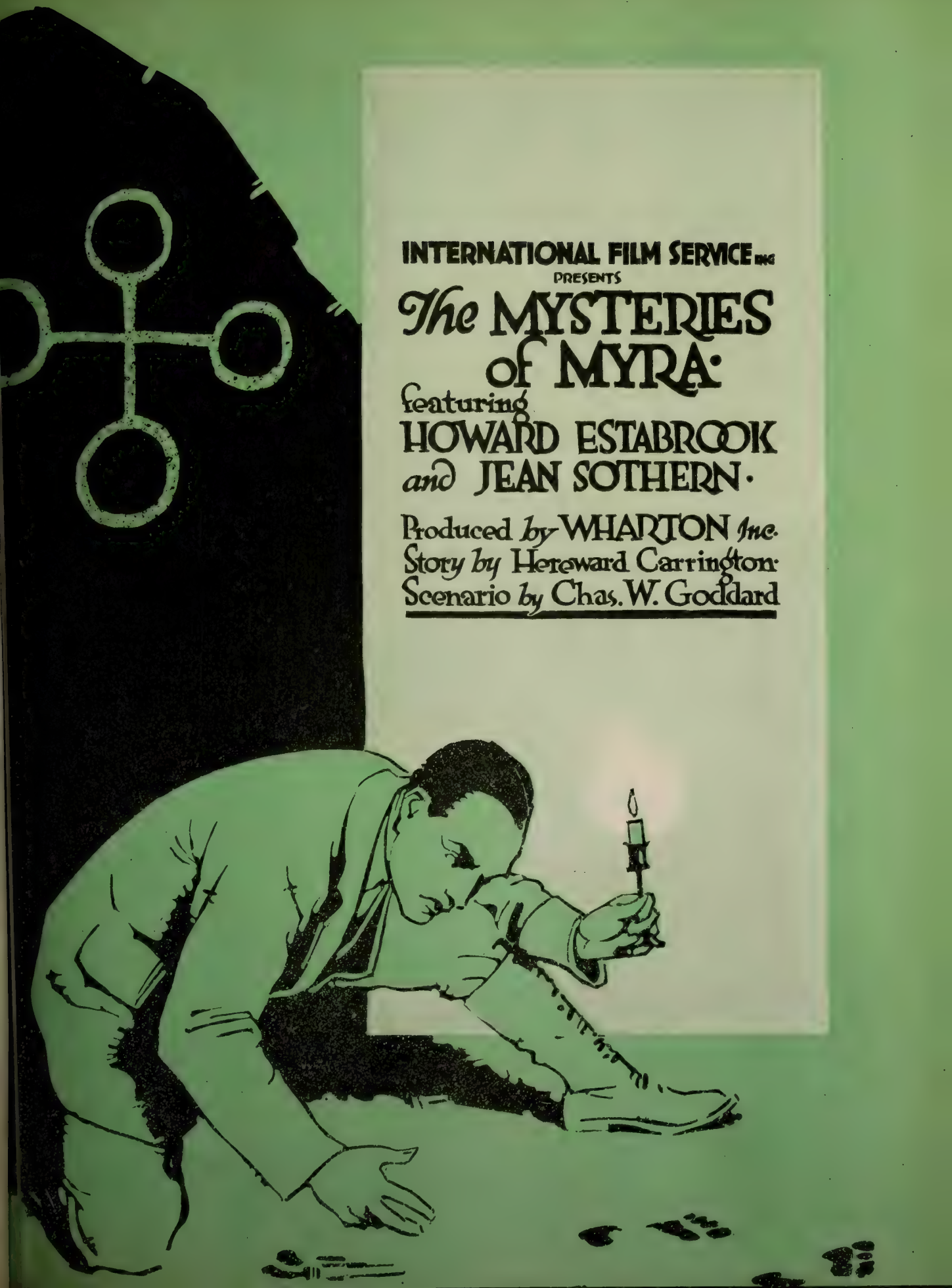
Anna Held
George Beban
Myrtle Stedman
Lenore Ulrich
Constance Collier
Vivian Martin

PALLAS PICTURES

Dustin Farnum
Winifred Kingston
Maclyn Arbuckle
Florence Rockwell
Elsie Janis (Bosworth)

What are you relying on for the future of your business?

Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

INTERNATIONAL FILM SERVICE INC
PRESENTS
The MYSTERIES of MYRA·
featuring
HOWARD ESTABROOK
and JEAN SOTHERN·
Produced by WHARTON Inc·
Story by Hereward Carrington·
Scenario by Chas. W. Goddard

ACHIEVEMENT

¶ We do not need to use superlatives—

Nor do we deem it necessary to say that

THE MYSTERIES OF MYRA

is the greatest *feature series* ever released.

We will let this information come from 1,487 of the leading exhibitors, reviewers and newspaper men who attended the private showing of this feature series.

¶ *And furthermore, to reiterate our contention, we might add that out of an audience of 1,487 we actually closed 703 contracts.*

THIS IS HISTORY!

You can book it at our nearest exchange.

STAGE SETTING "NE'ER-DO-WELL" PITT THEATRE PITTSBURGH

LOBBY "NE'ER-DO-WELL" PITT THEATRE PITTSBURGH

SELIG'S
10 ACT SCREEN VERSION
"THE
NE'ER-DO-WELL"
BY
REX BEACH
HAS JUST CLOSED
3 BIG WEEKS
AT THE PITT THEATRE PITTSBURGH
MR. PATCH HAS JUST REQUESTED
A RETURN DATE STARTING MAY 8TH
SYRACUSE, N.Y.
THE STRAND OPENED ON SUNDAY
AND STOOD THEM OUT ALL DAY LONG
EDGAR WEILL MGR. WIRED—
NEER-DO-WELL A TREMENDOUS SUCCESS
YOUR HOUSE NEXT

3 WEEKS CAPACITY
25¢ TO $1.00
PITT THEATRE • PITTSBURGH
DIRECTION WILLIAM MOORE PATCH
RELEASED THROUGH V·L·S·E BY ARRANGEMENT WITH SOL L. LESSER

MUTUAL SPECIAL FEATURE

Thrills That Draw The Crowds!

Book this Money-Maker Today

There is only one Helen Holmes. Thousands upon thousands of film-fans demand to see the hair-raising feats of this fearless heroine—

Helen Holmes

in

The Girl and the Game

—the greatest and most thrilling photonovel ever produced of mountain railroad life.

Exhibitors are making enormous profits on every one of the fifteen two-reel chapters.

Secure Your Booking Today

Crowds Will Storm Your Box Office

For booking information apply to the "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City.

Signal Film Corporation

SAMUEL S. HUTCHINSON, President
4560 Pasadena Ave., Los Angeles, Cal.

Directed by
J. P. McGowan

THE GIRL AND THE GAME

MUTUAL PICTURES

Bungling Bill's Dream

A VOGUE Comedy that hits the "bulls-eye" of success —with Paddy McQuire, Rena Rogers, Arthur Moon and Louise Owen—all VOGUE stars and 100 per cent laugh makers.

Directed by Jack Dillon. Released May 7th.

Out For The Count

Arthur Tavares and Madge Kirby! The last word in comedy production. This VOGUE comedy is a screaming hit. Poor little Madge almost marries a fake count.

Directed by Rube Miller. Released May 2nd.

Vogue Comedies are in vogue. Be the *popular* exhibitor in your community. Show VOGUE comedies—and *get the crowds!!*

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

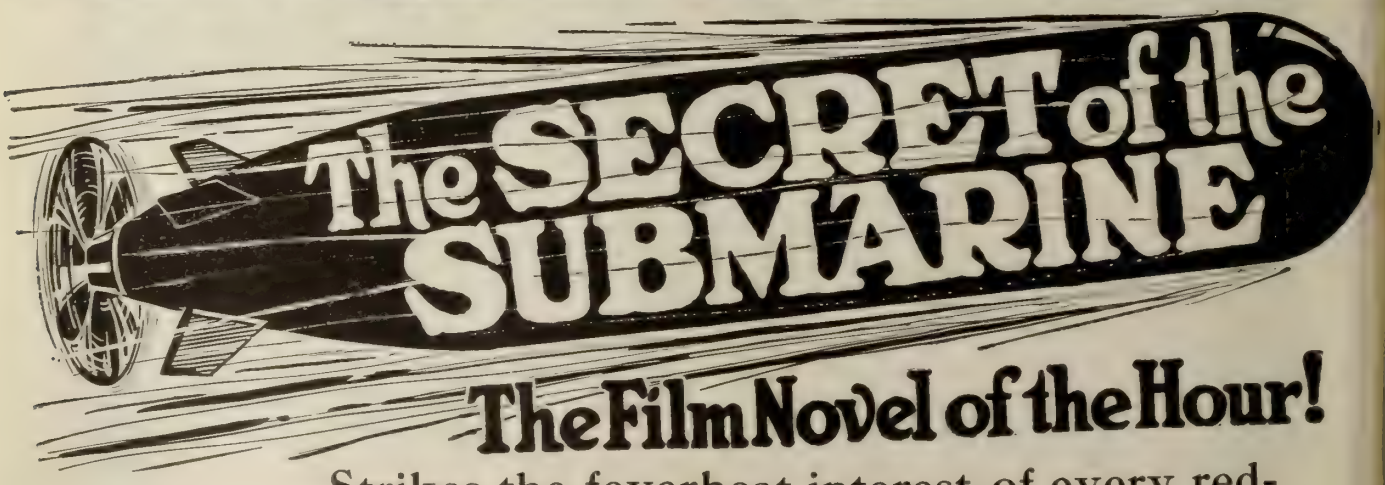
Slapstick With a Reason

VOGUE COMEDIES

VOGUE FILMS, Inc., Gower and Santa Monica Los Angeles, California

MUTUAL SPE

SMASHING
—That Will Pack



The Film Novel of the Hour!

Strikes the feverheat interest of every red-blooded American—pictures the subject of strongest appeal in view of our nation's present relation to the world war!—shows the remarkable ***submarine invention idea,*** attributed to Thomas A. Edison, with which the U. S. COULD SMASH ALL THE DREADNAUGHTS AFLOAT!! Furious subsea struggles are enacted by an intrepid company headed by Juanita Hansen and Thomas Chatterton, the popular co-stars!

Book The Greatest Attraction

Which Can Be Shown In Your Community

RUSH RESERVATION NOW—to get "first chance" for exclusive run. ***Release date May 8th.*** Fifteen Two-Act Chapters—one released each week. Stupendous production—costing fortunes—made by the producers of "The Diamond From The Sky" and "The Girl and The Game"—Samuel S. Hutchinson and John R. Freuler. ***Act now***—get this moneymaker for your house.

Apply to the "The Secret of the Submarine" department of any Mutual Exchange, or at Mutual Film Corporation, 71 W. 23rd St., New York City.

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON
President
CHICAGO, ILL.

CIAL FEATURE

SCENES! Your Theatre!

Terrific Climaxes That Electrify!!!

Each chapter of "The Secret of the Submarine" is crammed with hard-hitting surprises, astounding feats—full of *patriotic fervor!!* Chapter One shows thrilling undersea struggles—the smashing of the invention by the spy—his escape from the subsea boat into the ocean—the sinking of the submarine and deadly peril of the occupants! Get this enthralling American Film Novel of the Hour! Get the big calibre cooperation that goes with it.

Over 1000 Leading Newspapers to Print Powell's Great Story

F. Alexander Powell, famous war correspondent and submarine authority, has written the stirring narrative, "The Secret of the Submarine." It will be followed by millions—who will want to see the motion pictures—in the livest newspapers from coast to coast:

New York World
Philadelphia Inquirer
Pittsburgh Gazette Times
Baltimore American
San Francisco Chronicle
Indianapolis Star
Buffalo Courier
Cleveland Leader
Dallas Journal
Omaha Bee
Milwaukee Journal
Los Angeles Record

And 1000 Others

This OPPORTUNITY Means BIG MONEY!!!

It means *capacity*—standing 'em up out to the street!! This is too powerful "competition" to let go to another house. Your reservation involves no obligation—so R-U-S-H it *now!* Don't miss this chance to show "The Secret of the Submarine" and boom the popularity of your house!

MUTUAL PICTURES

Pierre Brissac "The Brazen"

Edward Coxen, Lizette Thorne and George Field featured in a "Flying A" two-part domestic drama with a delightful comedy relief. Directed by Thomas Ricketts. Released May 1st.

Lying Lips

Franklyn Ritchie, Winnifred Greenwood and Eugenie Forde in a five-part, powerful Masterpicture. Strong heart appeal in every foot of this virile masterpiece. Directed by Edward Sloman. Released May 4th.

With a Life At Stake

A "Mustang" two-part drama of western life. Art Acord and Nita Davis in a compelling love story, with new, thrilling adventures. Directed by William Bertram. Released May 5th.

Billy Van Deusen's Ancestrie

A "Beauty" costume comedy with Carol Halloway, John Sheehan and John Steppling in the prominent roles. Directed by Archer McMackin. Released May 3d.

All For Nutting

Orral Humphrey and Lucille Ward in a "Beauty" comedy that is a riot of fun. Directed by Phil Walsh. Released May 7th.

The American Film Company standard of excellence is reflected by large and steady box office profits. Insure your money-making by booking these productions.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation

AMERICAN FILM COMPANY, Inc. SAMUEL S. HUTCHINSON, Pres. CHICAGO, ILL.

THE BOX OFFICE CINCH

DAMAGED GOODS'

MUTUAL SPECIAL FEATURE

IN SEVEN PARTS

has made more money for more exhibitors than any other feature of equal magnitude in the history of the photoplay

DAMAGED GOODS' maintained a minimum rental of $100. a day for Six months and every print was booked solid

DAMAGED GOODS' played to 16,000 admissions at 25¢ at the Class A Theatre in Spokane in ONE week *Net Profit to house $2,100.* Ran 7 weeks at The Grand Circus in Detroit. 6 weeks at Quinn's Superba, Los Angeles.

DAMAGED GOODS

RAN 7 TO 21 DAYS AT THESE BIG HOUSES

LA SALLE	CHICAGO	ALHAMBRA	CINCINNATI
ALHAMBRA	CLEVELAND	LIBERTY	SALT LAKE CITY
ORPHEUM	CLEVELAND	PARIS	DENVER
BUTTERFLY	MILWAUKEE	STRAND	WASH. D.C.
PORTOLA	SAN FRANCISCO	FAMILY	BUFFALO
PICKWICK	SAN DIEGO	WINTER GARDEN	ROCHESTER
GARRICK	MINNEAPOLIS	METROPOLITAN	ST. PAUL
COLONIAL	INDIANAPOLIS	CLASS A	SPOKANE

DAMAGED GOODS' EARNING POWER FOR THE EXHIBITOR HAS ONLY BEGUN. RETURN DATES and BOOKINGS in NEW TERRITORIES PROVE IT. *Ask your* Mutual *exchange*

MUTUAL FILM CORPORATION

SIXTY-EIGHT *branches in* AMERICA

JOHN R. FREULER, PRES. 71 West 23RD St. New York City

MUTUAL MASTERPICTURES
DE LUXE EDITION

Gaumont

Gaumont Co.

PRESENTS

"The QUALITY of FAITH"

STARRING
GERTRUDE ROBINSON
AND
ALEXANDER GADEN
RELEASED MAY 1

IN WHICH A WOMAN'S LOVE SAVES A MINISTER WHO HAS FALLEN

3
GREAT
GAUMONT
SINGLE REELS—
MUTUAL WEEKLY
SEE AMERICA FIRST
KARTOON KOMICS
"REEL LIFE"
THE MUTUAL
FILM MAGAZINE

Released on the
Metro Program
May 8th
METRO
PRESENTS
MABEL TALIAFERRO
AND EDWIN CAREWE IN
THE SNOWBIRD
A Metro wonderplay tremendous in its romantic power, directed by Mr. Carewe and produced by ROLFE PHOTOPLAYS INC
METRO
PICTURES

METRO

The Stars who will appear in Metro Pictures during the Summer months:

Mme. Petrova
Francis X. Bushman
Beverly Bayne

Lionel Barrymore
Emily Stevens
Harold Lockwood

May Allison
Edmund Breese
Viola Dana

Mr. and Mrs. Sidney Drew
Marguerite Snow
Ethel Barrymore
Mabel Taliaferro

COMING—

The Treat of the Season
Francis X. Bushman and Beverly Bayne
In a Stupendous Production of
ROMEO and JULIET

WORLD PICTURES

WORLD FILM
CORPORATION

130 West 46th Street
New York City

THE NEW WORLD FILM TRADE MARK TYPIFIES A NEW DAY FOR EXHIBITORS

For with it comes the first of the New Day Brady-Made Pictures.

For the first time exhibitors may obtain pictures not alone under the name of but under the personal supervision of the foremost theatrical genius of the time.

Into these plays are thrown all the stars, all the directors, all the resources that formerly went to make up two big weekly feature releases.

Then comes the great national advertising campaign to still further popularize the pictures of this already nationally known producer.

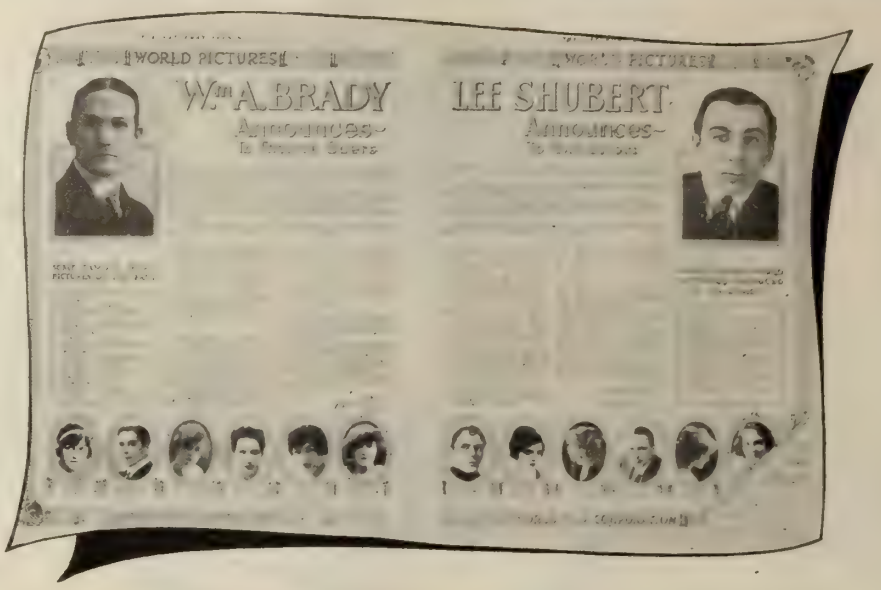
Never before has a new trade mark symbolized so much of dependable quality backed by years of experience and success.

Don't delay your booking and miss the opportunity to be the exhibitor of your community to tell the public through the display of this trade mark that you can show them the much demanded

WORLD PICTURES BRADY-MADE

WORLD FILM CORPORATION

WORLD PICTURES



WORLD FILM IS SPENDING THOUSANDS OF DOLLARS TO AID EXHIBITORS

With this double page spread in the "Saturday Evening Post," May 6th, World Film Corporation opens the greatest National Advertising Campaign now being conducted in the motion picture business.

Every two weeks until the Summer months a full page ad will also appear.

Reaching the millions of readers of this great publication it will create a demand to see the new Brady-Made plays in every community.

Your patrons will ask you for them.

When they do, be in a position to tell them that you will show these New-Day pictures regularly.

Shrewd exhibitors took advantage of our startling "Show Me" Day offer which met with instantaneous response the country over on April 24th.

If you missed it wire for a World Film salesman or contract now.

FILM CORPORATION

WORLD PICTURES

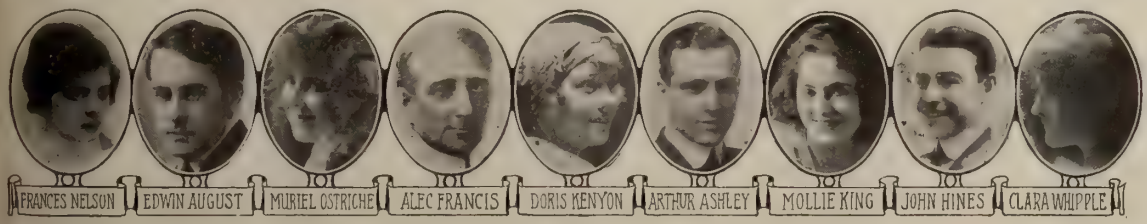
THESE ARE THE MASTER DIRECTORS WHO PRODUCE WORLD PICTURES

Their past performances are indicative of their future results and your assurance that they will produce only dependable plays.

Tourneur directed "Trilby" and "Alias Jimmy Valentine"; Capellani produced "Les Miserables" and "Camille"; Chautard is responsible for "The Rack" and "The Boss"; Crane made "As Ye Sow" and "Old Dutch"; August staged "The Yellow Passport"; Thornby did "Her Maternal Right"; Taylor picturized "Passersby" O'Neill contributed "Bought."

Under the further supervision of that master craftsman of the stage—Wm. A. Brady—can there be any doubt in your mind as to the supreme quality of pictures these geniuses will produce?

Directors, stars, pictures and national advertising combine in their strongest elements to make World Pictures, Brady-made, supreme in the feature field.



WORLD FILM CORPORATION

WORLD PICTURES

WM. A. BRADY PRESENTS

In behalf of the World Film Corporation

CLARA KIMBALL YOUNG

IN

THE FEAST OF LIFE

A NEW-DAY PRODUCTION

A gripping picture of life and love that adds much to the laurels of A. Capellani, the director of Camille and other great successes

It is another of the New-Day Brady-Made plays typical of these dependable successe to follow:

KITTY GORDON in "HER MATERNAL RIGHT"
ROBERT WARWICK in "SUDDEN RICHES"
ALICE BRADY in "TANGLED FATES"
GAIL KANE in "THE OTHER SISTER"

WORLD FILM CORPORATION
130 WEST 46th STREET - - - - NEW YORK CITY

WORLD FILM CORPORATION

LOIS MEREDITH

IN

"Spellbound"

Wednesday
May 17th

General Film Service

Direction of H. M.
and E. D. Horkheimer

Knickerbocker Star Features

offer in the General service

EVERY FOURTH WEDNESDAY

A Five Reel Feature
with such stars as

LOIS MEREDITH
HENRY KING
JACKIE SAUNDERS

Knickerbocker Star five reel features are stories which cannot be adequately told in less than 5,000 feet of film.

NO PADDING

Big stars, gorgeous sets, superlative photography.

THE PUBLICITY

A big campaign in newspapers and magazines,

Special press sheets,
Big variety of posters,
Special lobby displays in frames,
Cuts and mats,
Hand colored slides,
Heralds, streamers, etc.

326 Lexington Avenue **New York City**

GENERAL FILM SERVICE

THREE-PART DRAMA WITH A STRONG COMEDY INTEREST

THE MATCHMAKERS

BY WILLIAM ADDISON LATHROP

FEATURING

SALLY CRUTE, ROBERT BROWER, the grand old man of movies, and WILLIAM WADSWORTH, whose character delineations have made him famous on the screen

DIRECTION, GEORGE RIDGWELL

The Moving Picture World said of this film:

"It is a clean, unpretentious photoplay that has been appraised by the director at its true value, and made thoroughly entertaining by the acting of the cast and the manner of its pictorial embellishment."

One, Three and Six Sheet Posters.

Released Tuesday, May 2d

THE REAL DR. KAY

Single Reel Comedy

With RAYMOND McKEE as the aspiring young doctor, and GUIDO COLUCCI, as the lawyer who was mistaken for the doctor

Released Wednesday, May 3rd

Single-sheet Posters

Order Posters from Morgan Lithograph Co., Cleveland

THOMAS A. EDISON, INC.
PIONEER MAKERS OF
MOTION PICTURES
ORANGE, N J.

Edison

ADDRESS
MOTION PICTURE CORRESPONDENCE TO 2826 DECATUR AVENUE,
BEDFORD PARK, NEW YORK

The Soul of the Photoplay

You know the old saw about brevity being the soul of wit. Just as surely it is the soul of the photoplay.

Essanay's one, two and three reel comedies and dramas are condensed to pure essence—no dilution—nothing superfluous.

Essanay picks its short subjects with the same care as it does its features, each for a fitting length.

The action is quick, sharp, clear, concise.

ONCE A THIEF—?

presenting

Bryant Washburn and Nell Craig

The world is quick to blame those who have stumbled. Here is the great problem. Is the man once a thief always a thief?

IN THE MOON'S RAY

Presenting

Francis X. Bushman

2 act drama—Reissued May 2

THE FABLE OF THE PREACHER WHO FLEW HIS KITE BUT NOT BECAUSE HE WISHED TO DO SO

By George Ade

Comedy—May 3

Trademark Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Trademark Reg. U. S. Pat. 1907

The Judge
Says,
"The Best Ever"

The Strange Case of
MARY PAGE

Essanay

1333 Argyle St., Chicago
Geo. K. Spoor, President

A Policy Which Decreases Expense and Increases Returns

The value of long runs is in direct ratio to the drawing power of a picture.

V-L-S-E from its very inception has espoused runs of two or more days. It has done this in the firm conviction that its product merited, to an unusual degree, such extended showings.

That this conviction has been fully justified is proven in the following letter from the Majestic Theatre Company of Detroit. The experiences related in this letter are typical of those of many other exhibitors.

A. ARTHUR CAILLE, PRESIDENT — FRANK A. WESBROOK, VICE-PRESIDENT — HENRY J. GUTHARD, SECRETARY-TREASURER — M. W. McGEE, MANAGING DIRECTOR

The Majestic Theatre Company, Inc.

HIGH CLASS PHOTO PLAYS

THEATRE LOCATION WOODWARD AVE. AT WILLIS

MAJESTIC THEATRE BUILDING

PHONE GRAND 100

ONE OF THE LARGEST AND MOST COMFORTABLE GROUND FLOOR THEATRES IN THE WEST SEATING CAPACITY, 2100

V. L. S. E., Inc.,
1600 Broadway,
New York City, N. Y.

Detroit, Mich.,

Gentlemen:—

The following letter bearing on the policy of this theatre wherein we changed from running four features a week to our present policy of running one feature an entire week, and the attendant successful results from a box office stand point for six months, may be of interest to you.

The Majestic Theatre seats approximately 2,100 people and was opened April 1, 1915. On account of its being located two miles from the downtown section, some of the Directors favored a daily change in our program while some of us believed in three changes per week. The matter was finally compromised with a change of four bills per week. This policy lasted thirty days when we went to three bills a week.

At that time one of your representatives arrived in Detroit and told him of our plans, asking him if he thought we were making a mistake. He told us that we were but the mistake was in not running the feature an entire week, and he proceeded to give us arguments in support of this. The radical change suggested by him sort of took our breath away, but the apparent sincerity of his statement convinced us and we resolved to give it a 30 days' trial.

At the end of August, considered not a good show month, we found that our receipts had increased $2,700 over our banner month which was in April. September showed an increase of $900 over August; October $400 over September; November $700 over October; December fell off slightly; January $800 over November; and February, according to present indications, will run from $400 to $500 more than January.

We believe that two things have helped make this increase in our business. First, running a feature an entire week; second, our policy since doing this has been to only book features that we have seen first, we figuring that we know the wants of our patrons better than some manufacturer in New York or California. Further, in a nice way we have given our patrons to understand that we have taken great pains in selecting for them only the best of features and we believe that this has strengthened their confidence in us.

We are writing you this letter as this policy was suggested by one of your district managers and we feel more than grateful to you.

Yours truly,

FAW/WS

F. W. Wesbrook.

A policy which is so valuable to many, should be of equal value to you.

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT. OFF.

"THE LAW DECIDES"

By Margaret Bertsch

Featuring

Dorothy Kelly
Harry Morey
Bobby Connelly

A revelation in mistaken mother-love, picturing the rack upon which all are placed when a mother's adoration for her son clashes with his duty to his wife, and showing the cold, unsympathetic view-point of the law.

THE VITAGRAPH COMPANY OF AMERICA

Released through V.L.S.E. *Inc.*

LUBIN

Wholesome, sincere, domestic—
a tapestry of homespun virtues
—permeated with the love and
laughter of a golden-haired baby

"DOLLARS AND THE WOMAN"

From the novel

"DOLLARS and CENTS"

By Albert Payson Terhune

Featuring

Ethel Clayton

and

Tom Moore

will wreathe your face with smiles and streak your cheeks with tears.

"Dollars and the Woman" is real. It is a heart-interest story woven with the strands of love, money, poverty, work and more love.

Yes, there's a tangle in the skein, and its unravelling holds you rapt to the last flash.

LUBIN FEATURE

Released through **V.L.S.E.** *Inc.*

"AT PINEY RIDGE"

David K. Higgins' greatest stage success, picturized as a Selig Red Seal Play by Gilson Willets—
A story of the Tennessee Mountains, featuring

Fritzi Brunette.

Have *you* booked "The Cycle of Fate?"

SELIG

Released through V.L.S.E. *Inc.*

TRADE MARK REG
U.S. PAT OFF

Sallie Fisher

(Famous Dillingham Star)

Richard C. Travers

and

John Junior

are presented in

"THE LITTLE SHEPHERD OF BARGAIN ROW"

in 5 acts

By Howard McKent Barnes.
Fred E. Wright, director

William Gillette

is presented in

"SHERLOCK HOLMES"

Arthur Berthelet, director

Great Essanay Features

"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

ESSANAY
GEORGE K SPOOR PRESIDENT

Released through V.L.S.E. Inc.

BRANCH OFFICES

Atlanta
75 Walton St.

Boston
67 Church St.

Chicago
Adams St. and Wabash Ave.

Cincinnati
129 West 7th St.

Cleveland
2077 E. 4th St.

Dallas
1900 Commerce St.

Denver
1433 Champa St.

Detroit
502 Peter Smith Bldg.

Kansas City Mo.
12th & Walnut St.

Los Angeles
643 So. Olive St.

Minneapolis
608 N. First Av.

New York City
1600 Broadway

BRANCH OFFICES

Philadelphia
229 N. 12th St.

Pittsburg
117 Fourth Av

San Francisco
986 Market St.

Salt Lake City
129 E. Second South St.

St Louis
3630 Olive St.

Seattle
415 Olive St.

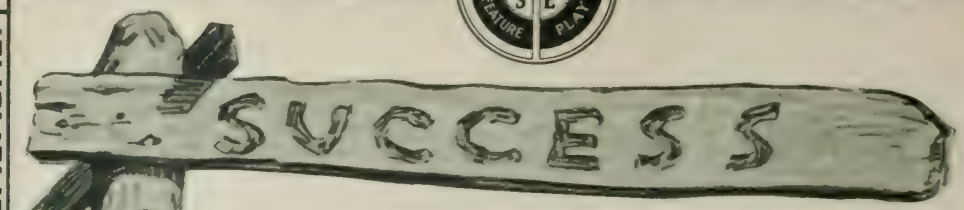
Washington D. C.
811 E. Street N. W.

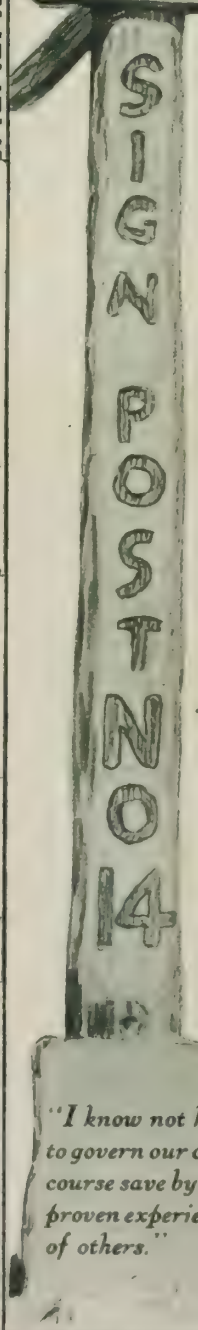
New Orleans
342 Baronne St.

Syracuse
117 Walton St.

Toronto
15 Wilton Ave.

Montreal
204 St. Catherine St.





What Big Four Features Mean to a Discriminating Exhibitor and His Patrons

PALACE THEATRE

Ardmore, Penna.

V. L. S. E., Inc.,
New York.

Gentlemen:—

The management and Palace Theatre Patrons are delighted with the special features produced by the V. L. S. E., Inc.

Moving pictures have become a most interesting and entertaining feature to the general public. They have developed a taste for clean, enjoyable amusement, which has been our aim since opening the Palace Theatre.

It has always been our desire to find features of pleasing and drawing value. Recently it was our pleasure to sign a contract with your exchange for Wednesday and Friday nights.

In presenting these specials to our patrons, we find that they, like ourselves, more than appreciate the endeavors of your exchange to please and entertain. It also shows a substantial increase in our receipts, in fact, the receipts have doubled and gone far beyond our expectations.

We trust your good work will continue and we feel certain, in expressing to you our good will and appreciation, that our house is only one of the many that has increased its patronage since enjoying this service.

Very truly yours,

PALACE THEATRE CO.

"I know not how to govern our own course save by the proven experience of others."

V.L.S.E. Inc.

TRADE MARK REG U.S. PAT OFF

The public has elected
HAROLD LLOYD
Wonderful comedian of

PATHÉ'S
"LONESOME LUKE" COMEDIES
TRUE MONARCH OF MIRTH

Current release
"THEM WAS THE HAPPY DAYS"
1 Reel April 26th
Produced by the Rolin Film Co.

The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ announces that

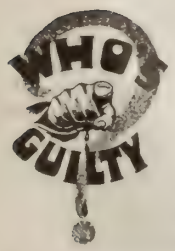
The widely-heralded series of upon social errors in modern

WHO'S

Featuring the celebrated screen

Fourteen powerful stories by Mrs. Wilson Woodrow have been put into fourteen two-part dramas that will hold you from start to finish!
Production by the Arrow Film Corporation in the very best manner

With a line-up like this first RELEASE



The PATHÉ EXCHANGE inc.

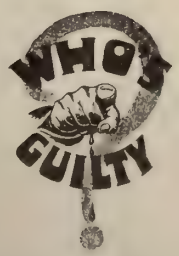
ultra-dramatic photo-novels based society is here—

GUILTY?

stars ANNA NILSSON and TOM MOORE

The most gigantic advertising campaign ever inaugurated in the motion picture business—
The very widest possible distribution of the stories has been made and they will be published in the best newspapers everywhere

Mr. Exhibitor you can't lose!
MAY 8th



EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Everybody is seeing about it, every-

PATHÉ'S

The IRON

The best cast in filmdom-PEARL WHITE-Creighton Hale and Sheldon Lewis-is one reason

LET THE IRON CLAW MAKE MONEY FOR YOU!

The PATHÉ EXCHANGE inc.

it, everybody is talking
body is praising it-
greatest serial

CLAW

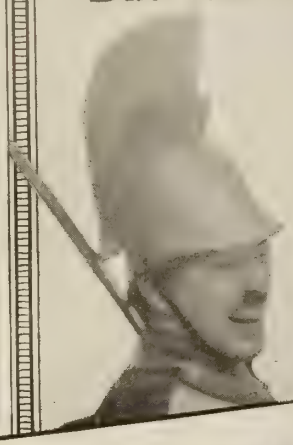
The most sensationally dramatic story ever filmed is another- and sumptuous production by the Feature Film Corp'n, Edward José managing director is still another.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Crowds, Not Only Break All Box-office Records, But Entrance Doors As Well, At Showings Of

CHARLIE CHAPLIN'S BURLESQUE ON "CARMEN"

An Essanay-Chaplin Comedy in Four Parts



Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, VICE-PRESIDENT BELVIDERE BROOKS, VICE-PRESIDENT

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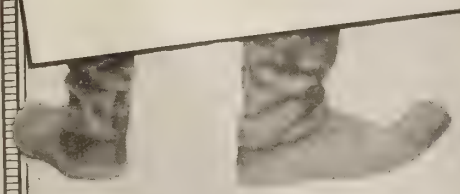
V. L. S. E., INC.
NEW YORK.

CHARLIE CHAPLIN'S BURLESQUE ON "CARMEN," NOT ONLY BREAKING ALL RECORDS, BUT ALSO BREAKING OUR MAIN ENTRANCE DOORS. IT'S A SCREAM, AND PLEASING EVERYBODY. FORECAST THE LONGEST RUN SUCCESS CHICAGO HAS EVER SEEN.

BIJOU DREAM, SIG. FALLER, MGR.
744P

Book Through the V. L. S. E.



*Trade Mark
Reg.U.S.Pat.1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Do You Laugh?

Some People Never Do
But That is Because
They Have Never
Seen

The One-Reel Animal Comedies

MADE BY

The E & R Jungle Film Co.

FEATURING

Lillian Brown Leighton

WITH

"Napoleon" *and* "Sally"

The Chimpanzees with the Human Brains

There Is Some Territory Yet Unsold

Write or Wire

E & R JUNGLE FILM COMPANY

1720 North Soto Street
Los Angeles, California

729 Seventh Avenue
New York City, New York

TREMENDOUS PUBLICITY

BEATRIZ MICHELENA

(CELEBRATED PRIMA DONNA)

Is speaking to over 10,000,000 people every week through

"TALKS WITH SCREEN-STRUCK GIRLS"

(Copyright 1916)

SCENE FROM BEATRIZ MICHELENA, in "THE WOMAN WHO DARED"

Editors declare that these "talks" are very unusual features—the readers like them. That means that the readers are interested in BEATRIZ MICHELENA; they want to see her on the screen and will go to the theatres that show her pictures.

HAVE YOU BOOKED

BEATRIZ MICHELENA

IN

"The Unwritten Law"?

NOW IN PREPARATION

"The Woman Who Dared"

To be Released in May

CALIFORNIA MOTION PICTURE CORPORATION

ALEXANDER BAYFUSS, General Manager

San Rafael, California

THE INDEPENDENT
Hudson Observer
The Morning Telegraph MOTION PICTURE WEEKLY
CANTON DAILY NEWS HOME EDITION
Portsmouth Daily Chronicle.
The Chicago Daily Tribune.
THE MARION DAILY STAR.
The Morning Telegraph MOTION PICTURE WEEKLY
The Western Spirit.
BETTER THAN PROGRAM PICTURES
EAGLE
TOLEDO BLADE.
Portsmouth Daily Chronicle
The Delwein Daily Register.
THE SUNDAY TELEGRAM

SOME OF THE NEWSPAPERS PUBLISHING THE MICHELENA TALKS

ALABAMA

The Mobile Tribune—Mobile.
The Huntsville Daily Times—Huntsville.
The Anniston Evening Star—Anniston.

ARIZONA

The Blade Tribune—Florence.
The Yuma Examiner—Yuma.
The Journal Miner—Prescott.

ARKANSAS

The Republic and Evening News—Fayettville.
The Herald—Forrest City.
The Fort Smith Times Record—Fort Smith.

CALIFORNIA

The Chronicle—San Francisco.
The People's Cause—Red Bluff.
The Express-Tribune—Los Angeles.
The Nevada City News—Nevada City.
The Santa Clara News—Santa Clara.
The Placer Herald—Auburn.
The Richmond Independent—Richmond.
The Redding Searchlight—Redding.
The Santa Maria Times—Santa Maria.
The Santa Monica Bay Outlook—Santa Monica Bay.
The Advocate—Alhambra.
The Modesto Herald—Modesto.
The Riverside Enterprise——Riverside.
The Visalia Delta—Visalia.
The Independent—San Rafael.

COLORADO

The Republican—Buena Vista.

CONNECTICUT

The Waterbury Democrat—Waterbury.

FLORIDA

The Reporter-Star—Orlando.
The Florida Index—Lake City.

GEORGIA

The La Grange Graphic—La Grange.

ILLINOIS

The Chicago Tribune—Chicago.
The Republican Leader—Marion.
The Woodstock Republican—Woodstock.
The Edwardsville Republican—Edwardsville.
The Review—Decatur.
The Democrat Message—Mt. Sterling.
The Moline Dispatch—Moline.
The Mason County Democrat—Havana.
The Republican Era—Murphysboro.
The News Herald—Litchfield.
Local News—Wilmette.
Evanston Press—Evanston.

IDAHO

The Journal—Coeur d'Alene.
The News—Twin Falls.
The Idaho Statesman—Boise.

INDIANA

The Frankfort Morning Times—Frankfort.
The Argus—La Porte.
The Journal-Tribune—Logansport.
The Lafayette Journal—Lafayette.
Evansville Journal-News—Evansville.

IOWA

The Constitution Democrat—Keokuk.
The Republican and Evening Times—Cedar Rapids.
The Oelwin Register—Oelwin.
The Journal—Webster City.
The Marengo Republican—Marengo.

KANSAS

The Manhattan Nationalist—Manhattan.
The Western Spirit—Paola.

KENTUCKY

The State Journal—Frankfort.
The Daily Independent—Maysville.
The Winchester Democrat—Winchester.
The Kentucky New Era—Hopkinsville.
The Enterprise—Lebanon.

LOUISIANA

The Daily States—New Orleans.
The Signal Democrat—Minden.
The American Press—Lake Charles.
The State Times—Baton Rouge.

MARYLAND

The Press—Cumberland.

MAINE

The Herald—Belfast.

MASSACHUSETTS

The Gazette-Times—Hyde Park, Boston.
The Evening News—Lynn.
The Boston Traveler—Boston.
The Enterprise—Marlboro.
The Tribune-Enterprise—Watertown.
The Sun American—Lawrance.

MONTANA

The Billings Times—Billings.
The Tribune—Great Falls.

MINNESOTA

The Herald—Duluth.
The News-Messenger—Marshall.

MICHIGAN

The News—Alpena.
The Tawas Herald—Tawas City.
The National Democrat—Cassapolis.
The Cadillac Evening News—Cadillac.
The Manistee News-Advocate—Manistee.
The Kalamazoo Telegraph—Kalamazoo.
The Herald-Leader—Menominee.

MISSISSIPPI

The Eagle—Oxford.
The Natchez News-Democrat—Natchez.
The Meridian Dispatch—Meridian.
The Times Publishing Co.—Greenville.
The Vicksburg Evening Post—Vicksburg.
The Hattiesburg News—Hattiesburg.

MISSOURI

The Republican—Poplar Bluff.
The Huntsville Herald—Huntsville.
The Clarkston Gazette—Clarkston.
The Charlton Courier—Keytesville.
The Democrat Tribune—Jefferson City.
The Mexico Ledger—Mexico.
The Chilicothe Constitution—Chillicothe.
The St. Joseph Gazette—St. Joseph.
The St. Louis Republic—St. Louis.
The Macon Times-Democrat—Macon

NEW YORK

The Morning Telegraph—New York City.
The Evening Times—Rochester.
The Flushing Daily Times—Flushing.
The Herald—Hudson Falls.
The Citizen—Herkimer.
The Newburg Daily News—Newburg.
The Daily Advertiser—Elmira.
The Highland Democrat—Peeksville.
The Advertiser-Gazette—Geneva.
The Yonkers Daily News—Yonkers.
The Suffolk Bulletin—Huntington.
The Binghamton Press—Binghamton.

NEW HAMPSHIRE

The Colebrook Sentinel—Colebrook.

NEW JERSEY

The Hudson Observer—Hoboken.
The Camden Daily Courier—Camden.
The Trenton Times—Trenton.

NORTH CAROLINA

The High Point Review—High Point.

NEBRASKA

The Omaha Bee—Omaha.

OHIO

The Van Wert Morning Times—Van Wert.
The Northwest News—Napoleon.
The Toledo Blade—Toledo.
The Marion Star—Marion.
The Canton Daily News—Canton.
The Tribune—Greenville.
The Review—Fostoria.
The Conneaut News-Herald—Conneaut.

OREGON

The Statesman—Salem.
The Ashland Tidings—Ashland.
The Morning Astorian—Astoria.
The Evening News—Roseberg.

OKLAHOMA

The Enid Morning News—Enid.
The Johnston Capital-Democrat—Tishomingo.
The Muskogee Daily Phoenix—Muskogee.
The Democrat—Okmulgee.

PENNSYLVANIA

The Examiner—Lancaster.
The Citizen—Butler.
The Mananoy American—Mahoner City.
The Record—Coraopolis.
The News-Standard—Uniontown.
The Harrisburg-Telegraph—Harrisburg.
The Olyphant Record—Olyphant.
The Progress—Greenville.
The Democrat—Allentown.
The Tribune Press—Greensburg.

SOUTH DAKOTA

The Pioneer Times—Deadwood.
The Capital Democrat—Pierre.

SUOTH CAROLINA

The Gazette—Beaufort.
The Charleston Review—Charleston.

TEXAS

The Courier—Tyler.
The Democrat—Sherman.
The Clarksville Times—Clarksville.
The Corpus Christie Caller and Daily Herald Corpus Christie.
The Terrell Transcript—Terrell.

TENNESSEE

The Sentinel—Knoxville.

UTAH

The Milliard County Progress—Fillmore.
The Park Record—Park City.

VIRGINIA

The Virginian—Abingdon.
The Herald-Courier—Bristol.

WEST VIRGINIA

The Clarksburg Telegram—Clarksburg.
The Parkersburg News—Parkersburg.
The Wellsburg Herald—Wellsburg.
The Raleigh Register—Beckley.

WASHINGTON

The Centralia Chronicle—Centralia.
The Aberdeen World—Aberdeen.
The Colfax Gazette—Colfax.
The Everett Daily Herald—Everett.

WYOMING

The Sheridan Post—Sheridan.
The Natrona County Tribune—Casper.

WISCONSIN

The Democrat—Madison.
The Watertown Leader—Watertown.
The Press—New London.
The Shawano County Journal—Shawano.

HONOLULU

The Honolulu Star-Bulletin.

CANADA

The Record—Sidney, N. S.
The Montreal Herald—Montreal.
The Winnipeg Tribune—Winnipeg.
The Quebec Telegraph—Quebec.
The Calgary News Telegram—Calgary.

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235 West 23rd St., New York City

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

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(*The Index for this issue will be found on page* 1054)

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Saturday, May 6, 1916

Facts and Comments

THE MOVING PICTUTE WORLD is old-fashioned in its ideas of reporting the news. The news is printed as it happens. We have no special policies which require the suppression or the coloring of news events.

* * *

WE HOPE that every exhibitor in the state of New York will immediately file his protest against the signing of the Cristman-Wheeler censorship bill, which has passed both houses and is now in the hands of the Governor. There was considerable opposition to the bill both in the assembly and in the senate. The measure had a hard road to travel. Governor Whitman will no doubt give the film interests an opportunity to be heard before he signs the bill. It is to be hoped that our representation will be impressive in numbers and in quality.

* * *

A STRONG sentiment in favor of censorship seems to have developed in certain Catholic fraternal and religious associations. A good deal of it no doubt has been inspired by professional reformers located at Washington and wholly unconnected with the Church. One of the most convincing and eloquent arguments against censorship was made by Dr. Thomas Edward Shields, Professor of Education at the University at Washington. We believe that a campaign of education on motion pictures might have been conducted within the Catholic Church. We know of many priests who are great friends of the screen and who would have been glad to give the film men a fair and full hearing. A little was done along these lines by one or two men in the industry. To achieve any great result organized and concerted action was necessary and it was not forthcoming.

* * *

AT THE exposition of the Board of Trade a special day will be given to projection. No single factor in the industry has contributed more to the progress of good projection than the projection department of THE MOVING PICTURE WORLD, so ably conducted by F. H. Richardson. May 9th will be "Projection Day." On that day Mr. Richardson will address the producers, exchange men, theater managers and exhibitors on the very important topic of "Practical Projection."

* * *

THE highest court in Pennsylvania has overruled the decisions against the Censor Board. Stripped of all legal verbiage, it means that the censors can do exactly as they like. They may make spectacles of themselves before God and men and no power on earth can restrain them. Watch out now for some rare gems of wit and wisdom. Can you imagine the power this decision places in the hands of the censors? It means nothing short of arbitrary power with all the evils and temptations incident thereto.

* * *

CENSORSHIP in Maryland is said to be due to the resentment of a certain showman against a certain producer. The showman is an old Marylander, powerful in politics. He wanted something from the producer which the producer refused to give him. Thereupon the local showman registered a vow to the effect that he would put censors in Maryland and that these censors would put the manufacturer out of business—at least as far as the Terrapin State was concerned. It is now whispered in the lobbies at Annapolis that the aforesaid showman is going to be one of the censors. Sounds like that of a knife in process of being sharpened are heard in the showshop. There will be some cutting of films.

* * *

THE Smith-Hughes censorship bill seeking to invest Uncle Sam with all kinds of inquisitorial and dictatorial power has been amended but not improved. It contains the principle of previous restraint and is therefore just as objectionable as any other form of censorship bill. We are often asked what are the prospects of its passage in the House. Good, we are sorry to say. The whole censorship agitation has gained through the advocacy of Federal censorship by some of the film interests. This offer of submission to censorship is tantamount to a recognition of the necessity of legalized censorship. That's why we are everlastingly opposed to it.

High Salaries

By Louis Reeves Harrison.

CONSIDER the credit which is derived from favorable public opinion as the equivalent of what is stamped officially in England on gold and silver in evidence of genuineness, a "hall-mark," and we almost immediately get at the secret of large sums paid to certain salaried factors in motion picture production. Designate the general character of work done by certain exceptional directors and actors as their "hall-mark," for such it becomes to producers who are constantly in search of what is dependable in quality, and the whole question of exceptional remuneration can be better understood.

Scientific work in nearly all first-class studios is advanced to such a stage that poor photography is the exception with them instead, as in years gone by, the rule. Improvements are being constantly made, and scientific development may be expected as long as human ingenuity is given a chance, but it has already attained a status more advanced than any department of pure artistry. Pre-eminence is now sought in one of three divisions, that of creative talent, that of artistic treatment, or that of exceptional interpretation as manifested in popularity of certain interpreters.

Very few directors have acquired a "hall-mark" because most of them have been urged to produce in a hurry and to change base metal into gold. It is true that most of them have been very well paid, and it is equally true that most of them have done their best with the materials they were compelled to use, but those who have a "hall-mark" can be counted on the fingers of one hand. Even they, so great are their activities, deeply appreciate the growing necessity of better working material.

In the absence of gold to work with, under the necessity of giving some sort of an imitation lustre to metal that can be had in abundance at low figures, directors deserve all they get. If any one of them has ability enough to faintly approximate at this stupid stage of motion picture development the brilliancy and beauty it is to eventually acquire, the force and charm and influence it is bound to exert when all three artistic departments are brought into a harmony of relation—more than a salary, he deserves a half interest in the business.

Yet it is the new art itself that wins, not its examples. More direct than literature, more natural than the stage, within the reach of all, appealing to those who are slow about grasping the full significance of language, reaching out helpfully to immature minds, opening up an almost limitless field of entertainment for those who watch growth and foresee its consequences with intellectual pleasure, who have imagination as well as critical taste, the new art fascinates all classes. In its strong hold upon millions of people in all parts of the world lies the secret of present great profit irrespective of slow progress in working true veins of gold.

Talented directors may one day be skilled goldsmiths, each with a "hall-mark" on his product. Just now talented directors are asked to be alchemists. They are expected to possess a magical and mysterious power, and they are not to be blamed for keeping up a pretense of having it while they do some remarkably fine gilding, or while they cleverly alloy some compounds containing a percentage of pure genius. But directors have recently been outclassed in the matter of high salaries by some of the types they have helped bring into prominence.

Stupid as most of us were a few years ago about the future of moving pictures, are we not just as stupid to imagine that the present status represents anything more than an imperfect period of growth? As those old releases become present objects of derision, so will our present "masterpieces" be laughed to scorn in a few years. While this realization may be jarring to our present richly-compensated egotism it may, like intelligent criticism, be a tonic stimulant to immediate improvement. We are accumulating a lot of dangerous liabilities in the way of story-directors and story-interpreters without much consideration of what is to be directed and interpreted in the future.

The "hall-mark" has been put upon some popular favorites, and not without reason. They are at least temporarily the real thing. Their stamp on a product makes it sell as long as the public can be counted upon to approve. Most of them are unusual types. They represent something that pleases for the time being. They know of their value and profit accordingly, and most of them have been patient and willing workers as well as survivors of a general type elimination. Through the purely theatrical idea of "starring" an interesting personality, they at present represent the most dependable factor for steady profits, hence, if you please, the high salaries they are paid.

It must become apparent to any one who has the big future of moving pictures very near at heart that we have been working through scientific attainment, and through artistry in the directing and interpreting forces toward an end that is bound to tap some rich veins of true genius in the near future. Our present efforts seem to be those of preparation for something finer to come, a more harmonious relation of artistic departments.

The present scarcity of authors who know anything about the craft renders it improbable that the near future will witness any "hall-mark" of authorship attracting public attention, but it is quite possible for any producer to acquire a reputation for superlative quality, so that the appearance of his name on the screen will be a signal for the entire audience to sit up and take notice. There are now some producers on the way to a pronounced superiority of brand, but that cannot be reached until play, player and play-director are of uniform high quality.

This means taking time in the matter of selection and treatment, and it means a more even distribution of expenditure on all three departments of artistry instead of, as now, excess of outlay on one or another department to the detriment of the composite whole effect. The popular demand will be less and less satisfied with the exhibition of fine interpreters who have nothing of exceptional interest to interpret. This whole business is built upon popularity of a new and delightful medium of expressing something, hence marked success can never be attained without due consideration of that something to express.

Cleverness of style in the printed story, attractive personality in the visualized story, are very important factors in the success of a story, but a lack of intrinsic merit in the story itself, such as vitality of theme, means a limited sale and a lack of that distinguishing "hall-mark" which establishes in the mind of the public, beyond the shadow of a doubt, that the product offered is gold straight through, a guarantee of quality on future, similar products.

Peace with Honor

By W. Stephen Bush.

THE differences heretofore existing between the organized exhibitors and The Motion Picture Board of Trade have been composed in a manner eminently satisfactory to both parties and highly gratifying to the entire industry.

The controversy has developed one fact of supreme importance. The exhibitor is a factor to be recognized. The exhibitor has been an essential link in the chain during the entire history of our industry. The artificial conditions surrounding us at the beginning of our industry have been distinctly unfavorable to his obtaining his proper rights. He was in spite of himself a hewer of wood and a drawer of water or, to use more modern language, a "janitor." This condition did not last long. It was soon found that in every movement affecting the industry as a whole the support of the exhibitor was indispensable. The breaking up of monopolistic conditions, the increasing importance of the multiple reel feature, the tremendous competition among producers and exchanges all tended to emphasize the importance of the man on the firing line. Then came a striking improvement in the personnel of the exhibitor. He became conscious both of his power and of his responsibility. He realized the need of organization. Unfortunately, the cause of organization was shipwrecked when it seemed most promising and it has taken some time, a lot of patience and no little leadership to bring the organization out of the wilderness and desolation.

Happily, the thought of organization had taken root too deeply to perish entirely. Men were found in every state who were impressed with the need of concerted action and today the cause of organization is stronger than it ever was before and it bids fair to keep on growing.

The conflict between the forces arrayed behind the Board of Trade and the Exhibitors' League has not been an unmixed evil. The contending parties learned more of each other than they knew before. They began to respect each other more. Opinions were revised on both sides of the fence. We all realize now that in this vast industry there is ample room for two organizations, one representing the manufacturers and the other representing the exhibitors. The capital invested by the manufacturing interests is gigantic, but it is no greater than the money invested in the fifteen thousand motion picture theaters in the United States.

The Moving Picture World has from the publication of its first issue up to the present moment contended for a proper place for the exhibitor in the councils of the industry. This publication is guided by principles based on convictions. We are not with one branch of the industry on Monday and with another on Tuesday. We do not shift with every wind. We represent the entire industry and we have grown in circulation and in the confidence of our readers because of that fact.

We earnestly hope that the two organizations will always present a serried phalanx against the common enemy. There are many battles to be fought, there is a great deal of constructive and progressive work to be done in the near future. Nothing can be accomplished without intelligent co-operation between the manufacturer and the exhibitor. The manufacturers have realized this some time ago. The exhibitors have received intelligent advice and co-operation in the conduct of their business as well as in battles against the common foe. The exhibitors, on the other hand, have as a general thing been only too willing to come to the aid of the producer in all fights against censorship and hostile legislation.

We hope the exhibitors throughout the country will derive this one great lesson from the recent past: Organization pays dividends of recognition. Whatever achievements the exhibitor has to his credit, whatever concessions he has obtained, whatever recognition has come to him are wholly due to his power as represented by organization.

"Lip-Advertising"

By W. Stephen Bush.

AMONG motion picture exhibitors there is the firm belief that "lip-advertising" is the most effective form of all advertising. I have in mind an exhibitor who owns three big houses and who does remarkably little advertising in the newspapers. He concentrates on his house program, which is one of the most attractive little publications I have ever seen. Aside from that he trusts in "lip-advertising." He takes infinite pains in selecting the best for his program and then he confidently expects the public to do the rest.

"The public then," he said the other day, "never fails me. It warms the cockles of my heart to hear them 'boost the show' on Sunday night. I can then guess the week's business to within fifty dollars."

It's a good tip then to concentrate on your power of selection. There is enough quality in the market today to supply you with weekly or even semi-weekly programs of a high type. Select well and reject well and your audience will be your best press agent. It may cost a little more, but you will save something on the advertising.

Do not yield to the impression that "lip-advertising" is effective only in small communities. I know whereof I speak when I tell you that it is just as effective right here on Broadway and all "its tributary streams." The whispered word in the lobby, the confidential talk at the family breakfast table. the chat in the club makes or mars the play. For it is well-known among showmen that unfavorable lip-advertising acts like bichloride of mercury on any amusement, and especially on film plays of feature length. I have known of extraordinary efforts and of extraordinary amounts of money all spent for the purpose of keeping a play alive beyond its proper deserts. Efforts and money thus spent have always resulted in failure. The best that can be said for them is that they produce artificial respiration. It's like advertising oxygen to a man in extremis. The final demise may be delayed for a few hours, but the principle of life cannot be created by artificial means.

I advise exhibitors and producers as well to get away from the idea that "puffing" is capable of producing genuine values. The judgment of the audience is never influenced by "puffing" no matter how cleverly done. There is no appeal from the verdict of the men and women who compose your patronage. No amount of advertising will set aside that verdict. Get the kind of pictures that will insure the right verdict and "your should worry about the advertising." The quiet little comments of the groups of patrons leaving the theaters are louder than the giant bellows of the "most mastodonic" press agent.

WARNING AGAINST ALLEGED FORGER.

A. G. Shear, manager of the Consolidated Film & Supply Company, New Orleans, La., writes that Max Sokolow, employed by him as a film salesman, forged a check for $25 on a New Orleans amusement company and passed the same on a hotel clerk at Mobile, Ala. Mr. Shear's information regarding Sokolow is to the effect that he was employed at one time by the Universal Exchange in Los Angeles and had worked at Universal City, also that he has a wife and children living in New York City.

Board and League in Harmony

There Will Be Two Expositions, But the Profits Will Be Divided Equally and Devoted to Fighting the Common Enemy—A Brief Record of the Controversy.

THE Motion Picture Board of Trade and the National Exhibitors' League, the New York State League and the New York Local, have come to a satisfactory understanding in regard to the two expositions which are to be held one from May 1 to May 6 in the Grand Central Palace, the other from May 6 to 14 in the Madison Square Garden. Summed briefly, the two expositions will divide profits on a basis of "fifty-fifty," and whatever funds will be collected are to be used in fighting the common foe.

The history of the fight which has now ended in peace with honor to both sides, goes back to last December, when the National Executive Committee of the Exhibitors' League was offended by letters written to the League by the executive secretary of the Board of Trade. From that hour dissension grew rife. An effort was made by the chairman of the executive committee of the Board of Trade to heal the first wound and conferences were entered into between the Board and the League looking toward compromise and one exposition held under the auspices of both organizations. There seemed to be a fair prospect of success until the exhibitors began to feel that the Board of Trade was treating them unfairly. The idea of the Grand Central Palace Exposition had practically been abandoned because the exhibitors had cause to believe that the Board of Trade would come around to their demands in accordance with a promise made. The Board of Trade on the other hand claimed that no such promise had been made. A last effort at harmony came directly from the President of the Board of Trade, who addressed the following letter to the president of the state and local league:

April 19, 1916.

Gentlemen: We respectfully decline the proposition of the Motion Picture Exhibitors' League of America, presented to us yesterday in a letter dated April 18, and signed Lee A. Ochs, President of the Motion Picture Exhibitors' League of America, State Branch No. 11, representing the Motion Picture Exhibitors' League of America.

The following is a copy of the resolution adopted by the Board of Directors of the Motion Picture Board of Trade at its meeting on April 18:

1. It is proposed that the Board of Trade give its support to the exposition to be held at the Grand Central Palace in New York City from May 1-6, and that the board recommend that its members take space in that exposition.

2. It is proposed that both expositions are to be run under the joint names of the Motion Picture Board of Trade of America, Inc., and the Motion Picture Exhibitors' League of America.

3. It is proposed that the Motion Picture Board of Trade shall bear the expenses incident to the holding of the exposition at Madison Square Garden from May 6 to 14 inclusive, and that the Motion Picture Exhibitors' League of America bear the expenses incident to the maintenance of the exposition at Grand Central Palace at the time and place stated.

4. It is proposed that the net profits derived by each of the said organizations from the respective expositions shall be divided equally between both of said organizations.

5. It is proposed that both of said expositions be run by a joint committee appointed from both of said organizations.

Thereupon, it was resolved that the foregoing proposition be accepted subject to the ability of the Board of Trade to enter into the arrangement proposed without impairing the obligation of its contracts with Madison square garden and with persons to whom they have leased space in Madison Square Garden, this matter to be determined after taking legal advice on the subject and after conference with the representatives of the Madison Square Garden.

The Board is now advised by counsel and by the National Exposition Company, with which it is contracting for the holding of this expositon at Madison Square Garden, and by counsel for the National Exposition Company that the Board of Trade cannot without violating its contract with that company and with the persons who have rented space in the Madison Square Garden Exposition carry out the resolution adopted at yesterday's meeting.

The Board of Trade would welcome the co-operation, support and approval of the Motion Picture Exhibitors' League of America in holding the Board of Trade's exposition at Madison Square Garden May 6-14 inclusive. We know of no reason why such approval may not be properly given, notwithstanding the approval which we understand the Motion Picture Exhibitors' League of America has already given to the exposition to be held by State Branch No. 11, Motion Picture Exhibitors' League of America, at the Grand Central Palace in New York City.

We feel that the Board of Trade, representing, as it does, every branch of the motion picture industry, is entitled to the support of every branch of the industry, and particularly the support of the Motion Picture Exhibitors' League of America in this connection. We also take this occasion to officially declare our approval and support of the Exposition and Exhibitors' Convention to be held in the City of Chicago in July, 1916, under the auspices of the Motion Picture Exhibitors' League of America.

As evidence of its sincerity and its purpose to promote the interests of the exhibitors throughout the country, as well as every other branch of the industry, the board proposes to share one-half of the net profits finally derived by it from its exposition at Madison Square Garden with the Motion Picture Exhibitors' League of America. Due to conditions over which we have no control, our counsel advises us that this proposal should be made subject to our right to revoke it, but we, nevertheless, assure you of its sincerity and that we have no reason to suppose that it will be withdrawn. Very truly yours,

J. STUART BLACKTON, President.

The last paragraph of this offer seemed bad to the state president. The matter was taken up at a big meeting of Brooklyn exhibitors. Although Commodore Blackton appeared in person before the meeting and explained that the last paragraph meant nothing and had been inserted by advice of counsel as a technical precaution and although the Brooklyn exhibitors had always been favorable to the Board of Trade the meeting refused to rescind its former resolution condemning the attitude of the Board of Trade. Louis Blumenthal, treasurer of the New York local, had the meeting with him when he pointed to the last paragraph as an insurmountable obstacle to harmony. On Friday, April 21, efforts were made to renew negotiations and the objectionable paragraph was abandoned. Thereupon the exhibitors decided to accept the proposition of the Board of Trade, as will be seen by the following letter sent to the Board of Trade by Lee A. Ochs, state president of the League:

Motion Picture Board of Trade of America, Inc., 18 East Forty-first Street, New York City, J. Stuart Blackton, President.

Dear Sir: We have your communications of the 19th and 21st inst., and after due deliberation we are satisfied that it is the intention of your body to co-operate with the Motion Picture Exhibitors' League of America, and therefore we accept your proposition with thanks and we will forthwith recommend that the Motion Picture Exhibitors' League of America give its hearty approval and support to the Exposition held by the Motion Picture Board of Trade of America, Inc., at the Madison Square Garden, May 6 to 14 inclusive.

With the acceptance of your offer we feel that all misunderstandings are swept away and that henceforth it will be the duty of both of our bodies to co-operate in every possible manner for the best interests of the entire industry. Yours very truly, LEE A. OCHS,

President of State Branch No. 11, acting as representative for the Motion Picture Exhibitors' League of America.

In the meantime National President Fred J. Herrington had been notified of the action of the state organization and he immediately sent out the following letter:

To the Exhibitors and Trade in General:

We wish to say that unity and harmony of the motion picture interests is not now only a possibility but a fact, and, as president and secretary of the Motion Picture Exhibitors' League of America, we give our unqualified support and indorsement to the Motion Picture Board of Trade Exposition at Madison Square Garden May 6-14, inclusive. We are only sorry that this was made possible at this date, but it is better late than never. We appeal on behalf of the National Executive Committee to all of the state and local organizations to do their part in making the Board of Trade Exposition the success it should and ought to be. . . FRED. J. HERRINGTON, President.

JAMES DELVES, Secretary.

Mr. Herrington also sent this telegram to President Blackton:

April 22, 1916.

J. Stuart, President Motion Picture Board of Trade of America.

Communications received. Your offer in same accepted. Thanks. Madison Square Trade Show indorsed. FRED J. HERRINGTON.

Commenting on the amicable adjustment of the controversy, Commodore Blackton said:

"I am sincerely gratified at the outcome of the controversy between the Motion Picture Exhibitors' League of America and the Board of Trade. It never should have existed. There was no occasion for it. A little frank discussion between the parties to it would, in my judgment, have avoided it. Now that it is over, I am sincerely pleased.

"It means this: That the motion picture industry has reached such proportions and the interest in it is so tremendously keen, that in order to give the public the proper conception of its magnitude, standing and artistic possibilities, it will be necessary to secure the two biggest showing places in the United States to hold the expositions which will bring these two factors home to the public. Therefore, instead of one exposition in Madison Square Garden, there will be two, one in Grand Central Palace. Instead of one week of motion picture festivities and instruction there will be two weeks. The public will for the first time be given an opportunity to meet and talk with thousands of motion picture stars.

"The combined problems of the two weeks' exposition will thoroughly cover all branches and activities of the motion picture industry. Instead of there being an exposition with only one, or at least two, of the main branches of the industry represented, there can now be no doubt but that all branches, including especially that tremendously important branch, the exhibitors', will be represented in this exposition. In like manner, too, the profits accruing from the great show will be distributed equitably and fairly among all branches of the industry.

"It means more than this, however. It means that the Chicago show in July in the big Auditorium in that city will be a real trade exposition equal in kind and character and size to the New York show if it had been held in either the Garden or the Palace instead of in both. These are the material advantages resulting from the common sense, sane outcome of the misunderstanding. The more important results are the elimination of the suspicion that one branch of the industry is antagonistic to any other.

"It will mean, too, the knitting together of all the factors which have been responsible for the tremendous advances made by the motion picture industry into one homogeneous effective fighting unit, equipped as never before for repelling the enemy from without and for solving its internal problems which are bound to arise from time to time in an industry of the magnitude and importance as has the motion picture of today. This is my firm belief. To do this is the primary purpose for which the Motion Picture Board of Trade was organized.

"This purpose has animated the splendid work done by the Board of Trade to date. It will continue to animate our plans and purposes in the future, and it is a source of sincere gratification to know that all the misunderstandings have been cleared away, that we shall in the future have fighting with us, shoulder to shoulder, the great army of exhibitors throughout the country, and with united front we will move against the common enemy—whether that enemy be censorship or any other hostile and unjust legislation—we are bound to win.

"The final decision and settlement was influenced by the fact that the profits from the joint exposition here and in Chicago, whether earned by the Board of Trade or the Exhibitors' League, will be used for an identical purpose—to fight political pre-publicity censorship of motion pictures."

"I heartily concur," said J. W. Binder, Executive Secretary of the Motion Picture Board of Trade of America, "in what Commodore Blackton has said. I have during the past three years been a sincere and constant fighter against censorship legislation. In battles to defeat bills of this character, in which I have been engaged from the Atlantic to the Pacific, I have always had the enthusiastic co-operation and support of the exhibitors. If this has been true in the past I am sure that it will be true to an ever greater extent in the future.

"Therefore with Commodore Blackton and every other officer and member of the Board of Trade, I am delighted that the misunderstanding which has existed between the Motion Picture Board of Trade and the Exhibitors' organization has been finally and forever cleared away."

R. PRIEUR IN TOWN.

R. Prieur of the Lux Company came over from Paris for a few weeks' stay in New York. He arrived on Easter Sunday on the American liner St. Louis. He reports that Paul Herneau, formerly New York representative for Lux, was now on the firing line somewhere in France.

Psychologist Selects Screen Star

THE requirements of realism in present-day motion picture production are so exacting that even scientific men are being called upon to select the star best fitted for certain productions. An interesting announcement of this nature has been made by the producers of the spirit feature series, "The Mysteries of Myra." The motif throughout is such that much depends upon methods of intuitive expression. The star must be capable of portraying the emotions of one subject to the compelling influences of a superior will. She must have grace, poise and a personality which will actually reach out from the screen, take possession of the people and make them instinctively, irresistibly, respond to each impulse and thrill with every emotion which the star experiences.

This requires more than screen technique, more than acting; it requires real mental expression.

Jean Sothern.

Few people possess this subtle power, but the selection is indeed a question for the scientist and psychologist to decide. Consequently, Hereward Carrington, the man who wrote the original story, in collaboration with Chas. W. Goddard, was called upon. Mr. Carrington's position in this field is well defined. He has written extensively on the subject of psychology and psychics. As an investigator he won fame by his exposure of Palladino. He is without doubt the most popular accredited man in his field.

Mr. Carrington used various psychological tests upon the various candidates and finally selected Miss Jean Sothern.

In addition to her extraordinary mental powers, Miss Sothern's past work proved her qualifications to assume this task. She will be remembered as the little blind girl in the screen version of "The Two Orphans." In this picture her work rivaled that of her co-star, the now famous Theda Bara. Miss Sothern gave up her stage career, where she was beginning to make a distinct impression, realizing the greater opportunities which lay before her in motion pictures.

Alleged Film Pirates Arrested

Two Former Employees of the Kalem Company Charged With Stealing Film.

ARRESTS made last week after an investigation conducted by officials of the Kalem Company are believed to have cleared up one of the most daring cases of film piracy uncovered in many months. George Hardy and Harry Bode, former employees of the Kalem Company, but in recent months engaged in the exchange business, were the parties arrested, charged with the theft of Kalem's five-reel feature "From the Manger to the Cross."

Magistrate Frothergram, sitting in the Jefferson Market Court, at the request of the defendants' attorney, set the hearing of the case for Tuesday of this week, and released the men under bonds of a thousand dollars each.

Hardy and Bode, who were employed in the shipping department of the Kalem Company, left that film company abruptly in February and since that time have been connected with the Quality Film Service, Inc., with offices in Rooms 601-602 Godfried Building, at the corner of 49th street and Seventh avenue, New York City. Hardy is an official of the Quality firm and Bode an employee.

At the time of the arrests, which were made by Detective DeVanney and McGann, of the Second District Branch, about thirty reels of other pictures belonging to the Kalem Company were found in the Quality Company's offices. The list included some of Kalem's most valuable features and comedies, none of which had ever been sold.

It is declared that the Kalem Company has been robbed of films frequently during the past several years, but up to the present time has never prosecuted any of these thefts. However, the losses have been so great that the officials believe it necessary to give warning to future offenders by prosecuting those responsible for the present thefts.

It is believed that the Kalem Company will refuse to show such leniency to the present offenders as they have done in the past. The company's executives are especially aroused over the loss of the famous "From the Manger to the Cross." Since Kalem produced this picture conditions in the Holy Land, due to the invasion of tourists and construction of railroad facilities, have made it an impossibility to reproduce the production. Thus the value is enhanced beyond estimate, in addition to the fact that the production was made at an expenditure reaching thousands of dollars, necessitating as it did the sending of a company practically around the globe and maintaining the organization in the Holy Land for over half a year.

WORLD FILM AT GRAND CENTRAL PALACE.

The World Film Corporation this week decided that the stars and noted players on its roster, including Robert Warwick, Alice Brady, Gail Kane, Holbrook Blinn, House Peters, Carlyle Blackwell, Kitty Gordon, Muriel Ostriche, Jane Grey, June Elvidge, Frances Nelson, Mollie King, Gerda Holmes, Edna Wallace Hopper, Julius Steger, Clara Whipple, Frank Sheridan, Doris Kenyon, Chester Barnett, Johnny Hines, Arthur Ashley and Zena Keefe, and the other well-known artists whose names would attract attention, will be at the call of the Motion Picture Exhibitors' League for their annual trade show at the Grand Central Palace during the entire week, from May 1 to 6, and that they would not participate in any counter attraction, either during the same week or later.

GLADYS HANSON MARRIES.

Gladys Hanson, daughter of Pepton Harrison Snook, and well known to theater and picture goers, was married at Atlanta, Ga., on April 12 to Charles Emerson Cook. Mr. and Mrs. Cook will reside in New York City.

Rialto Theater Formally Opened.

Representative Audience Enthusiastic in Praise of New York's Beautiful Motion Picture Showhouse—Manager Rothapfel Given Ovation.

THE cheers that greeted the momentary appearance of Managing Director S. L. Rothapfel at the dedication of the Rialto theater on the evening of Friday, April 21, were the outward manifestation of the enthusiastic approbation of the great audience gathered at the invitation of the premier showman whose motto is "Go git 'em." Every seat of the magnificent structure—the Temple of the Motion Picture, as it is aptly described—was filled when the notes of a bugle announced the opening of the performance. It was a representative New York audience. Present were not only many of the prominent film men and exhibitors in the East, but leaders in business and in the professions. It was an appreciative house, too, quick to recognize the rare beauty of the lighting effects and quick to respond to the many splendid efforts of the artists, those present in the flesh and those on the screen. There was a wide variety of entertainment. Among the factors were the grand organ, under the magic touch of Dr. A. L. Robyn; the orchestra of thirty-five pieces; singers, solos, quartets and chorus of male voices; violin solo and motion pictures, every last one a gem. There were selections from several of the weeklies, a most appropriate subject, "Scenes on the Rialto, Venice," Beacon; Douglas Fairbanks in a Fine Arts, "The Good Bad-Man," and Roscoe Arbuckle in "The Other Man," a Keystone, produced with the especial view of presentation at the Rialto opening.

S. L. Rothapfel.

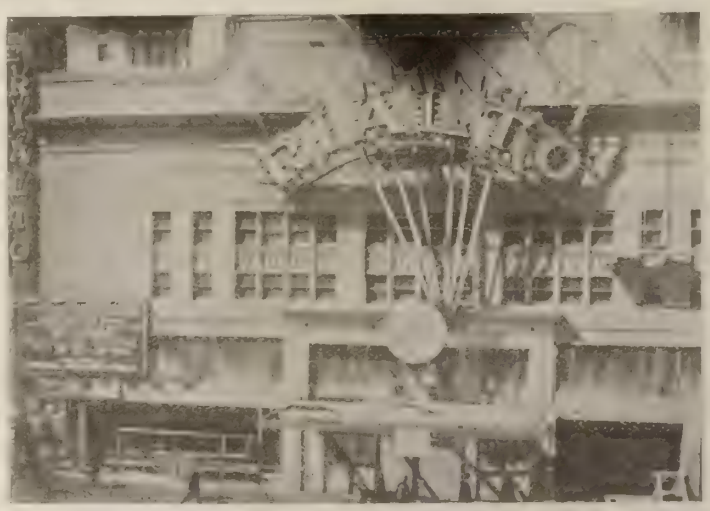
The demonstration to Mr. Rothapfel came at the conclusion of "Pomp and Circumstance," by Elgar, with a counterpoint against it of the national anthem arranged by Mr. Rothapfel and Hugo Reisenfeld. Into the interpretation of it went all that the Rialto contained—the organ, the orchestra, the soloists, the quartet and the boy singers. Three cornetists in military uniform were stationed in front and on each side of the platform. The harmonious whole stirred the vast house as would have the strongest scene in a great drama. At the conclusion Concert Master Fidelman stepped to the curtain at the right of the stage and dragged forth Mr. Rothapfel. The director made no speech. It was not necessary. His work had spoken for itself.

One of the pleasant events of the evening occurred during the showing of the scenes taken at the Actors' Fund Home on Staten Island. There was hearty applause for Daniel Frohman, who was shown fraternizing with the residents of the home. Mr. Frohman, from his chair in the balcony, had the unique experience of listening to the handclapping that greeted the appearance of his figure on the screen. Roscoe Arbuckle, too, present with Mrs. Arbuckle, sat in on the applause that followed his entrance in "The Other Man."

Among those noted in the throng were Colonel and Mrs. E. M. House, David Belasco, Joe Brandt, George W. Broadhurst, J. E. Brulatour, Abraham Carlos, Irvin Cobb, Mr. and Mrs. Roy McCardell, E. A. McManus, William Brandt, Will Smith, R. H. Cochrane, E. B. Dunn, Charles Edison, A. L. Erlanger, William Fox, Morris Gest, J. H. Hallberg, Mr. and Mrs. Cleveland Dodge, Mr. and Mrs. J. S. Blackton, Mr. and Mrs. J. W. Binder, Carl Anderson, Crawford Livingston, Mr. and Mrs. Edwin M. Thanhouser, Mr. and Mrs. B. P. Schulberg, Lawrence L. Weber, Francis Wilson, Mr. and Mrs. Adolph Zukor, William M. Seabury, Archibald Selwin, William L. Sherry, Edwin S. Porter, J. J. Shubert, Lee Shubert, F. W. Singhi, Jules S. Bache, Samuel Spedon, Adam Kessel, Charles Kessel, C. O. Baumann, J. V. Ritchey, O. C. Oes, W. Seligsberg, Mr. and Mrs. Charles Emerson Cook, Charles Abrams, Emile Chautard, Siegmund Lubin, Mitchell H. Mark, L. W. McChesney, L. C. McChesney, Hy. Myer, Charles Pathe, Fred Hawley, Walter W. Irwin, George E. Kann, Marc Klaw, Phil Lang, Sol Lesser, Claude Patin, Nicholas Power, F. F. Proctor, W. E. Raynor, J. C. Graham, W. W. Hodkinson, Raymond Pawley, Richard A. Rowland, F. F. Proctor, Jr., Arthur Voegtlin, Florenz Ziegfeld, and E. J. Lynch.

The entertainment lasted until after 11 o'clock, longer than the two hours to which the regular performance will be limited. This was owing to the special features designed for the entertainment of the guests. Mr. Rothapfel was congratulated at the close of the show on his manner of putting it on and on his wonderful house. In the discipline of the employes there was nothing to indicate that it was a first performance. True, the house had been thrown open on Thursday evening to the men and women who had for the past year been engaged in building it. It was a remarkable evening, that of Friday, by reason of the beautiful house given to the photoplay public, the distinguished audience that attended and the quality of the entertainment.

The Rialto theater stands at the corner of Forty-second street and Seventh avenue, on the site formerly occupied by Hammerstein's Theater of Varieties. It is perhaps the most valuable piece of land devoted to theatrical purposes in the world. It is in the center of New York's amusement district, a veritable hub of the metropolis. It will be operated by the Rialto Theater Corporation, of which Livingston Crawford is president; F. S. Kahn, secretary and treasurer, and Mr. Rothapfel, vice-president and managing director. The structure occupies a plot of ground 135 by 100 feet. The seating capacity is 2,000, of which 1,100 chairs are in the balcony. Every seat carries an unobstructed view of the screen. The property is valued at $1,250,000.



Front View, Rialto Theater, a Few Days Before Opening.

The plain exterior of the Rialto conveys no hint of its impressive interior. The dominating color of the furnishings is red, in the carpets and in the curtains that drape the screen, and the great niches flanking it on each side. These latter provide balconies for singers. Behind these are paintings of land and sea, artistic, picturesque. The walls are in old gold tapestry. Of stage, properly speaking, there is none. The eighteen-foot screen is practically against the wall of the house. In front of it there is a platform but a few feet in depth. The musicians' "pit" is on the level of the orchestra floor. On the balcony floor are the executive offices, the checking rooms and the women's retiring room. Imposed on the rail overlooking the foyer and the rear of the orchestra are flower boxes in profusion.

Back of the "stage" is the giant switchboard which controls the elaborate indirect lighting system—one of the marvels of the house. Here are eighty-five switches which

give flexible control over the lamps at the front of the orchestra and throughout the theater. Provision has been made for four colors on the stage and three in the house. There are sixty-six dimmer handles and a master drive wheel, which make possible any combination of colors desired. Of cove lighting there is much. The great feature, however, is the giant chandelier in the center of the dome, with its background of old gold. This is surrounded by sixteen smaller pendant lamps. The marvelous beauty of this decorative factor is seen to best advantage from the balcony seats; to those on the orchestra floor it is hidden by the projecting balcony from all but the lower third. Another chandelier with its reflectorlike background is situated just over the rear of the orchestra, illuminating the foyer, the stairways and back of the orchestra.

The projection room is equipped with two Edison Super Kinetoscopes, an enormous Baird spotlight built on designs of Mr. Rothapfel, and a Power dissolver. Two Hallberg generators, the largest in the world devoted to theater purposes, have each 150 ampere capacity and can be developed up to 300. By reason of special control panels the operator may without changing his position at the observation port alter the light at will while a picture is on the screen. It is expected to use in projection from 85 to 100 amperes. There is an elaborate system of fuselink control for fireshutters and doors.

Rialto Colonnade, a Permanent Decoration Employed in Lieu of the Customary Stage.

The Rialto will boast the biggest organ ever installed in a theater. Primarily the only portion visible to the public will be the console, or keyboard, the massive mechanism, pipes, etc., being concealed about the theater, and more particularly the proscenium colonnade and the sounding board in the dome above. Here 4,500 pipes, each representing a different tone shade, are hidden. These pipes range from massive tubes 32 feet long and of a diameter that will accommodate a fat man sent in to make repairs, down to the size of an ordinary lead pencil. To operate these two thousand silver electric contacts are employed.

Silver is used by the organ builder because it is the most sensitive metal known from an electrical standpoint. The organist sitting at his console fixes his stops and presses a key. A combination of silver wires is brought into touch and the contact is established through twenty miles of wire connections. The pure silver used for wire tips alone represents an outlay of $750.

The four galleries of pipes into which they release air are governed by the organist through 130 distinct stops, combination pistons and contrivances for control. These are so delicately poised and efficient that the keys are capable of repeating much faster than the finest grand piano. The latter in the hands of a virtuoso has been known to record 28 distinct notes per second. The Rialto organ is capable of 66 in the hands of an expert.

The instrument weighs over ten tons. It was built by the Austin Organ Company at Hartford, Conn. It was assembled at the Hartford factory to prevent any possible oversight and then taken apart and shipped to New York, requiring three freight cars in transit. A superintendent and eight men labored five weeks to set it up. The instrument is a metallurgical museum in a sense, and a permanent lumber exposition as well. It contains five tons of metal, including platinum, silver, brass, copper, lead, tin, zinc, iron, steel, bronze and aluminum. Upward of 15,000 feet of lumber were used, including ebony, walnut, oak, birch, maple, pine, cherry and poplar. Among the peculiar individual characteristics of the organ may be mentioned a section with stops representing strings which gives the effect of scores of violins, gambas, cellos and double basses. This has only one duplicate, the organ of the Mormon Tabernacle of Salt Lake City. Another is the presence of a chime of unequalled proportions, although the principle has been applied on a smaller scale to a number of church organs. It is a tube of five-eighth-inch bell metal sixteen feet long, and weighing 800 pounds. A 24-pound hammer of rawhide fibre is used as a striker.

The noble instrument at the Rialto will be presided over by virtuosi in that field. Dr. Alfred G. Robyn and Edwin Johnson. The former was brought to New York to succeed Clarence Eddy as organist of the largest Congregational church in America, the Tompkins Avenue Congregational, of Brooklyn, and is widely known to music lovers as a prolific composer of light operas and musical comedies. Mr. Johnson is known as an organist of equal attainments, who has specialized on adapting that beautiful instrument to the requirements of motion picture presentation.

The executive staff of the Rialto is composed of Alfred De Manby, personal assistant to Mr. Rothapfel; Ben H. Atwell, director of publicity, who as a part of his activities will each week issue the Rialto, a booklet containing the program of the house, a record of its personnel and interesting matter; Edwin Moscary, treasurer; Charles G. Stewart, manager; Hugo Reisenfeld, musical director; Dr. A. L. Robyn and Edwin Johnson, organists; S. Fidelman, concert master; Lester Bowen, chief operator; George Larbig, chief electrician; Ira B. Scribner, master of properties; Joseph La Rosie, master of effects; Herman F. Innecken, head usher.

Rear of Orchestra Floor, Showing Approach to Mezzanine and Balcony.

The Rialto is a monument to the showmanship of Mr. Rothapfel, a tribute to his constructive talent and to his confidence in his business judgment. That this beautiful home of the photoplay, this last word in picture theater construction, will be a Mecca for followers of the screen there can be no question.

RIALTO DRAWING BIG CROWDS.

The public is thronging to the Rialto. Manager Rothapfel, when asked as to what business he was doing, said it was of record-breaking proportions, so far as he knew there having been but one record of admissions exceeding it, that of the "Carmen" week at the Strand.

Actors' Fund Names Committee

Prominent Men All Over Country Aiding Picture Interests in Raising Half-Million Fund by May 15.

THE effort of the heads of the motion picture industry to raise $500,000 in fifteen weeks for the million-dollar endowment of the Actors' Fund of America is being vigorously promoted North, South, East and West. Energetic branch committees of the National Executive Committee, of which Samuel Goldfish is chairman, are everywhere meeting hearty response in the sympathies of the public. A friendly rivalry among cities has arisen to see which shall stand highest on the roll of honor on National Motion Picture Tribute Day, May 15, on which a portion of the receipts of every theater in the land where films are shown will be donated to the campaign.

The mayor of every city of importance in the country is either a member of the honorary board of the National Executive Committee or the honorary chairman of the branch committee whose district centers in the city of which he is the official head. This board is composed of Mayor Mitchel of New York, Mayor Thompson of Chicago, Mayor Rolph of San Francisco, Mayor Sebastian of Los Angeles and Thomas A. Edison. The branch committees, covering every section of the country are composed as follows:

Chicago.—William Hale Thompson, Aaron J. Jones, James R. Quirk, George Spoor, L. K. VanRonkie, F. M. Brockel, Nat Ascher, Alf. Hamburger, F. W. Schaefer, Mark Heiman, Watterson Rothacker, Wm. K. Hollander, Ed J. Mock.

Pittsburgh.—Al. W. Cross, William Moore Patch, Peter Antonopolis, John McAleer, A. H. McClelland, M. Feitler.

Philadelphia.—Mayor Smith, Siegmund Lubin, William E. Smith, Stanley Mastabaum, Harry Day, H. Schwalbe, J. L. Covington, John S. Clark, S. H. Burbank, H. H. Buxbaum. Advertising Committee, John Spurgeon, James Elverson, E. A. Van Valkenburgh. Press Committee, J. C. Covington, Harry Knapp, Herman Dieck, J. O. Duffy, H. Bonte, Wm. Perrine, Abe L. Einstein, D. Ferris, Q. Quicksall.

Washington, D. C.—Gardiner Mack, J. H. Walraven, J. L. Yates, Fred Haskins.

Boston.—Mayor James M. Curley, Moe Mark, George Balsdon.

Minneapolis.—Wallace F. Nye, S. B. Sampson, Thomas Hanlon.

Milwaukee—Mayor Gerhard A. Bading, Thomas Saxe.

Buffalo.—H. Edel, B. J. Brandon, John M. Sitterly, J. Mulhauser, C. A. Taylor, D. J. Savage, F. V. Hopkins, James K. Morgan, Harry Marsey, Albert Becker.

Los Angeles.—C. E. Sebastian, Jesse L. Lasky.

San Francisco.—James Rolph, Jr., Herman Wobber, Irving Ackerman, Louis Levy, Mark M. Leichter.

Bridgeport, Conn.—Mayor Clifford B. Wilson.

Detroit.—Mayor Oscar B. Marx, John Kunsky, Howard C. Pierce, A. L. Gilligham, theaters; Leo Dennison, exchanges; Mrs. Wm. Martz, benevolent societies; C. M. Orth, exhibitors; I. C. Ritter, drama; Mrs. J. A. Hurst, social.

Worcester, Mass.—Mayor Geo. M. Wright.

Schenectady, N. Y.—Mayor George R. Lunn.

Jacksonville, Fla.—Mayor J. E. T. Bowden, W. J. Johnston.

Poughkeepsie, N. Y.—Mayor Daniel W. Wilbur.

Columbus, Ohio.—Mayor Geo. S. Karb, Max Stearn, Roy Cox.

Seattle, Wash.—F. S. Fountain.

Omaha, Neb.—J. E. Kirk, Secretary.

New Orleans, La.—D. C. Nicholson.

Cleveland.—A. I. Mandelbaum.

Portland, Me.—Reginald Borrotto.

Wilmington, N. C.—P. W. Wells.

Cincinnati, Ohio.—Dr. Otto Deickman, O. Wesling.

Mt. Vernon, N. Y.—Edwin W. Fuske.

Newark, N. J.—Mayor Thomas L. Raymond.

New Haven, Conn.—Frank J. Rice.

Dallas, Texas.—Mayor Lindsay, Max Graf, C. A. Walker.

Arizona.—Jas Pooton.

Kalamazoo, Mich.—Mayor James B. Balch.

Parkersburg, W. Va.—J. S. Smoot.

Rochester, Pa.—H. Goldberg.

Actors' Fund Home Pictured

Motion Picture of the Home and Its People to be Shown in Aid of the Campaign.

THE thirty-six retired actors and actresses now residing at the Actors' Fund Home on Staten Island have "come back" for the last time—before a battery of cameras. The old folks enjoyed the experience thoroughly, as the patrons of the moving picture theaters of the country will see when the films are exhibited in the various news weeklies.

The pictures were taken in connection with the Motion Picture Campaign for the Actors' Fund of America. Daniel Frohman, president of the Fund, personally directed the taking of the pictures and appears in them. He gave his consent for this public view of the Home in order that the films might be shown in motion picture theaters to awaken the interest of the public in National Motion Picture Tribute Day, May 15, when a portion of the receipts of every motion picture theater in the country will be donated to the Fund.

There was William Gilbert—seventeen years with Augustin Daly—and Ada Morton, the black-eyed, mischievous soubrette of the late seventies, a handsome, sprightly, white-haired old lady now; Fred DuBois, erect and happy for all his snowy hair and seventy years; Richard Fulton Russell, matinee idol of thirty years ago; George Morton, Ada's husband and sweetheart still; E. A. Locke, Lotta's inimitable comedy lead for years; and Nannie Egberts, as she was known on the stage before she married Frank Cotter, the manager.

Milton Nobles, veteran actor and now a writer and a trustee of the Fund, assisted by Mr. Frohman in staging the pictures. He and Mr. Locke had a lot of sport over the proceedings. They went on the stage together under the management of Thomas Davey, Mrs. Fiske's father. John Vincent, manager of Niblo's Garden in its halcyon days, was also in the pictures.

The Home chickens and pigs must not be forgotten, nor Jack, Virginia Buchannan's old dog, who was very busy in the foreground, nor Grumpy, the fat, sleek, old horse which Cyril Maud gave to the Home. It was a great day for the players at the Home and the picture should bring a hearty awakening of the sympathies of the public with the great Motion Picture Campaign.

CHICAGO WILL MAKE THAT $100,000.

Dispatches from Aaron J. Jones, chairman for the Motion Picture Campaign for the Actors' Fund, Chicago, Illinois, to-day announced to National Chairman Goldfish that Chicago has already signed up 150 theatres that will give 10 per cent. of the gross receipts on Motion Picture Tribute Day, May 15th. In this number are the biggest and most prosperous houses in the windy city. "We are sending you these now, but we expect to have 400 on the list before May 15th," said Mr. Jones. Marcus Loew is preparing a unique program for his theatres in New York City and vicinity for Motion Picture Tribute Day that will pack the houses to the very sidewalk. With the striking example of these two energetic theatre owners and exhibitors, is the pleasing fact that nearly 1,200 theatres in the United States have already heartily signified their intention of making Tribute Day a success and gathering the $500,000 for the Motion Picture industry contribution to the Million dollar endowment of the Actors' Fund of America and the Actors' Home on Staten Island.

Lubin May Releases

A Quartet of Lubin Subjects on the General Film Program.

"THE BUCKSHOT FEUD" is a one-act comedy, written and directed for the Lubin Company by Edwin McKim, and released May 1 through the General Film Company. Davy Don is given the perilous distinction of the feature role in a chapter of extraordinary activities in which a mob of maddened feudists seek to use him for a target.

"The Candle," a two-act drama by Maude Thomas and Julian Lamothe, and directed by Leon D. Kent, is released by the Lubin Company May 2, through the General Film Company. It is a tabloid tragedy, with ample material for a multiple-reel feature. An unusual cast in short length photoplay production includes L. C. Shumway, Melvin Mayo, George Routh, Robert Gray, J. J. Colby, Jay Borley, Julian Lamothe, Helen Eddy and Grace Eddy.

"None So Blind," as written by C. A. Framberg and directed by Melvin Mayo, under the personal supervision of Captain Wilbert Melville, is a condensation of thrills into three acts. It is released by the Lubin Company May 4 through the General Film Company. It is the story of a submarine, with exciting work for the photoplayers, including Princess Nona Darkfeather, Evelyn Page, Adelaide Bronti, Ruth Saville, Walter Spencer and Cecil Van Auker.

"Father's Night Off," written by A. R. Lloyd, and directed by Clay M. Greene, is released through the General Film Company by the Lubin Company May 6. One fast act of shouting situations, enlivened by accomplished funmakers, including June Daye, Eleanor Blanchard, James Cassady, Francis Joyner, Hollins Antrim and Kempton Greene, is this picture.

STRONG CAST IN LUBIN TWO-REEL.

A tabloid feature, in other words two reels of compressed drama, portrayed by a cast of the multiple-reel standard, is exemplified in "The Candle," written by Maude Thomas and Julian Lamothe, and directed for the Lubin Company by Leon D. Kent. The valuation set upon the two-reel drama by the Lubin Company is indicated by the fact that the cast of "The Candle" includes Helen Eddy, Grace Eddy, L. C. Shumway, Melvin Mayo, George Routh, Robert Gray, J. J. Colby, Jay Morley and one of the authors, Julian Louis Lamothe.

Vitagraphs for Early May

Two Dramas and Three Comedies in the Fourteen Thousand Foot Program.

FOR the week of May 1, Vitagraph is offering a program consisting of fourteen thousand feet of comedy and drama. In it are found a list of photoplays of unusual excellence. "God's Country and the Woman," a powerful drama of the Northwest, heads the list, and such pictures as "Mr. Jack Hires a Stenographer," "Jane's Husband," "Some Chicken," and the Broadway Star Feature, "The Resurrection of Hollis," lend able support in making this a gala week.

Scene from "God's Country and the Woman" (Vitagraph).

"God's Country and the Woman" is from the gifted pen of James Oliver Curwood, and was filmed in California under the supervision of Rollin S. Sturgeon. This picture to be presented to photoplay lovers on May 1, tells of the strict standard of morality in the north. Beautiful views of the snowy expanses of woodlands, with dog teams rushing to and fro, help to make this one of Vitagraph's masterpieces. William Duncan as Philip Weyman, Nell Shipman as Josephine, and George Holt as Arnold Lang, enact their parts creditably.

In "Mr. Jack Hires a Stenographer," another of "The Escapades of Mr. Jack," Frank Daniels shows up to excellent advantage. Mr. Jack engages a "pippin" of a stenographer, and then gets himself into and out of a lot of trouble. Alice Washburn and Betty Howe render valuable assistance to Mr. Daniels in the enactment of this picture.

"Jane's Husband," another one-reel comedy, released on the General Film program, depicts the troubles of a homely spinster in securing a husband. She finally succeeds in cornering a helpless tramp, only to find him already married.

Scene from "Mr. Jack Hires a Stenographer" (Vitagraph).

Edith Storey is the principal funmaker, under the direction of Geo. D. Baker.

"Some Chicken," another single-part comedy listed for Friday, was enacted by the Western division of Vitagraphers, under the supervision of Dave Smith. Mary Anderson and Webster Campbell play the leading parts and are supported by Anne Schaefer and Otto Lederer.

"The Resurrection of Hollis" is the title of the Broadway Star Feature for the week, which is scheduled for release on May 6. This is a three-part picture, written by George Strayer Maxwell and produced by Harry Davenport. The cast includes Walter McGrail, Belle Bruce and Arthur Cozine.

Iva Shepard in Gaumont Stock

AS SOON as it was decided that the Gaumont Company would increase its photodrama activities on the Mutual program, steps were immediately taken to strengthen the forces at Jacksonville, Fla. One of the first engagements was that of Miss Iva Shepard for emotional and heavy leads. She is well and favorably known for the feature work she has done since deserting the stage for motion pictures.

Iva Shepard.

Miss Shepard was born in Cincinnati, but received her education in Chicago. Her first ambition was to be a school teacher, but at the age of twelve her parents, in a thoughtless moment, allowed her to go to the theater, and thereafter her one ambition was to be an actress. It took little Iva six years to convince her parents that she was in earnest, making her debut in Portland, Ore.

The first picture work done by Miss Shepard was for Selig, in California. Since then she has returned to the stage only twice, these engagements being for four months each. With Selig she worked a great deal with Hobart Bosworth and Tom Santschi, among the pictures in which she appeared being "The Wife of Marcus," "Her Adopted Father," "The Hunchback," "The Coquette." After two years with Selig and a short return to the stage, she went with the Universal Company, first under Otis Turner, and then playing opposite Edwin August in the company he directed.

Since coming to New York Miss Shepard has been filmed in the following features: "The Straight Road" and "The Conspiracy" for the Famous Players, "Northern Lights" and "Captain Swift" for the Life Photo Company, "The Thief" for Fox, "The Suburban" for Universal, "Bondwomen" and "The Crimson Path" for Kleine, and "The Salamander" for the Moss Feature Film Company.

For Guamont at Jacksonville she has been appearing in Mutual Masterpictures. "The Haunted Manor" gave her a star role which she handled with great power. She has a prominent part in "The Isle of Love" which will be released May 15. In "The Drifter" she had the important role of the Vampire.

INJURED WHILE MAKING BIG PICTURE.

With "The Jockey of Death" about to be released on the state rights plan, it is being told in the trade by those interested in the handling of the picture that all of the thrills involved in the big feature melodrama were not saved for the audiences who were to sit out in front.

The stellar performers in the picture are a particularly capable pair of European acrobats who use their daring in pulling off stunts which are close to astounding. During the performance of one of the thrills the pair slid down a long wire cable stretched from the summit to the base of a mountain. In everyday life the cable was used for hauling fagots of wood and it was on one of these bundles of fagots that the slide was attempted. When the couple reached the bottom of the mountain they struck with such force that the young girl was hurled a score of feet and injured her knee. She gamely continued the action, despite her injury, but when the picture was finished she was compelled to leave the employ of the company for fullly three weeks.

"The Jockey" is being handled by Signet Films, a newly organized company, of which J. L. Kempner is the head.

Tips on Mutual Program

Week of May 1 Has Some Good Offerings and Several Novel Releases.

TOPPING Mutual releases for the week of May 1 are two Masterpictures, De Luxe Edition, the first of which, "The Quality of Faith," from the Gaumont studios, will be released on May 1, and "Lying Lips," an American production, which goes to the public on May 5. In addition to these Masterpictures, De Luxe, the releases for the week includes four short length features in which popular Mutual players are the featured stars.

Alexander Gaden and Gertrude Robinson, Gaumont stars, who have built up a big reputation and a wide following through their appearance in Mutual releases, are the featured stars of "The Quality of Faith," which goes to the public May 1. In this production Mr. Gaden essays the role of a clergyman, a part which he has been featured in two of the three Masterpictures, De Luxe Edition, in which he has appeared. Playing opposite him is Miss Robinson as a girl of the streets, whose reformation is brought about by the good influence of the young pastor. They are supported by an exceptional company of Gaumont-Mutual players, including Henry W. Pemberton, Lucille Taft, John Reinhard and several others.

"Lying Lips," the American production, released as a Masterpicture, De Luxe, on May 4, serves to introduce Miss Winnifred Greenwood as a featured star of these productions. No better vehicle could possibly have been obtained than "Lying Lips," for Miss Greenwood's initial appearance in these five reel feature productions. She plays the role of "Emily Arden," a Broadway stage favorite, a role that offers her every opportunity to display her many dramatic qualities. Frankin Ritchie, long fixture on the speaking stage and in motion picture feature releases, appears in support of Miss Greenwood, while the cast is comprised of Eugenie Forde, Clarence Burton, Roy Stewart, George Webb and several others of equal note.

Departing from the custom in vogue for the past several months but one three-reel feature will be released by the Mutual during the week of May 1. It is a Thanhouser production entitled "The Spirit of '61," and will be released on May 4. It is a novel human interest drama teaching the meaning of true patriotism. The principal roles in this production have been assigned to Grace De Carlton, George Marlo and J. H. Gilmour. They are supported by a strong cast of Thanhouser-Mutual players.

Four two-reel subjects will be released during the week. First to be released is "Pierre Brissac, the Brazen," an American production starring Edward Coxen and Lizette Throne. It will go to the public on May 1. "The Weakling," the two-part Thanhouser release of the same week, is a powerful drama in which Harris Gordon, Barbara Gilroy and Louise Emerald Bates have the chief roles. "The Weakling" will be released on May 2.

"With a Life at Stake" the Mustang two-part release of May 5, is an amusing comic-drama with a Western setting, which depicts the tribulations of the cowpunchers in a border town when the prohibition wave hits it. Art Acord appears in the role of "Blinkey," leader of the cowboys. Others in the cast are Nita D. Davis and Larry Payton.

May 6 marks the first release of the new Centaur two-reel subject from the Horsley studios, of which Miss Margaret Gibson, who starred in several important Mutual Masterpictures, De Luxe, is the featured player. "Avenged by Lions" is the title of the first production, in which the famous collection of Bostock animals participate in some of the most thrilling scenes yet attempted before the eye of the camera. The story is a stirring one of the jungles.

Mutual laugh provokers for the same week include the Falstaff comedies, "The Skillful Sleigher's Strategy," with Frank E. McNish and Gladys Leslie, to be released May 6, and "The Dashing Druggist's Dilemma," with Jay C. Yorke and Frances Keyes, released May 1, the Beauty releases, "Billy Van Duesen's Ancestries" for release May 3, and "All for Nuttin'," featuring Oral Humphrey, scheduled for release on May 7.

"Bungling Bill's Dream," for release May 7, and "Out for the Count," to be released May 2, are the Vogue offerings to the list of Mutual comedies for the same week. Billy Armstrong is the star of "M. T. Dome's Awful Night," the Cub release for May 5. "See America First," and Mutual Weekly No. 35 comprise the remainder of the week's releases.

On May 7 the first release of the new feature single reel subject under the title of "Reel Life," goes to the public.

Pearl White in Press Stunt

Famous Pathe Star Does a High and Lofty Scaffold Act for Broadway Consumption.

WHILE Broadway stared and thrilled, the Pathe star, Pearl White, on the morning of Saturday, April 15, dangled several hundred feet in the air from the roof of the Gregory Building on Seventh avenue, New York, and painted her initials in four-foot letters on the brick wall. By her daring act Miss White became enrolled in Broadway's Hall of Fame and got lengthy front page stories in most of the New York papers.

To the observer in Times Square the feat looked dangerous enough, but to the man on the roof looking down on her the stunt was appalling. The Gregory Building is the only lofty one in the block, and is flanked on either side by old buildings only two stories high. In consequence, beneath the flimsy scaffolding was a sheer drop of several hundred feet and a vast expanse of blank brick wall with no window to give a sense of security.

Pearl White.

The roof of the building was crowded with reporters and cameramen, as were those of neighboring buildings. On her arrival, Miss White was greeted by a representative of the Sign Painters, Paper Hangers and Decorators' Union, who presented her with a card certifying her election to the union. As she was about to step off into space, Edward Jose, the Pathe producer, who is her director in "The Iron Claw," rushed out upon the parapet and begged her to desist, calling her attention to the risk she was running and stating that the success of the unfinished "Iron Claw" depended upon her. The heroine of a thousand perils and exploits pretended not to hear, and swung herself out upon the electric sign which constituted the only method of approach to the scaffolding, thirty feet below. The wind was in a boisterous mood, and as the sign swayed and sagged, everyone gasped. When she reached the scaffolding in safety, the crowd on buildings and in the streets set up a hearty cheer. A few minutes later she was swinging the paint brush energetically, while on all sides cameras clicked and whirred.

A suffragette flavor was added to the proceedings by the "Votes for Women" scarf over Miss White's shoulders and the ribbon similarly adorned in her jockey cap.

As a press agent stunt it was a big success. Five New York newspapers made front page stories of it, and practically all of the rest carried the story in their news columns in a prominent place. P. A. Parsons, the Pathe publicity man, worked the scheme in conjunction with T. M. Alexander, of the Motion Picture Board of Trade. Mr. Alexander is having a huge sign painted on the Gregory Building advertising the exposition to be held at the Madison Square Garden from May 6 to 13. This sign furnished the idea for the stunt.

Miss White is truly entitled to the name given her of being Pathe's "Peerless Fearless Girl."

GOVERNOR TO GIVE HEARING ON CRISTMAN CENSORSHIP BILL.

The Cristman-Wheeler Censorship Bill which has passed both houses of the legislature and is now in the hands of Governor Whitman will be the subject of a public hearing in the executive chamber within the next few days, the exact date to be announced later. Protests against the bill are being received daily by the thousands at the executive mansion in Albany.

As the bill was passed within the last week of the adjournment of the legislature it comes under the head of the so-called "thirty day" bills, which require the signature of the Governor to make them laws. Failing to obtain the Governor's signature the bill dies automatically.

Harry Myers in New "Vim" Series

Co-Star With Rosemary Theby Directing Comedies at Jacksonville Studio.

HARRY C. MYERS and Rosemary Theby reached the Vim comedy studios in Jacksonville, Fla., recently, and started work on the first of a weekly series of refined comedies to be released under the Vim brand. Mr. Myers, who has an enviable reputation as producer, is directing.

The famous comedy team has signed a two-year contract with Mark Dintenfass, of the Vim organization, under whose management they worked during their long career as Universal stars. Both parties to the contract expressed great pleasure at the reunion. Speaking of his plans, Mr. Dintenfass said:

Harry Myers.

"I believe this is an ideal arrangement which will meet with enthusiastic approval of the exhibitors. We have always been proud of the Vim program, and the weekly release of a refined comedy, featuring two such popular artists as Harry Myers and Rosemary Theby, is a matter for congratulation. Both Mr. Burstein and I consider that we have secured the biggest drawing card in the comedy field, and the biggest bargain, too. This team has achieved a deserved popularity during several years of co-starring, and Mr. Myers is a remarkable director, an artist in every way. Although their contract calls for salaries of four figures, we consider them cheap at the price."

Rosemary Theby.

Mr. Myers came into pictures seven years ago, after a successful career on the stage. He joined the Lubin Company and was quickly recognized as a screen comedian of the first water, although he was at first cast for drama. During his long association with the Lubin forces he began playing with Rosemary Theby, and the co-partnership—one of the most extraordinary in screen annals—has lasted for four years.

On their arrival in Jacksonville, the co-stars were met by a delegation from the Vim studios, headed by Louis Burstein, in personal charge of direction; "Babe" Hardy and Billy Ruge, of "Plump and Runt"; Elsie MacLeod, Bob Burns and Walter Stull, of "Pokes and Jabbs." It was a real welcome, for the majority of the Vim players are old stage companions of Mr. Myers and Miss Theby, having played with them in stock before coming into picture work.

For his first release, shortly to be announced, Mr. Myers has chosen a story which offers opportunity for some elaborate effects as well as sparkling comedy. He practically owned the outdoor stage last week, and this gives some idea of the scope of the work; for the stage comprises 35,000 square feet under cloth diffusers.

No date has yet been set for the first release, but advance bookings have already been received from all parts of the country, especially from the far west, where Mr. Myers and Miss Theby rank second to none in the esteem of the picture fans.

Chaplin Seeks to Enjoin "Carmen"

In Action Begun in New York Supreme Court Comedian Alleges "Burlesque on Carmen" is Padded.

CHARLES CHAPLIN has brought suit against the Essanay Film Manufacturing Company, his former employer, and the V-L-S-E, Inc., for permanent injunction against the distribution of "Charlie Chaplin's Burlesque on Carmen." The actor charges that the picture as originally made by him was in two reels of one thousand feet each and that it is being released in four "padded" reels of such quality as seriously to injure his fame.

An "order to show cause" directed against Essanay and the V-L-S-E has been signed by Justice Nathan Bijur in the Supreme Court of New York. The comedian is represented by Nathan Burkan, attorney. The application for injunction is accompanied by a long affidavit signed by Sidney Chaplin, brother and agent of Charles Chaplin, setting forth the facts relating to the making of the burlesque on "Carmen," and citing the adverse criticisms of the production which appeared in newspapers, dramatic and motion picture publications.

Chaplin charges that the release of the picture in four reels is unlawful and a violation of his contract with the Essanay company. This contract is made an exhibit in the action.

Chaplin avers that his rights both as an actor, a producer and an author are violated by the four-reel "Carmen." The suit is unique in the history of motion picture litigation in the issues raised.

Under the terms of his contract Chaplin alleges that the Essanay company agreed that no pictures bearing his name should be released without his approval and final O. K. He says that he made a two-reel "Carmen" and directly charges that the Essanay company, after he had completed the picture and left the employ of the company, employed one Ben Turpin and other actors to make additional pictures, with which "Carmen" was padded.

The application for injunction cites the fact that the distributing concern, the V-L-S-E, has circulated advertising matter all over the country with the film, calculated to convey the impression to the public and falsely to lead the public to believe that the said film exhibited by the defendants is the film based on a scenario created by the plaintiff and that said photoplay was produced, directed and made under the supervision of the plaintiff.

Service was accepted by an officer of the V-L-S-E.

CHAPLIN CASE HAS HEARING.

A motion to dismiss the application filed by Charles Chaplin against the Essanay Film Manufacturing Company and the V-L-S-E. to restrain those corporations from distributing the Chaplin burlesque on "Carmen" was made before Supreme Court Justice Delehanty in Part I, Supreme Court, on Monday, April 24. Decision in the case was withheld until the court could decide some of the intricate legal questions involved.

Nathan Burkan appeared for Chaplin. William Seabury represented the Essanay Company, arguing that the case was one for the federal courts, as the defendant company was an Illinois corporation. Walter W. Irwin appeared for the V-L-S-E. Decision was reserved.

ESSANAY SUES CHAPLIN.

A counter suit has been commenced in the Supreme Court of New York against Charles Chaplin, alleging breach of contract and asking damages to the amount of $500,000. The papers in the case were filed Monday, April 24.

LAS VEGAS, TEXAS, WANTS M. P. OUTFIT.

Since the city of Las Vegas, Texas, obtained such good results from its former advertising campaign in the Moving Picture World, it has decided to try again. This time it wants a motion picture outfit to attend the famous Cowboy's Reunion which will be held in that city on July 4, 5, 6 and 7. This event rivals similar round-ups at Pendleton and Cheyenne and ought to produce a lot of good wild west stuff.

AUSTRALIAN NOTES

IN AN interview Alfred Rolfe, head producer for Australasian Films, Ltd., stated his opinion about picture production in this country. He said the greatest difficulty in the path of Australian producers is that they are unable to market their films in America or England. "If this could be remedied," said Mr. Rolfe, "as many as fifty copies of any picture would be required and the production would then show a 'worth-while' profit."

But under the present state of affairs, only four copies can be disposed of, which does not make much of an inducement to intending manufacturers.

Any company with a good connection in America and England, by making uniformly good photoplays equal in standard to the imported brands, should be an immediate success.

Mr. Rolfe has had much experience as a picture producer, having, perhaps, produced more pictures than any other Australian director.

* * *

The Triangle Plays made their debut to Sydney picture-goers at the remodeled Triangle Playhouse on Saturday evening last, the 18th inst. The house, which seats 1,700 persons, was crowded long before the advertised time of screening. The interior of the house has been tastefully decorated, the walls having been repainted a gray color, which is very restful to the eyes. The lights have shades of a Triangle pattern, and a large curtain has been installed with a border decorated with the trademark.

The initial program consisted of 'Crooked to the End," a two-part Keystone comedy, and "The Coward," six-part Ince-Kay-Bee feature. Both pictures were loudly applauded, the fine war scenes in the latter bringing forth many exclamations of admiration.

The prices of admission are from 6d to 2/6 (10 cents to 60 cents). For the first three weeks the programs will be screened the whole week, but after that will be changed twice weekly.

* * *

The production of the George Willoughby Photoplay, "Emilienne Moreau," has been held up for a few days owing to the illness of the star, Jean King, and the juvenile lead, Clive Farnham. The former collapsed after the filming of a scene which necessitated very strenuous acting, while the latter sustained injuries which confined him to bed for several days when the motorcycle he was riding for another scene in the picture, skidded and threw him over a bridge.

* * *

"The Birth of a Nation," the twelve-part Griffith production, arrived by the "Ventura" from San Francisco yesterday. The big film has been secured by J. C. Williamson, Ltd., and will be presented in Sydney at one of their theaters about Easter at the usual theatrical rates of admission (25 cents to $2).

* * *

Waddington's Ltd., controlling four big theaters in well-situated positions in this city, have decided to show second-run Fox features. They have been showing first-run World productions for some time, but owing to the declining quality of many of the last released here, will not screen any more. The management will, however, continue to show Paramount features at one of their houses as heretofore.

* * *

"The Film Visit to the Vatican and the Pope" has been showing at the Palace theater here this week. It is being largely attended, and seems to be continuing its popularity. On the same program is the three-reel picture "Ireland a Nation," which was directed by Walter Macnamara, of "Traffic in Souls" fame.

* * *

Pathe's Gold Rooster Play, "At Bay," is having a run of tremendous success in Sydney and suburbs at present. This is accounted for in the fact that Charles Waldron, who plays the hero, had appeared in many stage productions in Australia a few years ago, including "The Squaw Man" and "The Virginian."

Features shown here this week include:

"Sunshine Molly," an old but very good Bosworth production. The scenes taken at the oil wells are very interesting to Australian audiences.

"The Vampire," a Metro feature. Olga Petrova is very popular in Sydney, and this picture has drawn big crowds.

"Should a Mother Tell?" featuring Betty Nansen. This Fox photoplay is only of moderate interest.

"The Devil's Daughter." At its opening performance, at which I was present, the audience broke into derisive laughter at many of the incidents in the last reel.

"The Wild Goose Chase," a Lasky feature. The story contains nothing original, but is an acceptable light offering.

TOM S. IMRIE.

Sydney, March 22, 1916.

Caracas, Venezuela

Enormous Crowds See the Big Thanhouser Serial Projected in Several Theaters.

By John H. Clapham.

Caracas, Venezuela, March 31.—The success of the Thanhouser serial, "The Million Dollar Mystery," will undoubtedly bring more films of the type to this country. The film was sent here from Havana by M. Román, and the managers here are Edward Braasch, Alexander L. Mondolfi, August Guinand, Jr., Edward Eraso and Buenaventura Sola Reig, forming the Sociedad de Cines y Espectáculos, Compañía Anónima, with a capital of 400,000 bolivars. The company controls theaters in this city as follows:

	Seating.
Cine Candelaria (open air)	3,000
Circo Metropolitano (open air)	6,000
Municipal theater	2,000
Caracas theater	1,600
National theater	1,200

Besides the above, the company controls the Baralt theater in Maracaibo, and the Municipal and Circo theaters in Valencia. The firm has every reason to be pleased with the success gained by the Thanhouser feature. It was started at the Circo Metropolitano to not less than 4,000 people nightly. The crowds increased as the fame of the film was spread by those who had seen the first performances. Before the end of the run it was started in the National theater. In a few days it was running again at the Circo Metropolitano, and still later it was started at the Cine Candelaria.

The Circo Metropolitano is used through the week for films, and on Sunday the operator's booth, located in the center of the round pavilion, is removed, the wires are disconnected, and the unlovely bull gives battle to his tormentors after the most approved Spanish fashion. It is pleasant to write that the film has drawn much greater crowds than the toros. The people are very one-sided about the bull-fighting. If the animals do not show the true fighting spirit, there is a big shout from the audience demanding that the bull be replaced with a more gamey one. It is the voice of the people and is not denied.

The question of American films coming here has occupied the attention of the promoters, but there is always the matter of price to be considered when one talks about the quality of the American product when compared to the foreign output. American producers should know that this country is the only one in South America which does not impose almost prohibitive duties on films. I am informed that the duties are reasonable in Venezuela. The promoters here want such films as "The Million Dollar Mystery," because they are sure of crowds. Maintenance cost here is much less than in the United States, even if the cost of electricity is outrageous. Wiring expense is low, since only a common installation is needed. Wires run along wood or anything to reach their connections. If films come here from any of the West India islands, the duties are higher. Porto Rico is a West Indian island, not an American possession, in the view of the customs collectors here.

"The Million Dollar Mystery" has drawn bigger crowds than any other film in Caracas. The people have sustained an interest not understood in the United States. They actually get up, jump, shout, beat the seats with their canes, throw hats, when an exciting scene is being shown. They even whistle to warn the hero that the villain approaches. Jimmy Cruze got many a hand that he never heard, while Miss La Badie won everyone's sympathy. The butler was second, while Mr. Braine was cordially hissed. It was difficult to believe that a film was on, and not a regular stage performance, with real people playing the parts.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS.

A USEFUL EXHIBITION.

THE Bureau of Commercial Economics of Washington, D. C., is arranging a series of exhibitions of greatest possible interest to the public generally and of educationally interested persons especially:

A novel celebration is being arranged for Decoration Day, May 30. The ceremony will take place at the base of the Washington Monument, and the base will be used as a motion picture screen. At the base will be hung a laurel wreath, 30 feet in diameter, and into this wreath will be projected motion pictures of the Grand Canyon, Yellowstone, Yosemite, Crater Lake, Rocky Mountains, Mesa Verde, Mount Ranier, Sequoia and General Grant National Parks. The final reel will show the germination of the seed of the golden rod, following its growth until its blossoms fill the wreath. This will fade away and blend into a picture of the Washington Monument by moonlight.

An Interesting and Widespread Series.

This introduces a series of display of motion pictures of the National Parks in all the public parks of the larger eastern cities, to continue nightly throughout the summer months, free to the public. Some of the foreign films to be displayed will be Canadian National Park, Canadian Rockies, Forests of British Columbia, Evangeline Country, Land of Hiawatha, Famous Jarrah Forests in Australia; Through the Blue Mountains of New South Wales; Lake Titicaca, in Bolivia; Temple of the Sun in Bolivia; Climbing the Andes; Andean Temple of the Incas; Over the Middle Way of Bermuda; Mitchell's Pass, South Africa; Valsch River, Kroonstad; Trip to Durban; Scenes at Cogman's Kloof, South Africa; scenes along the Nile in Egypt, and in the heart of India.

Unique Method of Outdoor Exhibiting.

The projection apparatus is contained in a motor truck especially constructed for the purpose, and a large silk screen will be used which will enable the public to see the pictures on either side. The work is purely philanthropic and is carried on by the Bureau of Commercial Economics, which is composed of all of the larger universities of the United States, in extension work, to enable those who can ill afford to travel to see, enjoy and become familiar with the pleasure spots which nature has provided. When the films are projected in a foreign community, the titles and sub-titles will be in the native tongue of the audience. The first display will be before official Washington, including the Diplomatic Corps.

The bureau will provide several of these trucks at an early date, and they will be directed by and be under the auspices of the various universities assigned.

A New Series of Valuable Films on Many Subjects.

A very large consignment of motion picture films has been received from Melbourne, Australia, to be shown throughout the United States and the Dominion of Canada. They are sent by the Departments of Agriculture and State, and are for the purpose of comparison with methods obtaining here and in Canada, and are intended to promote efficiency in farming and in other agricultural pursuits, including stock raising. They are all of an educational nature, in the various industries illustrated.

The pictures are to be shown free to the public in university extension work and community forums which are being established throughout the country in high school auditoriums to adults at night, and before the various grange organizations and rural communities. They will also be displayed in the public parks of the country, in the summer season. The collection includes the pictures of the Pleasure Side of Australia; the Australian Cattle Station; Frozen Meat Industry; Irrigation; the famous Jarrah Forests; an Australian Dairy Farm; Harvesting Wheat; Life Saving; Carnival Swan River, Perth; Seaside Resorts; Through the Blue Mountains of New South Wales; In and About Melbourne; Cup Racing Carnival; Irrigation in New South Wales; Burrinjuck Dam; Breaking of Horses for Army Remounts; Irrigated Lands; Mildura; Prosperous Irrigation; Sheep Shearing; Royal Agricultural Show; Dairying; Sugar Cane Growing; Bacon Curing; Playgrounds; Surf Bathing at Sydney; Scenes In and About Australia; and the Land of Fruits.

The films are donated to the Bureau of Commercial Economics which is a university composed of most of the leading universities and colleges of the United States and the Dominion of Canada, and is the accredited representative of the Commonwealth of Australia in the Department of Motographic Publicity in the Americas.

Growing Interest in Young People.

The call of the children and young people is too loud and emphatic to be ignored.

The Educator has always presented their claims and is pleased whenever an advance is anywhere made tending to meet the legitimate requirements of the young and which also serves as a means of enlarging the scope of this ever-growing work.

We are in receipt of a communication from Abe H. Kaufman, of the United Film Service of Louisiana, Inc., Memphis, Tenn., in which he states that the Imperial theater, Memphis, Tenn., the Dixie theater, Ripley, Tenn., the Princess theater, Mayfield, Ky., and the Majestic Amusement Co., Memphis, Tenn., have recently adopted the children's matinee idea. The Majestic Amusement Co., at its third matinee, reports capacity business. Mr. Kaufman also reports an inquiry from the Theato theater, Florence, Ala., regarding the special Fairy Tale series which the United Film Service has been offering.

This record from these Southern theaters is praiseworthy and we shall be glad to receive reports from any quarter along similar lines.

Films Among the Doctors.

Spreading its educational value for the better health of the people, the educational film is doing good work among the medical fraternity. In New York City, the College of Physicians and Surgeons has recently held an exhibition among themselves for the purpose of demonstrating the helpfulness of the moving picture in all kinds of surgical work. Recently this college has held an exhibition to illustrate the methods employed in various operations. The pictures were shown to about 200 undergraduates and doctors especially invited, the laity being carefully excluded. Five reels were shown and the objects were magnified many times to permit the bringing out of the most minute details in positive clearness. An especial advantage of this method of instruction was that the reels could be stopped at any time to permit a full explanation of processes, or the machine could be run slowly so as to afford opportunity for following minutely the intricacies of the operation—a thing impossible before when the speed required in the actual operation would not permit of delays; this is going to be one of the most helpful features of this work. The dean of the college declared the plan a success and regretted that such a method of instruction had not been developed in such a practical way much sooner. In all probability the use of such films will come into regular use at the college, as it is also quite sure that ere long their use will be general in all such colleges and institutions. The medical profession has made remarkable advances during the last quarter of a century; it is now, however, welcoming the power of the magnified picture to enable it to make still greater progress in the immediate future, and desires to go on record as a strong supporter of the educational powers of kinematography.

MILLARDE DIRECTS TEARE COMEDIES.

Harry Millarde has arrived at the Kalem California studios and taken over the reins of the Ethel Teare comedy company. The former Kalem eastern producer and leading man brought with him a number of specially selected Ethel Teare stories gathered by the scenario department and on which work will begin at once. In addition to Ethel Teare the company under Director Millarde's supervision includes Victor Rottman, Jack MacDermott, Gus Leonard, and Myrta Sterling.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

STRAND THEATER, PITTSBURGH, PA.

Rowland & Clark Opens Another Beautiful Picture House. Has Big Auditorium with High Ceiling. Issues a Sixteen-Page Program Weekly. A. J. Simon Is Resident Manager.

THE magnificent Strand theater was recently completed and opened to the public of Oakland, an exclusive section of Pittsburgh, Pa., by the Rowland & Clark theaters. It is the newest link in that firm's chain of modern photoplay houses. Embodying the high standards of construction and decoration which have been set in the other Rowland & Clark theaters, the Strand is a credit to its locality.

The large structure is practically fireproof, being built of concrete and steel, and is of a beautiful type architecturally. The roominess of the theater makes for both comfort and attractiveness of arrangement. The exterior is impressive with its wide marquise extending to the edge of the sidewalk. A large clock surmounts the electric sign, announcing "The Strand Photoplays," and can be seen at considerable distance when approaching the theater from either direction.

The entrance-way and spacious lobby is floored with tile of pleasing design. A wainscot of marble extends around the lobby and is carried out through the entire house. The center of the entrance lobby is occupied by a circular ticket office, with marble base and glass top. It is equipped with an automatic ticket selling machine. To the rear of the entrance lobby is a handsomely furnished passageway ex-

Strand Theater, Pittsburgh, Pa.

tending the width of the building. The style of decoration of the interior is the Adams, chosen because of its simplicity and neatness. The walls are in pink and gray, with Adams style candle brackets with blue shades. The floors throughout are carpeted in rich mulberry color, with carpet made especially for the Strand. The hangings are in mulberry to harmonize, and each portier is decorated with a gold "S." Keeping to the right on entering the main lobby, one passes first the manager's lobby, then an exit lobby, next the women's retiring room, then turns to the left and enters the auditorium proper.

The height of ceiling and the spaciousness of the auditorium gives an air of massiveness and at the same time lends itself to the luxurious furnishing and convenient arrangement of the whole. Especial attention was paid to the seats, those made by the American Seating Co. being chosen, and they are of a most comfortable type. There are aisles on both sides of the house and one down the center, with a cross aisle about half way down front. The slope of the floor is gradual, yet sufficient to permit everyone to see unobstructedly. The exceptionally wide aisles at both sides give ample room for rush occasions. The proscenium, framing the large screen, is in the front of the house, so that the audience faces Forbes street. Upwards of eight hundred are seated comfortably.

A fine Moeler organ has been installed. Ralph Petty, an accomplished musician who was formerly associate organist at the Regent theater, officiates at the instrument. The total indirect method of lighting is used, with side-wall brackets, giving a subdued glow that is at the same time sufficiently brilliant to make the finding of seats remarkably easy. The ventilation of the theater has also been given careful thought. The direct method has been adopted, with two large fans, one on each side of the auditorium. There are eight exits opening directly from the auditorium and three additional exits from the entrance lobby.

In keeping with the fireproof construction of the building, the projection room is built entirely of concrete. It is equipped with appliances of the latest and most efficient type. Three projection machines, all motor driven, are used. A

Interior of Strand Theater, Pittsburgh, Pa.

rotary converter is employed to break the alternating current to direct current. An extra ventilating fan keeps the projection room cool at all times.

Previous to the opening of the Strand, the facilities in the Oakland district for moving picture entertainment in the afternoons were meager. The gratifying attendance at the matinees proves the need of such high-class entertainment, and augurs great success for the house. A complete change of program is made daily. The shows are continuous, from 2 p. m. until 10.30 p. m. The Strand and its attractions are advertised effectively in the local newspaper in that section and in all the Pittsburgh dailies. The house issues the Strand Film Forecast, a weekly, sixteen-page, six by nine inch booklet, one of the five published by Rowland & Clark. Three thousand programs are printed each week, of which one thousand is mailed to a list of patrons who have made personal requests for them. A. J. Simon is resident manager.

The Strand is owned by J. B. Clark and operated by the Rowland & Clark theaters, which comprise the Regent, the Strand, the Arsenal, the Bellevue, the Belmar and the Oakland. Each of these, with the exception of the last named, seats over 600 and embodies the last word in theater construction. Mr. Clark is directing head of the concern, J. P. Donovan, general manager, and M. J. C. Kornblum, advertising manager.

VITAGRAPH MAKES CHANGE IN RELEASE DATE.

The Vitagraph Company has decided to release on Monday, April 24, "God's Country and the Woman," the eight-part dramatic feature, from the book of James Oliver Curwood. This photoplay has scored a remarkable success at the Fulton theater, New York City, and was originally scheduled for release on May 1.

"The Law Decides," another Blue Ribbon feature, written by Marguerite Bertsch, was announced for release on this date. It has been definitely decided, however, to reverse the order. Photoplay patrons the country over have been patiently awaiting the coming of the story dealing with life in the Canadian Northwest. Rollin S. Sturgeon with a cast of Western Vitagraphers produced "God's Country and the Woman" in the mountains of California.

The Motion Picture Exhibitor

BROOKLYN EXHIBITORS GETTING STRONGER.

A Splendid Meeting Held in the Triangle Theater and Addressed by Commodore Blackton.

A VERY large and thoroughly representative meeting of Brooklyn exhibitors was held on the night of Thursday, April 20, at the Triangle theater, Flatbush avenue extension. Mr. Manheimer presided. Numerous applications for membership were presented and accepted. After some routine business had been transacted, Commodore J. Stuart Blackton, of the Vitagraph Company, who had been invited to attend, was asked to address the meeting. Mr. Blackton addressed himself to the question of a more friendly relationship between the Exhibitors' League and the Board of Trade. He said mistakes had been made on both sides and recommended that the two organizations meet in a spirit of mutual tolerance and forgiveness. He was ably seconded by Samuel Spedon, the veteran Vitagraph publicity director. Both Mr. Blackton and Mr. Spedon were listened to with great attention and interest and there was hearty applause at the end of their speeches.

Louis Blumenthal, the treasurer of the Exhibitors' League of the Borough of Manhattan, disclaimed any hostility on the part of the exhibitor toward the Board of Trade. He said that in his opinion the exhibitor had not received a fair deal. He added that he believed there was room for a manufacturers' organization, like the Board of Trade, but that it was best for the exhibitor to maintain his own organization. He believed in co-operation whenever co-operation was needed to fight the common foe, but often, he said, the interests of producer and exhibitors were divergent, if not conflicting—hence the need of separate organizations. Mr. Blumenthal's remarks were applauded to the echo.

The last speaker was W. Stephen Bush, of the Moving Picture World. Mr. Bush congratulated the Brooklyn exhibitors on their strong organization. "Be sure," he continued, "that whatever achievements the exhibitor has now to his credit, whatever concessions he has obtained and whatever recognition has been given him is due entirely to the fact that he is organized and therefore in a position to demand respect. It will not do to depend on the philanthropic impulses of other branches in the industry. The spirit of organization is spreading throughout the country. From all parts of the Union, endorsements of the exhibitors' stand have come to New York, but none has pleased me better than the strong and unqualified position of the North Carolina exhibitors, who in a finely worded dispatch have made clear their stand in favor of organized fellow exhibitors."

After the meeting adjourned, the management of the Triangle theater entertained the exhibitors as their guests with liquid and solid refreshments which were thoroughly enjoyed by everybody, including Commodore Blackton, to whom was given a rising vote of thanks for his speech.

HERRINGTON VISITS WASHINGTON.

Talks Organization to District of Columbia Exhibitors—Little Interest Shown.

PRESIDENT HERRINGTON of the Motion Picture Exhibitors' League of America addressed a gathering of exhibitors last week at Crandall's theater, Ninth and E streets, Northwest, Washington, D. C. Interest in the local league has largely lapsed during the last year or so and it has been extremely difficult to get the former members out to attend a meeting. Screen club blow-outs and other entertainments have attracted a large attendance, but when it comes down to business for the exhibitor alone, to be conducted and carried out by him, that is the point where all interest ceases.

Mr. Herrington urged upon the theater men to come themselves and bring others to a realization of the great need for organization and co-operation at this time, and the need, he said, is going to increase as the time passes on. The unorganized exhibitors of the several cities which do not now possess charters will find themselves at a disadvantage upon the advent in the city, state and federal legislatures of adverse legislation, and for that reason, if for no other, they should get together and become as strong in their organization as possible.

He talked at some length upon the all-absorbing subject of motion picture censorship, and he also referred in detail to the misunderstanding at present existing between the exhibitors and the Board of Trade. Following his remarks upon the latter, the exhibitors adopted a resolution endorsing the move of the exhibitors backing their own convention in New York, and recommending that it be liberally patronized by members all over the country.

No definite action was taken at this meeting looking to a reorganization of the league, although it has since been stated that an effort may be made to again get the exhibitors together for that purpose. Harry M. Crandall is the president of the remnants of the old organization, for remnants only are they. He has issued a number of calls for meetings but responses were but few and the organization just simply passed away. President Herrington asked the exhibitors present to take out a new charter and immediately get busy. Action on this latter also was deferred.

KENTUCKY EXHIBITORS' CONVENTION CALLED.

Kentucky Branch No. 7, Moving Picture Exhibitors' League of America, will meet in annual session on May 12, in Louisville, for one or two or more days, according to the way matters develope. The call for the meeting was announced by L. J. Dittmar, president of the organization, who said that nothing had been decided on other than the date of meeting. The executive committee of the organization, of which Mr. Dittmar, as president, is chairman, is now engaged in working out a program for the convention and it is expected that there will be a large attendance. One thing which will help to insure a general gathering of the clan is the fact that May 13 is Derby Day at Churchill Downs, a date when most of those who can get to Louisville from out in the state do so. Nobody ever works on the afternoon of Derby Day, and it is a certainty that if the Kentucky branch holds a meeting on that afternoon it will take place out at the race track. Plans are being made this year, incidentally, as heretofore, to film the horses as they run this, the most famous of all the Kentucky racing events.

PROJECTION DAY, 9TH OF MAY.

At the Madison Square Exposition, on May 9, Frank H. Richardson, the projection expert, will deliver a special and exhaustive lecture illustrated by large drawings and photos. The subject will be "Practical Projection." The lecture will last about an hour and a half, and will cover the subject in its every aspect. This "Projection Day" is the first big effort to make the responsible men in the industry realize in equal degree the paramount importance of the operator and of the quality of the operator's work. It is expected that the largest and most representative gathering of film men that ever listened to a lecture on projection will be found ready and eager to listen to Mr. Richardson's practical talk.

TRIANGLE IN TWELVE BROADWAY HOUSES.

With the opening of the new Rialto theater by S. L. Rothapfel, the Triangle Film Corporation now points to twelve theaters along Broadway which use Griffith-Ince-Sennett pictureplays either exclusively or on their big feature nights. Proctor and Marcus Loew have recently increased the number of houses on their circuits using Triangle to include the Fifth Avenue, New York and Circle theaters. The Knickerbocker, Eighty-first Street, Schuyler, Riverside, Broadway Photoplay, Nemo, Claremont and Audubon have been showing this service for several months.

Chicago News Letter

By JAS. S. McQUADE.

FUNKHOUSER NO LONGER CENSOR CZAR.

Chief of Police Healey Goes Over His Head in Granting a Permit to "The Little Girl Next Door."

IN MY letter in the issue of April 8 there appeared an article on the Illinois vice film, "The Little Girl Next Door," which visualizes vice conditions in the state as described in the report of the Illinois Senate Vice Commission, made about three years ago. This subject was seen privately, about a month ago, by a select gathering, including pastors of churches, and the consensus of opinion declared that the pictures were good, if viewed by adults only.

Second Deputy Funkhouser at that time notified those concerned that he must pass on the film before a permit would be granted for its exhibition in Chicago. Later on the deputy ruled that the film was not a proper one for the public to see, and that he would not allow it under any circumstances.

Application was then made to Mayor Thompson for an unprejudiced censorship of the film, the attorney in charge of the case claiming that the Second Deputy had prejudged the photoplay and that he had decided even before he saw the film that it was not a proper picture for exhibition.

The Mayor then asked Corporation Counsel Ettelson to submit an opinion as to the final authority on the censorship of films in Chicago, and this opinion holds that Chief of Police Chas. C. Healey and not Second Deputy Superintendent of Police Funkhouser has the full authority to pass on moving pictures under the prevailing city ordinances.

Chief Healey then appointed Corporation Counsel Ettelson chief censor to pass on the picture, with the result that after ordering several modifications and cut-outs, which do not affect the educational value of the picture, it was recommended that a permit be issued, and Chief Healey has declared that he will issue it.

Mayor Thompson also saw the film, as did City Controller and Mrs. Eugene R. Pike, and they pronounced it fit and proper and a great educational exhibition.

There was much rejoicing in film circles in Chicago over the decision; but it was pointed out by a city official that the new order of censorship does not mean that the bars are to be wholly removed, or that any immoral photoplay may be shown. The new censorship, however, does mean that wiser discrimination in the matter of cut-outs will be shown and that trivial incidents will not be ordered out as has been the case in the past.

Morbid censorship has called forth the following recent editorial from the Chicago Tribune, which is especially fitting in connection with this article:

Censorship of any kind seems to have a core of incurable stupidity which neither reason nor ridicule can dissolve. But moving picture cut-outs illustrate a degree of unreason which will stagger any mind that attempts to account for them.

The hero of a romance of "The Prisoner of Zenda" type is seen departing for a ride with the princess. The next scene shows him lying on the ground apparently hurt. How did he get there, and why? Ask, not the playwright, but the censor. The villain ambushed the pleasure party and wounded the hero. But acts of violence are anathema to the censor, and the scenes necessary to make the sequence understood were cut out.

In another play the villain is corrupting the hero by inducing the drug habit. In one scene he is shown taking out his hypodermic case, preparing the needle, while the hero, with bared forearm, waits for the injection. The next scene shows the hero turning down his sleeve and the villain putting away his case.

In this case the sequence is hardly broken and is easily followed. But why cut out the act of puncture?

As a matter of fact, neither cutout has any basis in common sense or normal psychology. They are based, it seems to us, on morbid supersensitiveness, a semi-fanatic moral squeamishness which ought not to be allowed to interfere with the healthy amusements of healthy people. The assumption of this sort of censorship seems to be that the whole moving picture art of the country should be edited for the benefit of mental and moral defectives. If we are a race of morons, let us, by all means, be censored. But, if morons are exceptional and the rest of us are not victims of criminal suggestibility, pathologically susceptible to examples of vice and violence, let us have our censorship censored by common sense.

Concerning Mayor Thompson's recent move, the Tribune, in the issue of April 22, made the following editorial statement under the heading, "Common Sense Censorship":

If Mayor Thompson has really determined to give Chicago a common-sense censorship of the "movies" we are prepared to forgive him many things. But, if his acquiescence in Chief Healey's interference in the function of censorship is merely an attempt to make trouble for Major Funkhouser and to save Barratt O'Hara's white slave film, it is scarcely worth while.

We need a common-sense censorship. We have not had one. The duty of determining what we shall be permitted to see in the motion picture theaters and what we shall not see has reposed apparently in a body of people enormously sensitive to shock, in people who dislike seeing unpleasant things.

A generation or so ago public authorities, religious teachers, school teachers, and the whole pack of people who were attempting to guide us in the right direction put their faith in the horrible example. All the hair-raising details were included. The moral had to be made and it had to be made as obvious as possible. They demonstrated, not only the results of being a horrible example, but precisely how a victim came to be such.

The modern censorship does not permit this method. We still prove daily, both in the Adult Only and the Everybody Welcome theaters, that the wages of sin is death and that the income of virtue is prosperity, a good husband, and eternal happiness. But we no longer show sin. The idea seems to be that the audience will be more interested in the process of becoming a horrible example than in the unpleasant results of having bcome one; that anyone seeing a woman put poison in her husband's coffee, even though she suffer excruciatingly for the deed, may go and do likewise.

The reason for such a change of attitude is not hard to find. The theory of suggestibility became popular ten or fifteen years ago, and now it is public property. If you do anything someone will imitate you. Put a bee in anyone's bonnet and it will eventually sting him.

We are all, in the eyes of the motion picture censors, on the edge of committing some dastardly deed without regard to consequences the moment the method of perpetrating it is shown us. There is some medical support for their opinion of us. It is a strange man whom some physician cannot prove to be mentally subnormal these days.

But in spite of the opinions of the alienists we have not completely adopted their point of view. Somehow most men, and most women also, feel that they are not completely out of their heads, nor devoid of all restraint. They resent the evident assumption of the censors that they are all morons. If Chief Healey's interference will insure our treatment as normal people it is an advance.

Illinois Mothers Want Clean Programs for Their Children.

At the recent convention of the Illinois Congress of Mothers and Parent-Teacher Associations, held at Cairo, Ill., the reform of moving pictures was one of the themes on which great interest was centered, and at the closing session the mothers put themselves on record as favoring volunteer film censorship boards in every city for the children's benefit.

In her report, Mrs. Frederic Michael, chairwoman of the social service committee, said that the committee had sent out a letter to exhibitors asking for better moving pictures for children.

"Up to this time, twenty-two theaters in Chicago are giving children's performances and in almost every instance these performances are chaperoned by four or five members of the Congress of Mothers and Parent-Teacher Associations," the report read. "Fifteen cities in Illinois have theaters giving children's performances. The above figures are made up from actual reports.

"The organizations working along this line have found the moving picture theater managers ready to co-operate in almost every instance. One theater manager in Chicago has opened seven of his theaters for Saturday morning performances.

"On January 22 a letter was sent to the Mayor of Chicago by the social service committee asking that it be made possible to permit schools to use moving pictures safely. The ordinance was passed.

"That the campaign for better moving pictures has awakened great interest is shown by the many letters received from non-affiliated clubs (even from other states); from the desire on the part of moving picture producers to have this organization endorse their lists of films for children, and from the fact that the chairman of the social service committee is constantly being called upon to confer with other organizations to discuss this vital subject."

Speaking of Charlie Chaplin, Mrs. Michael said that he would be a good actor if he wanted to, but he didn't want to, so she would censor him.

Nathan Ascher, of the Ascher Bros.' Theater Enterprises, Chicago, said the other day about children's programs:

"In all of our theaters we are giving children's matinees, and we work in conjunction with the mothers' congress and the teachers as much as we can. Many times they help us choose our programs. We know that it is not only a matter

of sentiment but that it pays the exhibitor to furnish not only the children but the grown-ups with clean pictures. Ninety-nine per cent. of the exhibitors, I believe, would prefer to show good pictures. I know that we would go so far as to help any other exhibitor that we could to supply good children's pictures for his matinees, because it would all help to remove the prejudice that is felt by many mothers against moving pictures."

It cannot be winked at that this need for clean programs for children is serious and should be met squarely by producers and exhibitors alike. There can be no denial of the fact that young and tender minds are ultra-susceptible to impressions both good and bad. To make children good men and women, other considerations being waived, the impressions created by moving pictures that they see should be good—that is, morally healthy. An impure or a violent scene flashed on the retina of a child's eye may have woeful possibilities for itself and others.

The fact that the mothers of Illinois are supervising the pictures that their children see is a wise safeguard. The home should exercise this influence wisely and carefully, and producers and exhibitors should render all the aid in their power.

The Chicago Examiner refers editorially to the Mothers' Congress as follows:

The Illinois Congress of Mothers, in session at Cairo, the other day entered a strong plea for strong, substantial lunches for school pupils in both city and country.

The twin banes of school pupils, according to the Mothers' Congress, are the insanitary lunch pail and the cheaper class of "movie" films.

The first can be corrected by schoolroom lunches at nominal cost and the latter by voluntary boards of film censorship in every city or hamlet.

When the mothers speak it behooves officialdom to take notice.

Food and films must be both above reproach.

Chicago Film Brevities.

At the meeting of the managers of Chicago film exchanges, in the Movie Inn, Tuesday afternoon, April 18, every exchange in the city, with a few exceptions, was represented. The temporary committee referred to in my last letter submitted a name for the club, which was unanimously accepted. This name is the F. I. L. M. Club, which stands for the Film Industries Local Managers' Club. The next meeting will be held on Saturday, May 6, when an automobile trip will be taken into the country, and dinner will be served and entertainment furnished at some country roadhouse. The party will gather at the Metro office in the Mallers Building, at one o'clock, that date. During the trip through the various towns the members of the club will stop off in a body and call on exhibitors. This club is the first that has been formed by a body of exchange managers for social purposes.

* * *

Ray Branch, owner and manager of the Enterprise Theater Equipment Company, of Detroit, Mich., was in the city Monday, April 17. When seen, he reported very good business. Mr. Branch was formerly branch manager in Detroit for Universal, and only recently engaged in his new venture.

* * *

Through the courtesy of Warden Zimmer of the Joliet Penitentiary, Captain H. J. Lewis showed his five-reel feature, "San Francisco's Chinatown and the Barbary Coast," to the prisoners on Sunday, April 16. Two presentations were given and the prisoners were highly pleased with the entertainment.

* * *

John R. Freuler, president of the Mutual Film Corporation, gave invitation exhibitions of the first three chapters of "The Secret of the Submarine," at the Chicago offices of that company on Wednesday and Thursday, April 19 and 20, from one to five o'clock p. m. The presentations were largely attended by exhibitors.

* * *

Wm. A. Brady, now active head of the World Film Corporation, was in the city last week, and during his stay made arrangements with Jones, Linick & Schaeffer for the presentation of World features at the Colonial theater, beginning Sunday, April 23. The run of the World product will be for an indefinite period.

* * *

Frank McCoy, now playing an important role with Ethel Barrymore in "Our Mrs. McChesney," at Powers theater, this city, is devoting his days to playing the heavy character in Essanay's forthcoming production, "The Jesters," under the direction of Joseph Byron Totten. This is not the first appearance of Mr. McCoy before the camera, as it will be remembered he played opposite Pearl White in "The Iron Claw," the leading juvenile in "Monte Cristo," etc.

* * *

Moving pictures showing sections of the Lincoln Highway from coast to coast were shown Tuesday morning, April 18, at the Studebaker theater, under the auspices of the General Federation of Women's Clubs and of the Illinois Federation of Women's Clubs. They were afterwards shown in the evening at the Art Institute for the special benefit of children, and will subsequently be shown in several theaters throughout the city. The object of these presentations is to raise a fund for the general beautification of the Lincoln Highway throughout Illinois.

* * *

Safe blowers broke into the Avon theater, 3325 Fullerton avenue, on Sunday night, April 16, and robbed it of $400. The theater is owned by Max Hyman and Samuel Katz, and it was partly wrecked by the violence of the explosion. It is believed by the police that a new gang of professional cracksmen are responsible for the burglary.

* * *

The Strand Theater Company will appropriately observe its first anniversary during the week of April 30. This date, last year, was the opening of the company's run of pictures at Orchestra Hall. The management, it is said, will secure the services of a celebrated Metropolitan opera singer for her appearance on the Strand stage for that week, in addition to the Triangle program.

* * *

The following bills have been announced at the prominent "Loop" theaters in Chicago for the week beginning Sunday, April 23:

Studebaker—The second week of Charlie Chaplin in "Carmen" and John Barrymore and Florence Zabelle in "The Red Widow" (Famous Players). The Chaplin "Carmen" drew heavily all through the first week at the Studebaker, La Salle and Bijou Dream.

Fine Arts—"The Ne'er-Do-Well" enters its third week. The attendance for the first two weeks has beaten all records at this theater.

Colonial—"The Feast of Life" (World), featuring Clara Kimball Young; Mr. and Mrs. Sidney Drew in a Metro comedy; a Paramount pictograph, and a Burton Holmes travelogue.

Ziegfeld—Alfred Hamburger will start a new policy the week beginning Sunday, April 23. He has decided to select his feature subject from the open market, and will choose the photoplay which in his judgment is the best for the week of all programs not contracted for a downtown showing. This leaves him to select from V-L-S-E, Metro, World, Equitable, Bluebird, Red Feather, Fox, etc. Supporting his feature he will aim at securing an ideal collection of shorter subjects, including a comedy, topical picture, scenic and a Mutt and Jeff cartoon. The bill for the ensuing week will be "Playing With Fire" (Metro), featuring Olga Petrova, who is supported by Arthur Hoops, Catherine Calhoun and other clever people, and one of Mr. and Mrs. Sidney Drew's comedies.

Strand—Dorothy Gish in "Susan Rocks the Boat" (Fine Arts); George Kleine's travelogue on Switzerland, and the Strand topical review.

La Salle—The second week of Charlie Chaplin in "Carmen," and other pictures.

* * *

Richard C. Travers, Essanay's popular star, made his first appearance in vaudeville at the Palace theater Monday evening, April 17. The Chicago daily press treated him kindly. All week the theater was filled nightly by a large following of moving picture fans, with whom Mr. Travers is in high favor. On the opening night about 60 Reel Fellows, accompanied by their wives and friends, were present and gave Mr. Travers an ovation. At the end of his monologue he was presented with a monster horseshoe wreath of flowers by the Reel Fellows present, and the large audience acclaimed him again and again. "Dick's" monologue is an interesting story of his experiences in the making of moving pictures, and it is supplemented by an animated cartoon about 500 feet in length, by Wallace R. Carleson. This cartoon shows Mr. Travers leaving the Essanay plant in his auto, saying goodbye to all the Essanay players and office staff and also showing the star's plight in case he ever attempted to sing or dance. It brought down the house.

* * *

Director Frank Beal of the Selig Polyscope Company, accompanied by a number of prominent actors, has gone to Indiana, where scenes in "Historic Indiana" will be taken. Mr. Beal has planned the building of a frontier settlement and stockade at Lafayette, Ind., where several historic incidents of Indiana history will be pictured. James Whitcomb Riley is coming on from his winter home in Florida to cooperate in the production of this historical film.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

LOS ANGELES EXHIBIT IN NEW YORK.

Chamber of Commerce Arranges for Special Display at First Exposition of Motion Picture Board of Trade.

NEXT month, when the first national exposition of the Motion Picture Board of Trade opens at Madison Square Garden, New York, the capital city of the film world will be in the forefront of exhibitors.

Since the Chamber of Commerce announced its intention of being among the exhibitors, preparations have been made for an exhibit which will demonstrate the sterling climate, scenery and other advantages which the sunny Southland has to offer film producers. The larger producing companies are co-operating and it is expected that a complete panorama of Los Angeles will be housed in one of the booths.

Though not generally known, the Chamber has been working for some years to centralize the film industry here. Gradually laboratories are being added to the leading plants and some pictures are being released from here, but New York is still the great distributing center. It is hoped to add manufacturers of the raw film and distribute from here, so that the entire industry, from the making of the film to its release, will be a Los Angeles enterprise.

The display in New York, which incidentally is the first one Los Angeles has made there, will be largely pictorial. Motion pictures of the larger plants will be shown, while charts will be used to demonstrate the large amount of sunshine here, and the almost total absence of static electricity. Special literature regarding the city will also be distributed.

One day of the exposition will be known as Los Angeles Day, when special reels of Los Angeles-made pictures will be run. Features of the city's exhibit will be a big electric sign, with the legend, "Los Angeles, Where Nature Helps Industry Most," and a picture of June Brentinger, a Los Angeles girl, in a poster pose symbolic of the Southland.

Industrial Commissioner Kinney of the chamber, who will direct the exhibit, is arranging to meet manufacturers of all sorts while in New York. While the exposition is designed primarily for the film makers, the commissioner will confer with manufacturers in many lines not now adequately represented in this section.

CHOOSING FILM COMMISSIONER.

On May first there will be no Board of Censors, but a single film Commissioner. He will be subject to civil service regulations, according to City Attorney Stephens, who sent a written opinion on the question to Mayor Sebastian. Some doubt as to the application of civil service provisions arose because of the charter provision which says that members of the various commissions are not included among those required to be appointed after competitive examination.

Mayor Sebastian has received two hundred or more applications for the position, which pays $175 a month, and a dozen or more of the applicants assure the Mayor that they have the indorsement of either the whole Council or a majority of its members.

INTERNATIONAL EXCHANGE OPENS.

George H. Atwood Opens Hearst Film Service Station on Film Row.

Los Angeles has another film exchange. It is the International Film Service, Inc., which, under the management of George H. Atwood, has opened an office at 912 South Olive street.

Mr. Atwood, whose theatrical experience has been extensive, comes to Los Angeles from the Philadelphia offices of the Pathe Company. Before going to Philadelphia he was associated with the General Film Company and managed branches in Boston, Albany, Phoenix, Oklahoma City and Dallas. In all of these places his success was marked.

"The Mysteries of Myra," a new serial in fifteen episodes, is to be among the first releases by the new exchange. For a week preceding the release of the first episode on May 1 according to Mr. Atwood, the story will be run in the Examiner of this city. In collaboration with Charles Goddard, author of "The Perils of Pauline," "The Exploits of Elaine," "The Goddess," and other striking film successes, Hereward Carrington wrote the story about which the drama has been built. The Wharton Brothers of "Elaine" fame personally produced the play and directed Miss Jean Sothern, "Myra," and Howard Estabrook, who acts the part of "Dr. Alden."

The first of a series of cartoon comedies by artists whose names are known to all readers of the Hearst papers will also be released on May 1. Among the contributors to this series will be Tom Powers, "Tad," George McManus ("Bringing Up Father"), Hal Coffman, Opper, Herschfield, Herriman, Cliff Sterrett, Tom McNamara ("Us Boys"), Windsor MacKay, Leon Searl and A. Moser.

The new office is a fine addition to the screen street where the motion picture activities are being centered.

"RAMONA" SETS RECORD.

Clune Production Closes With Tenth Week—Clergyman Sees Picture as Many Times.

Several records have been hung up by pictures shown at W. H. Clune's Auditorium theater, but here's one that beats all.

This one made by the Rev. R. Fuhr is for some reasons the most interesting and exceptional. Father Fuhr on the closing day of "Ramona's" tenth week paid his tenth visit to the photodrama. Last Saturday Father Fuhr crossed a desert two hundred and twenty-one miles to make his weekly visit. He is now so familiar with the seating arrangements of the theater that he does not ask the ushers to conduct him to his seat. The Auditorium management received from him the following letter:

Bishop, Cal., April 10, 1916.

Box Office, Clune's Auditorium Theater, Los Angeles.

Gentlemen: Kindly reserve for me two tickets for Saturday, April 15, matinee. I will be very thankful if you will kindly reserve my seats in row twenty and twenty-one, seats either 14 and 16 or 13 and 15.

The writer of this letter is the clergyman to whom you have sold tickets to Ramona repeatedly. This will be the tenth time that I will have seen this wonderful production. Will call for tickets upon my return to the city, next Saturday morning about 9.30 o'clock.

Thanking you for your kindness, I am,

Yours respectfully,

(REV.) R. FUHR.

And, according to the box office heads, there have been many parties who ordered tickets for "Ramona" again and again.

FRANK EDMONSON TO FLY WITH CAMERA.

A cross country balloon flight which may last three days, a parachute jump of fifteen thousand feet, and a complete record of the trip in motion pictures, as well as the testing of a new type of statoscope will be the features of a trip which will be made from Monrovia, by Police Detective Kittle, Balloon Pilot Jack M. O'Connell and Frank Edmonson, camera man.

According to Mr. Kittle, who was formerly a well-known aeronaut, the trip may establish a number of new records in the balloon world.

The statoscope, he says, will show to a fraction of a foot the rise and fall of the balloon as it strikes warm and cold air lanes. The old type of statoscope never has been considered a complete success and will register true height of a balloon only within from one hundred to three hundred feet.

Not the least feature of the trip will be, according to Mr. O'Donnell, the parachute jump to be made by Mr. Kittle. Weather conditions permitting, he will leap from the balloon after it has reached an altitude of fifteen thousand feet. If he succeeds the jump will be a world's record, and will be fully shown on the film which will be made on the voyage.

A VISIT TO THE E. & R. JUNGLE STUDIOS.

The other day we drove down to the E. & R. Jungle Film Company's studios. Clem Pope, formerly of the Morning Telegraph, now director of publicity and scenarios, took the World man over the place.

The Jungle of the E. & R. contains a surprising number of very fine jungle beasts. The cat family was well represented by several magnificent lions and a litter of three cubs about seven weeks old. We were introduced to the leading stars of the E. & R. Jungle Film Company, the famous vaudeville villains, Nap and Sally. "Meet the World man, Nap," said Clem, and the big chimpanzee trotted up to the bars of his large cage and shook hands and bowed like a regular little gentleman.

"So many things seen in motion pictures are merely taken for granted," said Friend Pope, "that few people stop to consider the patience, effort and time expended in getting scenes for pictures. Perhaps animal pictures are the hardest and the most nerve racking sort to make. Napoleon and Sally are so wonderful on the screen, so like humans, that people hardly ever consider that everything they do means months of training.

"Of course, directing them in a scene is a great deal like directing people, for they are shown what they must do, and how it must be done. Generally they do it, at least Sally does, but Napoleon always puts in a few flourishes never dreamed of by the director. But the other side, the training side, is a matter of course. To train a chimpanzee means the breaking of almost every primeval instinct and changing its whole method of existence. It required seven months of training to get Napoleon on an elephant. Two hours a day and seven days in the week for seven months is no joke. Years had put that natural fear of the elephant into him, and the fact that he went through his stunts is nothing short of marvelous.

"To see an ape ride a bicycle is nothing wonderful, but Napoleon is the only chimpanzee in the world that has ever ridden one backwards. That, too, was a matter of months. Yet it is passed by with a glance and taken as merely one of the things in an age of wonders.

"The skating, too, required over a year. Not the mere skating, for nearly all the chimpanzees in vaudeville do that trick, but all of them work one foot, and the other is used to guide. Napoleon is the only one who skates, as a human does, striking out with both feet. He skates backward and forward like an expert. He does the tricks of the other apes, but he generally goes them a half dozen better. There never has been known a case where a chimpanzee would jump as high as he does, while wearing roller skates. Not another that would leap over a chair, while skating, not another that would walk upstairs on stilts, not another that would skate down a runway, do a ten foot leap, and catch a trapeze bar."

The E. & R. Jungle Film Company is now working on another "Nap and Sally" feature with Lillian Brown Leighton, to be called "Who's It." The scenario was written by Clem Pope and is being produced by J. J. Franz.

Los Angeles Film Brevities.

Lasky's new general manager, Milton E. Hoffman, has found a home in Hollywood and is now casting about for a perfectly good automobile in which to inspect the surrounding country in his spare moments.

* * *

Our old friend and booster, William Duncan, featured in "God's Country and the Woman," has had a long career in "legit" and pictures as a leading man, but the big part for which he is cast in Rollin Sturgeon's present production of the Cleveland Moffett novel of mystery and scientific crime deduction, is one of the greatest studies in character building he has ever had an opportunity to enact. It has been predicted that he will double the vast number of friends who have already been won to him by the means of his work in "The Chalice of Courage," and "God's Country and the Woman." George Holt will also have a fine chance for more of his heavy work in this great picture.

* * *

A merry picnic was enjoyed this week in the head of Beechwood Canyon, Hollywood, where "Julius Caesar" will be staged in a huge amphitheater on the night of May 19 for the benefit of the Actors' Fund of America. Those participating in the jollification were actors and high school students of Los Angeles, the latter being the force from which the thousands of extra people for the great production will be obtained. The Hollywood Board of Trade provided free grape juice for the occasion. There were several hundred actors and students present. Tickets for the great production have been put on sale already.

Last week Herbert Rawlinson, leading man of the Worthington Universal Company, Director William Worthington and Jack Wells, the company's stage manager, were the guests of a number of the leading Chinese of the city at a lavish banquet in Chinatown. The Hop Sing Tong were the hosts. There were sixteen courses included in the dinner. Those sixteen courses of Chinese food will never be forgotten, says each of the guests.

* * *

This week an event creating no little interest in picture circles is of the marriage of Dick Rosson, of the American, and Miss Vera Sisson, of the Vitagraph. Miss Sisson was formerly leading woman in the Jack Kerrigan company at Universal City, later going to the Vitagraph. The young couple's romance began when they were both engaged at Universal City. The wedding took place a few days ago, Mr. Rosson quietly slipping down and returning just as quietly with his bride. Dick Rosson is the brother of Helene and Queenie Rosson, both of the American.

* * *

There was a great time on Saturday night last at the Los Angeles Press Club when a "Bright Night" program was enjoyed by the actors, paper boys and friends. De Wolf Hopper opened his own big league season with "Gunga Din," Douglas Fairbanks favored the gang with some comedy and a number of other moving picture men gave of their talents.

* * *

Jane Bernoudy, of Universal City, is original. She owns a little car which she calls Evangeline, and said Evangeline being one year old the actress is planning a birthday party to which all the automobiles of her friends will be invited. Garages will be served for about two dozen cars, and the menu will consist of everything from lubricating oil to gasoline. We have a secret idea that the party for little Evangeline is one to announce the engagement of the dainty little car to Hector, a handsome big machine.

* * *

Manager Bryson of the local Universal distributing offices reports that John A. Kraker, known as "Go Get 'Em, Jack," among his friends in Western Canada, where he was for several years connected with the Canadian Film Exchange, traveling out of the Calgary office, before the Universal came into the field, has joined his selling force at the California Film Exchange.

* * *

Seena Owen, the Fine Arts actress, has been granted a two weeks' vacation, which she will spend in the hills of Colorado. Miss Owen has been working steadily at the studio for two consecutive years, and having some slight trouble with her eyes, she asked for this rest, which was immediately granted.

* * *

The Rolin Phunphilm players have had a great trip to San Diego and Mexico this week. They enjoyed the little journey immensely, and well they might, for the sights that they saw were new and novel. Everyone got to see the 1916 Exposition as well as the army and navy headquarters, both on land and sea. The players went to Tia Juana, Mexico, to take scenes in the gambling houses and on the race track, and between scenes they played the games of chance, and some cleaned up while others lost. This picture is a scream and has been a sort of vacation picture for the makers of it, including the intrepid Hal Roach, who directs them.

* * *

Fay Tincher, the Fine Arts star, is in receipt of an official announcement from "The Mirror," considered the foremost of Australian picture magazines, advising her that she had been awarded second prize in their contest. The first prize was given to Mary Pickford. In their communication, the editors of "The Mirror" paid the comedienne a high tribute and assured her that Australians are real boosters for Fay Tincher pictures.

* * *

Edward Sloman of the American, and a camera man, went to the borders of Mexico with the idea of taking some "atmosphere" scenes for his five-reeler "Reclamation." Sloman struck a snag, for the Governor asked a lot of money for the privilege of crossing the border and braving bullets. After wasting two days in vain efforts Mr. Sloman traveled twenty miles down the border and crossed "on his own," getting the scenes he wanted. He had to hurry back into United States territory for the party were chased by Mexicans. "There are Mexicans and Mexicans," says Sloman; "this lot were dirty in every particular. Honestly, I felt like leaving a cake of soap when I crossed the border but I did

not take the time to extract it from my bag. You see, we were in somewhat of a hurry!"

* * *

Three masked and armed bandits raided this week the office of the General Film Company at 822 South Broadway, and after binding the night shipping clerk, H. C. Drake, to a chair, relieved him of some small change, and then searched the office. Failing to find any more money they gagged their victim with his own handkerchief and fled. An hour after the bandits had left the building Drake managed to work the cord from his hands and at once notified the police. Detectives failed to discover any traces of the robbers.

* * *

Phillips Smalley this week received a cablegram that his father, George W. Smalley, the well known journalist, had died at his home in London. Mr. Smalley was in advanced years and was one of the last of the famous war correspondents and journalists of the civil war days. Mr. Smalley was during the civil war associated with Horace Greeley, editor of the New York Tribune, and it was he who wrote the account of the Battle of Antietam, of which he was an eye witness.

* * *

The Warren Kerrigan company are in San Diego this week, filming "The Silent Battle" under the direction of Jack Conway. Mr. Conway is directing the Kerrigan Company during the vacation of Director Otis Turner.

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There is another baby born at Universal City, the third since the film city was opened a year ago. It's a bouncing baby boy of Mr. and Mrs. William Stith. Mr. Stith is connected with the technical department at Universal City. The new baby is to be named Wallace in honor of the boss of the big Universal ranch, who is a brother of J. Warren Kerrigan. The other two children, who were born at Universal City, are the son of C. F. Oelze, assistant to Wallace Kerrigan, and Virginia Richdale Kerrigan, the superintendent's daughter. Each of these infants is frequently used in the pictures.

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The Burbank theater, which was leased by the Triangle Exhibition Company a few months ago, will return to stock and Oliver Morosco will open on May 1st with a revival of "The Lion and the Mouse."

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Charlie Murray and a number of other photoplayers will present an original farce comedy at the Eagles' picnic at Selig Zoo, April 30. Among the many stars now employed by the film companies in Los Angeles are scores who are members of the Fraternal Order of Eagles. All of them, the regular duties permitting, will attend the picnic and have some part in the entertainment features. The trained animal stunts which also are to have a prominent place on the day's program are in the course of careful preparation, and a number of acts original in every way are promised. The Los Angeles Railway Company will provide additional car service to and from the picnic grounds. Steam and electric interurban will run excursions from the outside towns within the Los Angeles district from as far as Santa Barbara, San Bernardino, Riverside, Santa Anna and all of the beach cities.

* * *

B. P. Reynolds, Los Angeles Times-Universal Animated Weekly cameraman, is thanking his lucky stars that he is blessed with more avoirdupois than the usual allotment to man. Reynolds one day this week was hurrying in his automobile to cover an important news event for the Weekly, when he was spilled from the machine. An autoist of the fair sex ran him down. Reynolds weighs in the neighborhood of 225 pounds, and he landed in some soft dirt, escaping without more than a severe shaking up. After hitting Reynold's car the woman driver climbed to the curb, and her car stopped only when it came in contact with a fence. Strange to say neither of the machines suffered much damage, but Reynolds, after picking himself up, quickly took the name and address of the reckless woman autoist and then jumped into his car and started away to cover his assignment.

* * *

Gate City Feature Film Company is the name of a new film manufacturing enterprise to be established in San Bernardino. W. C. Cook is general manager and Hal Clements is the managing director.

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The Signal Film Corporation are laying plans for the enlargement of the company's studio on Pasedena avenue to accommodate increased activities of this studio. According to plans the office and the laboratory buildings will be moved forward to the street and their place occupied by additional stages. Director J. P. McGowan this week received a consignment of special lights for use in the making of night scenes in their current production "Whispering Smith." Many of these have been reconstructed into street lights placed along the curbings of the Medicine Bend street set at the studio for night scenes to be filmed in the set. According to the scenario many of the important scenes in the production take place in this street at night. It is to get good night effects that the company erected these powerful street lights.

* * *

The Lasky Company is putting on a feature production with Sessue Hayakawa and his wife, Tsura Aoki, the noted Japanese actors, in the leading roles. They will play the parts of Americanized Japanese who own a fashionable curio store.

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George D. Taylor, the Pallas producer, has finished the George Beban picture, "Pasquale," and from all accounts it is one of the best he has turned out so far. Myrtle Stedman played the opposite lead.

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The "Flying A" companies at Santa Barbara have received orders to return to production of only one and two reel pictures with the exception of William F. Russell's company, which will continue to make four and five reelers.

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The concluding scenes of "Highest Bidder" were taken last week by William F. Russell and his company of players on the highest point of the Sierra Madre mountains. The company stayed up in the snow for a week and returned to Santa Barbara with a bunch of excellent out-door scenes.

* * *

De Wolf Hopper and Douglas Fairbanks, the eminent Fine Arts stars, have been greatly honored by the Lambs Club, which has named two rooms after them. The De Wolf Hopper Room and the Douglas Fairbanks Room are for the public use of the members of the club. When notified of their names being selected by the committee to adorn the doors of rooms in the Lambs Club, De Wolf Hopper and Douglas Fairbanks expressed great appreciation of the tribute paid them. They are both very anxious to return to the East and personally inspect the rooms. At the expiration of their contracts the stars are planning a flying trip to New York, where the Lambs Club is located.

* * *

Douglas Fairbanks has now completed his sixth Fine Arts play, "The Bouncer," and it is very likely that he will continue under the direction of William Christie Cabanne, who directed him in his screen debut, "The Lamb," "Double Trouble," and his present play. "The Bouncer," which is the working title of this picture, contains many excellent comedy situations and Jos Singleton in the character of the valet has a number of very good scenes with his master, Douglas Fairbanks, as well as William Lowery, who plays the leader of the gangsters. Bessie Love appears as the girl with which our hero is in love.

* * *

Edward Dillon, who directed De Wolf Hopper in his first three Fine Arts plays, is making arrangements to stage a photoplay in which Fay Tincher, Tully Marshall and Seena Owen will play leading roles. The supporting cast will include Chester Withey, Max Davidson and F. J. Butler. The story is by Roy Summerville and Chester Withey. The latter wrote "Sunshine Dad" and "The Philanthropist." Fay Tincher takes the part of an artist's model, who is the victim of drugs. The play is laid in a modern atmosphere and deals prominently with an artist, which part is taken by Tully Marshall.

* * *

Frank Good, the Fine Arts photographer who is filming the Norma Talmadge play, will take part in the 150 mile gasoline derby scheduled as a concluding event of the California Ascot Speedway season.

Cameraman Good was once a racing driver of note and has been fighting off his desire to desert the crank for the steering wheel, but finally he had to give in when Cliff Durant requested Good to drive his "Durant Special" at the Ascot races. Co-producers of the C. M. & S. A. Franklin, for whom Good turns the camera, plan to dismiss the company for the day on which the race will be held in order that the players can root for their photographer.

Lasky May Releases

Geraldine Farrar, Sessue Hayakawa and Blanche Sweet in Productions for the Paramount Program.

WITH Geraldine Farrar, Sessue Hayakawa and Blanche Sweet as the stars, Jesse L. Lasky Feature Plays Company announces three important releases on the Paramount program for the month of May. Probably the chief interest of exhibitors and public will center upon the

Scene from "Maria Rosa" (Lasky).

third Geraldine Farrar photoplay for the Lasky company entitled "Maria Rosa," which will be released on May 8 in first-run Paramount houses.

The other two productions are Sessue Hayakawa, the noted Japanese actor who created such a sensation in the Lasky production, "The Clue" and "The Cheat," in a photoplay entitled "Alien Souls," in which he will have the support of Tsuru Aoki, May 11, and Blanche Sweet in "The Thousand Dollar Husband," a James Young production released May 22.

These three productions offer striking examples of the Lasky output as they include three stars of varied and different temperament and style, in three productions, each entirely distinct and different from the other in story and character.

"Maria Rosa" is a screened version of the play of the same name by Wallace Gillpatrick and Guido Marburg, which was presented in dramatic form on the New York stage two years ago with Lou-Tellegen as the star. It is a coincidence that Geraldine Farrar appears in a screened version of the drama in which Lou-Tellegen, now her husband, made his debut as an American actor.

The story is one laid in a Spanish province in which Miss Geraldine Farrar appears as Maria Rosa, a young peasant girl for whose hand two friends are ardent suitors. Jealousy prompts one to shift the evidence of crime against the other, who, in turn, is put in prison, Maria Rosa, believing him dead through forged evidence, marries the villainous suitor. On the wedding day the convict returns, in which situation Maria Rosa kills her new husband after he confesses his treachery, and the play ends with the promise of happiness. The cast includes in support of Miss Farrar, Wallace Reid, Pedro de Cordoba, Horace B. Carpenter and Anita King.

"Alien Souls" is a photoplay by Hector Turnbull, who also wrote "The Cheat." The American screen has few delineators of characterizations so well known as the young Japanese actor, Sessue Hayakawa. After a series of successes in Ince productions, Hayakawa appeared for the Lasky company in "The Clue," "The Secret Sin" and "The Cheat," and in response to the hundreds of requests from exhibitors of Paramount exchanges all over the country he now becomes a full-fledged star.

The story of "Alien Souls" is based on the impossibility of the peoples of two races so diverse as the Japanese and the Anglo-Saxon to successfully merge in a social way. The cast includes Tsuru Aoki, Earle Foxe and Grace Benham.

Blanche Sweet, who has shown her extraordinary powers as an emotional screen artist in a number of productions, will be seen in "The Thousand Dollar Husband" in a part of lightness and sunshine. This will be James Young's second production for the Lasky company as he has already completed "Sweet Kitty Bellairs," with Mae Murray in the title role, which will be released through Paramount at an early date. Theodore Roberts, James Neill, Tom Forman, Horace B. Carpenter and Isabelle Malone will appear in principal support of Miss Sweet in this photoplay.

Mr. C. Ridderhof

Advertising Manager Appointed by the Coles Picture Machine Corporation.

H. B. COLES announces that C. Ridderhof has been engaged as advertising manager for the Coles Picture Machine Corporation. A variety of experiences has fitted Mr. Ridderhof particularly for discharging the duties of this position. He served several years as machinist; was a foreman and superintendent of machine shops, and has designed a number of different kinds of machinery.

C. Ridderhof.

As assistant manager of the Western Gas Engine Corporation, manager of the Wilmarth & Morman Company and manager of the Zono Manufacturing Company, all concerns engaged in the manufacture of machinery, he had charge of the advertising. Later he was in the employ of the Hotpoint Electric Heating Company, the largest exclusive manufacturers of electrically-heated appliances in the world. During his connection with this company, in the capacity of manager of the advertising department, Mr. Ridderhof wrote a course of instruction in electricity, showing that he is well posted on matters electrical.

Last year he was the advertising manager for that great association of electrical interests, the Society for Electrical Development, in its campaign for Electrical Prosperity Week. Millions of pieces of advertising matter were distributed during this campaign, and it proved to be the biggest sales-building event in the history of the electrical industry.

The modern motion picture projector is a combination of mechanical, electrical and optical features, and that Mr. Ridderhof is not a stranger to any of these is indicated by the above and also by the fact that he was awarded the degree of Doctor of Optics by the South Bend College of Optometry.

His versality will stand him in good stead in the work of promoting the use of the Coles Picture Machine Corporation's projector: "The machine without the intermittent sprocket."

Work on the new catalog has been started, and requests for the book will be filled as soon as it is off the press.

ANITA'S PHOTO BRINGS RECORD PRICE.

In the Eighty-first Street theater, New York, recently, Anita Stewart, the Vitagraph star, was the principal attraction at a benefit being conducted for the benefit of the Actor's Fund and disposed of her photographs at fabulous prices. Originally it was intended to sell the pictures for a nominal sum, but when the demand threatened to overreach the supply, prices went up by degrees and a price of $5 per photo was the prevailing rate for the closing sales. Miss Stewart was exceedingly popular with the audience and was tendered a fine ovation.

YOUNGEST LEADING LADY.

Little Pauline Curley, now playing one of the leading roles in "Where Love Leads," a coming Fox release, is the youngest actress in motion pictures holding that important position. Miss Curley, who is only twelve, is playing a society girl of eighteen, but she has been on the stage since a babe in arms.

New Stars for Morosco

Mlle. Jolivet Now En Route to Los Angeles Studios—Miss Goodrich Already at Work on Morosco Subject, "The Tangle."

CLOSELY following the announcement of the acquisition of Vivian Martin, it was learned at the New York offices of the Oliver Morosco Photoplay Company that this concern has added two new stars of prominence to its roster in the persons of Mlle. Rita Jolivet and Edna Goodrich. By strange coincidence both of these well known favorites of the screen and stage have appeared on the Paramount program in the past under the Lasky trademark. Mlle. Jolivet in "The Unafraid" and Miss Goodrich in "Armstrong's Wife."

Rita Jolivet.

Mlle. Jolivet made her American stage debut with Otis Skinner in "Kismet" some four years ago, which proved an instantaneous success. Following a long run of this play at the Knickerbocker theater, New York, she appeared here in "When Ignorance Is Bliss" at the Lyceum, "What It Means to a Woman" at the Longacre, "A Thousand Years Ago" at the Shubert and other Broadway attractions. In London she enjoys a particularly large following, as a result of her appearance at the Haymarket, Playhouse, Royalty, Comedy and other internationally-known theatrical institutions. A number of Italian photoplay successes produced by such organizations as Ambrosio and Gloria Films also present her in the chief role. Although the subject is not known at this time, it is understood that it will be one of George Broadhurst's recent stage successes.

Edna Goodrich.

Edna Goodrich, whose greatest characterization on the stage was in the starring role of "The Genius," as Nell, although scarcely past her twenties, has spent eight years behind the footlights during which time she has scored many personal triumphs. Among her successes are "When We Were Twenty-one," "The Gilded Fool," "In Missouri," "The Master Hand," "The Easterner," by George Broadhurst, "His Neighbor's Wife" and, as a headliner in big time vaudeville, in "The Awakening of Minerva." In Longfellows' "Evangeline," dramatized by Arthur Hopkins, she also became widely prominent. Miss Goodrich is already at work on her initial Morosco photoplay, "The Tangle." This production is an adaptation from the play "The Making of Magdalena," in which Mary Emerson originally starred, resulting in a record-breaking tour.

The Goodrich photoplay will be released on the Paramount program early in June and will be followed by the Jolivet production.

LASKY'S BIG OPEN-AIR STAGE.

Constructed with a view to efficient preparation for the busy summer months when many stars of the dramatic stage in addition to the long roster of popular favorites already at the studios, will appear for the Jesse L. Lasky Feature Play Company, a new open-air stage built under the personal direction of Cecil B. De Mille is nearing completion at the studios of the Jesse L. Lasky Feature Play Company at Hollywood, California.

With the coming of the summer season in Southern California the motion picture colony can look forward to week on week of beautiful clear sunshine unhampered by winter's rain. Although the Lasky studios have a large glass inclosed stage of sufficient size for six companies to work simultaneously, the new open-air stage will give working space for as many more. An elaborate system of sun-breaks or awnings will be installed, and it is believed that first work on the new stage will be done before several present productions in course of making are finished. These include Blanche Sweet in "The Thousand Dollar Husband," directed by James Young; Fannie Ward in "The Gutter Magdalene," directed by George Melford, and new Marie Doro and Victor Moore photoplays.

Lasky Open Air Stage.

Since the Lasky Company, a little more than two years ago, took possession of the block at Vine and Selma avenues, Hollywood, California, the studio has constantly undergone a process of elaboration and extension. The new stage, which is placed on a concrete foundation, will be completed about the same time that the new laboratory, costing $125,000, is put in operation.

EDWARD JOSE MAKES REMARKABLE RECORD.

Edward José, who personally directs the successful Pathe serial, "The Iron Claw," on May 1 will celebrate the completion of his first year as an independent producer. During the twelve months he has made "The Beloved Vagabond," six reels; "Simon, the Jester," five reels; "The Closing Net," five reels; "Nedra," five reels; "The Light That Failed," five reels, and fourteen episodes of "The Iron Claw," twenty-eight reels, a total of fifty-four reels, or over a reel a week. This record is remarkable, all the more so as the pictures have been uniformly of a high quality.

Among the artists who have been under Mr. José's direction during the year, are such sterling performers as Pearl White, Edwin Arden, Kathryn Browne-Decker, Irene Warfield, George Probert, Fania Marinoff, Howard Estabrook, Bliss Milford, Madeline Traverse, Margaret Greene, Robert Edeson, Jose Collins, Creighton Hale, John Dunn and Sheldon Lewis. Very few directors can point to a list like that.

BIG STAGE SETTING FOR STRAND.

New York's Strand theater has just completed arrangements for the installation of a new stage setting which will be one of the most elaborate and most expensive ever made for a moving picture theater. The cost of material, painting and installation will bring the total to $10,000. This is due partly to the fact that the flat pieces of the scene will be painted on velvet. The spirit of the setting will follow the trend of the new school in stage art, employing vivid colors and unconventional designs. It is hoped to place the new setting in the Strand by May 7, the week in which Geraldine Farrar will appear in her third photoplay, "Maria Rosa."

Universal Releases

Program for the Week of May 1 Is Strong and Well Balanced.

THE Universal program for the week of May 1 is an unusually strong one. It leads off, on Monday, May 1, with Hobart Bosworth in "Dr. Neighbor," a five-reel Red Feather drama in which Mr. Bosworth is supported by Dorothy Davenport. The Nestor comedians, Lee Moran and Billie Rhodes, fill out the day's program with "Her Hero Maid."

Stella Razeto, Juan de La Cruz and Gladys Brockwell are featured in the Gold Seal two-reel modern drama, "The Purple Maze," which is released on May 2. On the same day Cleo Madison is featured in the Rex drama, "Eleanor's Catch," and Victor Potel and Eileen Sedgwick cavort around in the Imp comedy, "When Slim Was Home Cured."

Mary Fuller, supported by William J. Welch and Edna Pendleton, appears in "The Girl Who Feared Daylight," which will be released under the Victor brand on May 3. Alice Howell and Ray Griffith add the comedy balance to the day's program in the L-KO comedy, "The Bankruptcy of Boggs & Schultz." The Universal Animated Weekly, No. 18, containing views of Dr. Waite, and the last ride of "Wild Bob" Burman also will be released on May 3.

There will be no release under the Laemmle brand on May 4, but two topnotch photoplays, one featuring Thomas Jefferson, son of the late Joseph Jefferson, and the other King Baggot, will more than make up for the deficiency. Mr. Jefferson and his little child actress, Zoe Bech, make a delightful combination in "The Beloved Liar," a three-reel human-interest drama, which will be released under the Big U brand. Mr. Baggott is featured in a protean photoplay, "Won with a Makeup," in which the veteran Imp star assumes many puzzling disguises.

Edith Roberts and Sydell Dowling are co-starred in "Just Kitty," a delightfully charming Imp comedy-drama, which will be released on May 5. On the same day, Myrtle Gonzalez and Fred Church are featured in the Laemmle drama, "The Thief of the Desert." Eddie Lyons, Lee Moran and Betty Compson close the day's program with "Lem's College Career," a two-reel Nestor comedy, which is loaded to bursting with laughs.

On May 6 "The Leap," a Bison two-reel railroad drama, with Lee Hill and Gene Rogers, will be released.. Gale Henry and William Franey present "A Perfect Match," a Joker comedy, on the same day.

"Scaling the Jungfrau," a Rex educational scenic will be released on May 7. It will be followed by "The Marriage of Arthur," a two-reel comedy-drama, with Rupert Julian and Elsie Jane Wilson heading the cast. The L-KO single-reel comedy, "Mr. Buddy Briggs, Burglar," with Gertrude Selby and Reggie Morris furnishing the fun, closes up the week with a laugh.

The attention of exhibitors is called to the fact that during the week of May 1 the first episode of the new Universal serial, "The Adventures of Peg o' the Ring," will be released. Episode one, in which Ruth Stonehouse, formerly of Essanay, and Eddie Polo are starred, supported by Grace Cunard and Francis Ford, is entitled "The Leopard's Mark."

"Ramona" to be Shown in Boston

In a Few Weeks Clune Film Will Be Playing Simultaneously Across the Continent.

ANNOUNCEMENT is made that the Colonial theater in Boston will be the New England summer home of Clune's cinema-drama "Ramona," another production of the elaborate film founded on Helen Hunt Jackson's famous romance being sent there while the New York company continues its run at the Forty-fourth Street theater.

Negotiations for the presentation of "Ramona" at the Colonial, Boston, have been concluded by W. H. Clune, the Los Angeles film magnate; and his associate, Lloyd Brown, on behalf of the "Ramona" company, and Klaw & Erlanger, as the representatives of the Colonial theater management. The definite date for the opening has not been set, but it will be about the latter part of May.

With the opening in Boston "Ramona" will be running simultaneously on the Pacific Coast and in New York and Boston. The chain across the continent will be further strengthened by the addition of Chicago and Cleveland in the course of a few weeks. In Chicago "Ramona" opens at the Auditorium on June 19. The Cleveland theater and date have not yet been announced.

Selznick Selects His Staff

Four Well-Known Exchange Men Form the Nucleus of Distributing Company for Clara Kimball Young Features.

WITH four of the best-known exchange and sales experts in the film industry as the nucleus of its organization, Lewis J. Selznick Productions, Inc., the distributing company for the Clara Kimball Young Film Corporation, began its nation-wide campaign this week. The first of the producing company's features will be "The Common Law," an adaptation of the noted novel by Robert W. Chambers, and with this remarkable production to exploit the new Selznick Exchange managers expect tremendous results.

The four men who have resigned important positions with big film concerns to align themselves with Mr. Selznick are Ned H. Spitzer and Sol J. Berman, of Bluebird; Sam E. Morris and Ben S. Cohen, of World Film.

Mr. Spitzer has been identified with the industry for nine years. He began with the late William Harbeck, was associated with the Warners and in the distribution of "The Million Dollar Mystery" and then became the Kansas City manager for World Film. Later he was engaged as general Canadian manager for William Fox, since when he has been general representative for Bluebird.

Mr. Berman has been in the film business for ten years. He organized in Des Moines, Iowa, the first exchange in the middle west. He was the Pittsburgh manager for Metro and district manager for the famous "Million Dollar Mystery." For a while he was New York exchange manager for World Film, from which position he went to Bluebird, associating himself with Mr. Hoffman in the launching of that company.

Mr. Morris knows the exhibitor's end of the industry perhaps even more thoroughly than any of his associates, having been one of the pioneer exhibitors of Pittsburgh. It was only a year ago that he shifted from the exhibiting end to the exchange, becoming Cleveland manager for World Film. He was one of the early advocates of the feature film and a founder of the original Motion Picture Exhibitors' League, of which he was the first vice-president.

Mr. Cohen's career was told in these pages in a recent issue. He, too, was a World Film district manager and one of the best-known film salesmen and exchange managers in the country.

In collaboration with Mr. Selznick his new staff is at present engaged in going over the field, sorting out the thousands of applications for the Clara Kimball Young features and establishing exchanges in the principal cities. As soon as their preliminary work is completed they will make a comprehensive tour of the country, getting in personal touch with all the principal exhibitors and supervising the establishment of the Selznick exchanges and branches.

TRIANGLE PLAYS AT EIGHTY-FIRST STREET THEATER.

At the Eighty-first Street theater the newest Triangle film plays will be shown. On Monday, Tuesday and Wednesday the well-known comedian, DeWolf Hopper, will be seen in a new comedy, "Sunshine Dad," in five parts, replete with fun and action. The newest Mack Sennett Keystone comedy will be shown.

On Thursday, Friday, Saturday and Sunday the noted stars, William H. Thompson and Anna Lehr, will be shown in an intensely interesting story, "Civilization's Child," the story of a girl so ignorant that she believes only in good and happiness, and her pathetic and heart-rending experience. The latest Triangle Keystone comedy, directed by Mack Sennett, will be shown.

An exceptionally meritorious vaudeville bill will be given with the above.

BUTTONS ISSUED WITH "SOCIAL PIRATES."

In response to requests from many exhibitors, Kalem announces that the small buttons, which proved so popular a publicity aid on "Maxim's at Midnight," "Stingaree" and other Kalem features, have been issued on "The Social Pirates." The attractive button, three-quarters of an inch in diameter, carries the likenesses of Marin Sais and Ollie Kirkby, stars in this George Bronson Howard series. The early demand indicates that the buttons on "The Social Pirates" will equal the one million mark set by the aids on "Maxim's at Midnight."

V-L-S-E Special Features

Big Four Organization Has Many Important Productions On the Way.

IN line with the policy of the Big Four to offer at frequent intervals, features of extraordinary drawing power as added stimulus to the prestige and profit of the exhibitors handling the company's regular run of releases, there is announced for the next few months an unusual number of such pictures.

With "The Battle Cry of Peace" still playing to crowded houses all over the country, and "The Ne'er-Do-Well" creating a monumental success, the new additions will give exhibitors a tremendous lever with which to boost summer business.

"Salvation Joan," a seven part production which marks the return of Edna May, the famous heroine of "The Belle of New York" to public life as an entertainer, although only released a week ago, has already established box office records, while the success of the Essanay-Chaplin burlesque on "Carmen," is so sensational, that to dwell on its magnetic powers would be superfluous.

This week marks another big eight reel feature—"God's Country and the Woman," presented by the Vitagraph Company. It has been running at the Fulton Theatre, where leading critics of the New York papers were most commendatory in their endorsement of it.

The next big special production is the Essanay film version of "Sherlock Holmes," in seven reels, with William Gillette in the part which he has invested with world-wide success on the stage. It is scheduled for release, May 15th.

Work on "The Crisis," an adaptation of Winston Churchill's best known novel, is proceeding rapidly at the Selig studios. The same cast which appears in "The Ne'er-Do-Well" will be seen in "The Crisis," and critics who have watched the filming of the feature are unanimous in predicting that Selig will outdo all its previous successes.

A powerful and original drama entitled "The Combat" is fast assuming shape under the hands of Director Ralph Ince. This picture is scheduled for nine reels, and is expected to prove a greater sensation than any of the other big Vitagraph productions yet exploited. The settings are of the most elaborate nature, and a thoroughly unique and thrilling plot maintains its interest from start to finish.

The Lubin Company is rounding out its extensive preparations for the filming of the three Rex Beach novels, "The Barrier," "The Iron Trail," and "The Silver Horde." All of Mr. Beach's stories are noted for their rapid action and wealth of stirring incidents, and those mentioned above are particularly well suited for camera purposes.

These notable additions to the V-L-S-E program are "special" only in their exceptional drawing qualities. They all will be offered in strict accordance with the Big Four's popular policy of basing the rental price of every picture on its box office value.

"Saints and Sinners" for Peggy Hyland

Famous Players Select Henry Arthur Jones Play with Which to Introduce British Star to American Public.

"SAINTS AND SINNERS," the celebrated drama by Henry Arthur Jones, which has scored big stage successes both here and abroad, has been selected by the Famous Players Film Co. as the vehicle in which to introduce Peggy Hyland, the noted British star, to the American public. Miss Hyland will make her initial appearance in American photoplay theatres on the Paramount Program in May.

It is a powerful story which has exquisite country settings and delightful homelike atmosphere in the scenes which transpire in and around the parsonage. Letty is a mischievous little soul, whose whole life is wrapped up in her father and her lover. She is a dainty and sympathetic girl in whose career we cannot but become interested. She is the sort of heroine who makes us "hate the villain" in true healthy fashion. It is a peculiar coincidence that Miss Hyland plays the daughter of a clergyman in the photoplay and that she is, in real life, the niece of two well-known English vicars with whom she has spent a great deal of her time.

In "Saints and Sinners," Miss Hyland plays the role of a clergyman's daughter whose innocence very nearly proves her downfall. It is only the faith and determination of her lover and her aged father which save her after she has been taken to the city and lodged at a hotel by a man in whose honor she has every faith.

Another Producing Company

Popular Pictures Corporation with a Million and a Half in Capital Throws Its Hat in the Ring.

THE formation of The Popular Pictures Corporation, capitalized at one and a half million dollars, signals the entrance into the film industry of another big company, prepared to manufacture and market feature productions on a lavish scale. Already a country-wide system of exchanges is being organized, producing companies are being formed and the general machinery of operation being set in motion. So far have matters progressed that it is stated that the first production of the new company will be placed upon the market some time next month, and that by the first of next September a regular program consisting of one high-grade feature production released each week will be manufactured and handled.

The men behind the organization of the new concern represent a strong combination of experienced film men and strong business interests. Milton M. Goldsmith, formerly president of The Playgoers' Film Company, has been elected to serve a like capacity for the new company. Mr. Goldsmith is generally looked upon as one of the pioneers of the system of program marketing now in vogue. The vice-president of the corporation is A. C. Langan, formerly president of The Sun Photoplay Company. Mr. Langan will, among other activities, attend to the work of the organization of foreign branches, a task for which he is eminently fitted by past experience. A. J. Bimberg, capitalist, is treasurer of the corporation.

The new company has taken over the entire building, known as the Candler Annex, at 218 West 42d street, renaming it The Popular Pictures Building. The general offices of both the marketing and producing organizations, the New York exchange and a large projection room, have been installed in this building.

Announcements of the personnel of the producing companies will soon be made. Negotiations are now in progress with stars of international celebrity, while the directors selected are well and favorably known throughout the picture world.

NEW BLUEBIRDS COMING.

The Bluebird program adds another Tyrone Power production to its list early in June carrying the title of "The Eye of God." The Smalleys, who have so successfully produced numerous Bluebirds, have the entire credit for "The Eye of God." Lois Weber wrote the scenario and with her husband, Phillips Smalley, introduces a number of unusual procedures in the matter of direction.

Lois Weber plays the lead in support of Mr. Power and Ethel Weber and Chas. Gunn are the other principals. The story is told by a murderer condemned to death and pictures in logical sequence the events that led up to his predicament. The assertion is made by the Bluebird people that they have in "The Eye of God" a "crime" film equal in interest and mysterious details to "John Needham's Double," the feature in which Tyrone Power was first introduced to the program.

Another picture, equipped with unusual public interest, will be "Naked Hearts," a five-reeler based on Lord Alfred Tennyson's "Maud." In this beautifully contrived and executed picture, vouched for by the Bluebird management, Francella Billington makes her first appearance as a Bluebird star with Rupert Julian as her leading man. Olga Printzlau provided the scenario and the story derived from the poem, is credited to Rupert Julian, who also directs the production.

THE LUBIN-REX BEACH PICTURES.

"The Barrier" will probably be chosen by the Lubin Company for the first of the Rex Beach photoplay features with "The Silver Horde" and "The Iron Trail" following in the order named. Definite decision on this selection will be made within the next fortnight. Meanwhile preparations are progressing in an effort to make each production represent a new epoch in elaborate photoplay achievement.

The Rex Beach novels abound in thrilling episodes and big scenes and it is likely that nine or ten reels will be required for each story. The companies will be located in the regions described by Mr. Beach in his novels and when the final selection of principals has been announced it will be apparent that the Lubin Company has planned for the most important undertaking in modern history.

Brady Returns from Trip

World Film Head Reports Keen Interest in World Film Productions in West.

WILLIAM A. BRADY, now head of all the World Film Corporation, returned from a hurried trip to Chicago Wednesday morning, April 19, during which trip he visited Cleveland, Buffalo and Chicago, and since the wide-spread announcement of his forthcoming activities and the announced display of the first three "Brady-Made" World pictures, was besieged in every town by important exhibitors.

The Colonial theater, Chicago, for the past few months the headquarters of Triangle pictures, begins Sunday, April 23, running World Film pictures exclusively, starting with Clara Kimball Young in "The Feast of Life," being followed by Kitty Gordon in "Her Maternal Right" and then each of the World Film releases in turn.

The Colonial theater occupies the same important position in theatricals as the Strand theater occupies in New York. It is the most important motion picture theater in the west, and is of necessity the pet of the Jones, Linick & Schaefer enterprises. The subjects are as carefully selected there as it is possible.

Mr. Brady's trip to Chicago had a two-fold purpose. Arrangements are going forward for the opening there of Grace George in her repertoire of "Shavian" dramas and it was while Mr. Brady was there in the interests of this attaraction that he was besieged by various first-run exhibitors, with the result that the Colonial became the permanent World Film headquarters.

On his return from Chicago he spent a few hours in Cleveland and at Buffalo the same condition prevailed as in Chicago and Cleveland. The Palace theater of Buffalo, one of the finest houses in northern New York, secured World pictures for first run. The Boston theater, Marcus Loew's Orpheum theater and the new magnificent Fenway theater, in the fashionable Back Bay section of the Hub, have assumed World Film contracts.

This remarkable leap has been accomplished by the faith of the exhibitors in the continuance of the Brady policy which is so noticeable in the forthcoming three World releases. Clara Kimball Young in "The Feast of Life," Kitty Gordon in "Her Maternal Right" and House Peters in "The Closed Road" and those to follow, including Holbrook Blinn in "The Way of the World," Alice Brady in "La Boheme," Robert Warwick in "Friday the 13th" and Gail Kane in "The Other Sister." These pictures have been produced under the direct supervision of Mr. Brady with his censorship and physical efforts obtaining from the day the scenario was procured to the last dip in the finishing vats.

Early reports from throughout the United States of the nation-wide trades display held last Monday in the various states throughout the United States, in which World Film exchanges are located and to which the exhibitors were invited to view the forthcoming "Brady-Made" pictures, show a great interest on the part of the exhibitors in the new World productions and the fourteen offices already heard from show an exceptional number of new accounts and extensions and continuances of contracts already had. Almost every Metropolitan center throughout the country is responding with extreme rapidity to Mr. Brady's announcement, which was sent out through the mails and by the large insert which appeared in this paper in last week's issue, and which will appear in the May 6 issue of the Saturday Evening Post.

V-L-S-E FORCE GETS SUBSTANTIAL BONUS.

During the past week, there was distributed by the Board of Directors of the V-L-S-E to its employees, twenty per cent. of the net profits of that organization, in accordance with the plan established almost at the inception of the Big Four, for the purpose of stimulating the maximum interest in the company's service to its exhibitors. This is the third time within a period of nine months that such a division has been made.

This profit sharing idea, which makes each employee a partner in the corporation, has worked to such advantage for all concerned, that it has attracted widespread attention from companies in other lines. Recently the United States Department of Commerce made an investigation of the plan for the purpose of advising business enterprises generally of the cooperation between a sales force and its customers which the policy engenders.

Among the organizations which have adopted the V-L-S-E plan may be mentioned the company operating the Strand Theater of this city, whose employees were recently notified that they would be placed upon a profit sharing basis. The efficiency developed by the Big Four sales and office forces in their labors for the company's customers, has more than proven the wisdom of the plan, the V-L-S-E directors believe.

Paramount Program

Supplementary Subjects Comprise a Number of Single Reel Novelties.

SINGLE reel features completing the Paramount program for the week of May 8th will include additional screen propaganda in the "Preparedness" and "Better Babies" campaigns of the Paramount Pictograph; a jaunt with Burton Holmes and the Igorots "hiking" from Baguio to Bontoc of the Philippines in the Paramount-Burton Holmes Travel-Pictures and another Paramount-Bray Animated Cartoon.

In continuation of the forceful arguments which are converting a nation to "Preparedness" doctrines, Henry Reuterdahl, greatest of naval experts, has prepared a picturization of his great story "Arm or Surrender" for the fourteenth release of the Pictograph. If every jinx in the world followed at the heels of members of the Thirteen Club, no one in that organization would have a single worry. Every known superstition is defied and proved unfounded in the Pictograph pictures in this release of the recent dinner given by this famous club in New York City where the guests walked under ladders, sat thirteen at table, carried skulls home in their pockets and laughed in the face of hoodoos in general. In other departments of the Pictograph will appear the picturized arguments in favor of the new ABC for infants—that of etiquette—warranted to create "Better Babies" even out of good ones; "Miss Nomination," a political cartoon by J. R. Bray, and "Happifat and Flossie Fisher Take An Unexpected Buggy Ride" in the Trickids.

The fourteenth release of the Paramount-Burton Holmes Travel-Pictures takes the audience with Burton Holmes as he "Hikes With the Igorots from Baguio to Bontoc." Governor-General Cameron Forbes and other men in the administration of Uncle Sam's insular possessions entertained Mr. Holmes in the summer capitol at Baguio. On the screen they are seen at their functions, ceremonies, and recreations. Of these latter, polo is a great favorite, both with players and spectators, and Cameron Forbes, himself, is a most proficient polo player. After leaving Baguio the travellers have no comforts except those which can be carried on the backs of Cargadores, or carriers, three of whom are women on the screen, who can carry thirty pounds of luggage thirty miles a day over trails as steep and winding as those of Switzerland. Many quaint sights greet the eye in this release—Grandmother smoking her pipe as she digs her native potatoes or "camotes," the native constabulary giving a little exhibition drill; Bontoc, the Igorot capitol; natives who shun clothes as immodest and others who thrive in raiment of their own particular type.

"Miss Nanny-Goat on a Rampage," the frolicsome adventures of a goat, will be the subject of the nineteenth release of the Paramount-Bray Animated Cartoons. It is the work of Clarence Rigby of the Bray Studio.

WALTHALL TAKES VACATION.

Seeking a rest after completing nearly forty reels of film since the first of the year, Henry B. Walthall, Essanay star, is now in California. He intends to spend several weeks in complete recuperation, visiting film-world friends and scenes of past work, before returning to Chicago to appear in several new pieces which have been arranged for him.

His greatest work since the first of the year was thirty reels of "The Strange Case of Mary Page," long since completed. "The Misleading Lady," and other films also took up his time. After appearing in scenes all day and reading scripts most of the night, he has had nothing to do until the next morning. That he may greater enjoy his trip to the coast he has shipped a new motor car there and most of his travels while there will be overland.

VITAGRAPH PLAYERS CONTRIBUTE TO ACTORS' FUND.

The motion picture campaign for the Actors' Fund of America was given a decided impetus last week when several members of the Vitagraph Company contributed between them $500. Anita Stewart, Edith Storey, Dorothy Kelly and several others separated themselves from enough of their weekly stipend to total that amount.

"The Common Law" for Clara Kimball Young

Novel That Created a Furore Throughout the World Will Be the Initial Feature for the Popular Star.

A TRANSACTION of interest to every exhibitor in the country, as well as to the motion picture public at large, was the purchase this week of the world's picture rights to Robert W. Chambers' famous novel, "The Common Law," by the Clara Kimball Young Film Corporation. Since Lewis J. Selznick first announced the formation of this new producing company there has been widespread speculation as to the character and quality of the pictures in which the beautiful and widely-popular star would be presented when the new organization should begin operations in July. This novel, "The Common Law," has been read and discussed by more people than any book published in ten years. It is safe to say that there is not a fiction reader in the United States who has not read and revelled in the story and the public demand for its presentation on the screen has been insistent.

A number of big producers have considered purchasing the novel from Mr. Chambers, but all are said to have weakened when the famous novelist set his price. There have been some big prices paid for the rights to picturize plays and novels, but in the purchase of "The Common Law," Mr. Selznick believes he has set a new record. The actual figures are not being announced, but the fact that Mr. Chambers recently scorned an offer of $12,000 for the rights to screen his book may be taken as some indication of the amount finally agreed upon.

Aside from the tremendous advertising value of the title and author's name, the story of "The Common Law" is magnificently adapted to screen presentation. It is just the sort of a narrative in which the films excel, clean-cut, swiftly cumulative in action, dramatic and fairly reeking with "local color" and "atmosphere." The central character, Valerie, the artist's model, could not be better suited to Miss Young's personality and dramatic gifts had it been written for her.

The purchase of the story was made through Mr. Chambers, Joseph Farnham, Al Woods and Selwyn and Company. At the conclusion of the negotiations, Mr. Chambers sent Miss Young a note in which he congratulates himself on the fact that his novel would be screened "by so beautiful and talented an artist."

Booking Billie Burke Pictures

George Kleine Reports That All Records Are Being Smashed by Demand for "Gloria's Romance."

ALL the amazing booking records of the past on serial feature film have been smashed already by "Gloria's Romance," the George Kleine motion picture novel from the pen of Mr. and Mrs. Rupert Hughes, in which Billie Burke is the featured star, and the work of signing up exhibitors still goes on. From all over the country reports indicate that prices hitherto undreamed of are being cheerfully paid by the exhibitors who are anxious to place Billie Burke on their screens.

As a special favor to a few large theaters in the larger cities of the country, contracts are being made which permit the screening of the film two weeks ahead of its general release date on May 22nd, and the surprising sum of $40,000 has been paid in one city for such a service. The owner of a large circuit of neighborhood houses has contracted for "Gloria's Romance" in all of his chain of theaters, and is paying $16,000 for the film beginning Monday, May 22.

Any number of houses scattered all over the country, which have never in the past held any picture on their screens for more than two days, and this includes such gigantic attractions as "Cabiria" and "The Battle Cry of Peace" are contracting to run the Billie Burke picture for a full week—the drawing power of this star having been so emphatically established that the management broke all precedents and booked the subject for a solid week.

Just as samples of the class of theaters that are contracting for the Hughes film novel one might mention the Studebaker in Chicago, under the management of Jones, Linick & Schaefer; the Arcadia in Philadelphia, which is operated by the Stanley Company; the Mary Anderson at Louisville, one of the Keith houses; and the Isis at Denver operated by Mr. Baxter. Ascher Brothers, owners of a whole circuit of neighborhood theaters in and about Chicago, have taken the production for their whole chain of houses, while in the East and the South, more than a dozen big chain theater owners are bidding against one another for the first showing of the picture.

All for Art's Sake

Marin Sais Dons Trousers for Double Role in Coming "Social Pirates" Episode.

MARIN SAIS dons trousers, a sticky little mustache, and a mannish wig—all in the cause of art—for "The Rogue's Nemesis," a coming episode of "The Social Pirates," scheduled for release on May 8.

"If the scenario calls for me to do it," declared Miss Sais when Director Horne suggested that male double might be secured for the particular scenes, "then I'll do it. There'll be no doubling in any of my parts, but believe me, the company pays for the outfit of male clothing that I must get, for when will I ever be able to use it again?"

In "The Rogue's Nemesis," George Bronson Howard has written another novel story, which shows the girls called in to aid in dealing justice to an unscrupulous hypocrite who is beyond the reach of the law. A carefully-laid plan succeeds in making him become interested in Mary, played by Ollie Kirkby.

It is then that Marin Sais is called upon to contribute her delightful performance in the male role, for she must pose as an eccentric musical genius, the husband of Mary. With this basis the story that follows may be expected to be rife with thrills and suspense.

May releases in "The Social Pirates" series will bring the episodes numbered from six to ten. The company at the Glendale studio is putting the finishing touches on the tenth episode. When weather conditions become suitable, Director Horne and the company are going to make another trip to Seattle, securing marine scenes on the boat trip and making extended stop-overs in San Francisco and Seattle for new locations.

Ivy Close Coming Here

English Stage Beauty Will Probably Make Screen Bow with American Company.

WITH the stated object of aiding in the work of collecting funds for the British Red Cross and British Stage Relief Fund, Ivy Close, the famous English star, is making preparations to come to the United States this Spring. Since the announcement comes so close on the published rumors that the international beauty might soon enter the motion picture field, it seems certain that Miss Close is to make her appearance with an American company.

So far no definite announcement concerning the film organization which she has joined has been made by Miss Close. She has, however, confirmed the statements that she would become a screen star. "I have long been tempted to take up picture work," she declares, "and the present seems a favorable moment, since war conditions must necessarily cancel my contracts for appearances on the Continent this year. I had planned to make an appearance in London this spring, but the motion picture inducements have been strong."

This trip will mark Miss Close's first journey to America. The star is silent as to the prospects of her appearing on the speaking stage while in this country. Three or four seasons ago Charles Frohman announced in London that he was bringing Miss Close to America for a season, but the plan fell through, owing to the fact that she could not make satisfactory arrangements for the cancellation of contracts for appearances that season on the Continent.

FRED SCHAEFER WITH VITAGRAPH.

Among the new faces at the Vitagraph headquarters in Brooklyn is that of Fred Schaefer, who is a newcomer in New York, but is far from a stranger to it. Mr. Schaefer is in the news service department recently organized by Harold Bolster, assistant to Commodore J. Stuart Blackton, and is just from the Pacific coast where he spent five years under contract with the Newspaper Enterprise Association as editor of their syndicated humor, which until recently was handled altogether from San Francisco. While on the coast Mr. Schaefer made a thorough study of motion picture production and activities and is well known among some of the western studios. He is even better known in newspaper circles all over the country and after arriving here has met hosts of his former associates in Louisville, Cincinnati, Cleveland and San Francisco located here in various lines of business. He is generally known as the author of "Oscar and Adolph," the dialect comedy cartoon stunt that was syndicated for many years and which was shown as a musical comedy two seasons.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

IT is now in order for all producers in the legitimate field of motion picture work, as well as all supervising boards (including official censors) to take a stand regarding fight pictures. Such film productions are neither a part nor parcel of the legitimate motion picture business. Under the existing laws they are prohibited from inter-state transportation. They figure in no way as a part of artistic presentation, but form only a part of financial revenue for the "dubs" who fight and the gamblers who back them. Everything tending to sustain the legitimate end of the motion picture business should be sustained by all who are its serious advocates. The first step is to sustain the laws. If they are unjust or oppressive there are courts in which they may be tested. There is also a remedy in repeal. Pending final adjudication in either quarter the legitimate producer will wisely bow to the inevitable. There must not be any attempt at evasion of the law. A cause founded upon such a principle savors not to the good.

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This thought is the outcome of reflection on the acts of some people who claim to be law-abiding. When the negro, Jackson, won the championship from Jefferies, a few years ago, pictures of the fight were barred by the Inter-State Commerce Act. Some of the very people who were responsible for that enactment are new trying to "beat" their own work. The negro champion was defeated in Havana, Cuba, by a white man, and now some people cannot understand why pictures of the fight should be barred. The importation of pictures showing the latter fight has been fought unsuccessfully through two United States Courts and the sponsors for the importation declared they would take the case up for final adjudication by the United States Supreme Court. From the best information at hand that appeal has not been advanced. The people behind it, with the air of sharp legal wits, have attempted to ridicule both the law and the two court decisions. They went to the Canadian border line and secured a reproduction of the Willard-Johnson fight pictures by an ingenious arrangement of a camera on the United States side and the fight pictures on the foreign side. There is still a question as to whether an actual boundry line existed during the transmission. But a part of the reproduction was given private exhibition in this city recently as a test and many people are waiting the next move of the daring promoters. Careful observers are inclined to the belief that the scheme will not prevail. Expert legal opinion has been given to the effect that while a fine question is raised as to whether the pictures were brought into this country in violation of the law, there is no question as to a deliberate conspiracy to evade the Internal Revenue regulations, so that it is not likely that the fight pictures taken at Havana will become what the shrewd manipulators anticipate. If the Canadian scheme were allowed to go unchallenged then it would be an easy matter to thwart the Inter-State Commerce Act within the States. While the pictures taken by trickery at the Canadian border line could not, under the Inter-State Act, be transported from one State to another, nothing would stand in the way of having reproductions made over each State dividing line, so that the law fathered by the then disgruntled "sports" would be, in turn, defeated by their own recanting and trickery.

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The legitimate motion picture people have never even attempted to evade the laws, and in order to not give the censorship agitators an undue advantage by saddling the trickery of a prize fight picture tricksters' doings upon the industry as a whole it would be wise for the Board of Trade of that industry to put its stamp of disapproval upon the prize fight picture evasion. Prize fight pictures do not belong to the industry. They are a speculative creation of fighters and backers.

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Somebody has asked why a preponderance of foreign born directors are employed in making or trying to make films portraying every-day American life, while a startling number of native born directors, with all qualifications as to sobriety, reliability and industry, are unable to find jobs. To answer this question satisfactorily it would be necessary to first have the party raising it produce an enumeration of directors. On an off-hand glance the claim that foreign-born directors are predominant is not sustained. I am inclined to the belief that, through self interest, the one who has precipitated the discussion has so far over-reached himself that he is guilty of an aspersion upon the very people for whom he has made himself spokesman. To bring the issue to a head and give the home rights man a chance to back up his statements with facts, I will name a list of directors known to me and ask him to designate the foreign-born among them. Here is the list: Cecil B. De Mille, Fred. Thompson, Wilfred North, W. S. Davis, Jay Williams, Tom Ince, George Baker, John Ince, Sydney Drew, Wally Vannostrand, Burton George, Ralph Ince, James Young, Paul Scardon, George Fitzmaurice, Van Dyke Brooke, J. P. McGowan, Frank Currier, D. W. Griffith, T. M. Morsten, Otis Turner, Tefet Johnson, Paul Scardon, George Melford Rankin Drew, Colin Campbell, Harry Davenport, Jack Halloway, E. H. Calvert, W. P. I. Earle, G. A. Smith, William Humphrey, John O'Brien, Donald Crisp. I have listed these names without regard to seniority or standing, simply to induce contra enumeration and settle the question as to whether there is a preponderance of foreign-born directors in the producing field in this country. The question itself does not amount to a hill of beans, but it is one of those provoking problems that help furnish ammunition for the enemies of the moving picture industry and give them an excuse to appeal to national prejudice. If a picture is a good one what difference does it make where the director was born? If his foreign birth is such a handicap to a director that he cannot intelligently produce a subject built along American lines it is an assured fact that no sane producing company will force him to continue along that line of work. It is to be regretted that a startling number of United States born men who are directors of standing with long lists of successes to their credit should be walking about looking for jobs, but why appeal to national prejudice to adjust the matter, especially when facts do not seem to bear out the contention that their condition is due to the employment of a preponderance of foreign directors? The complaint has not got a good sound. It seems to come from a source that lacks the spirit of confidence and ability. If the members of the theatrical profession were to take the same stand against the foreign-born members who are in the theaters of this country today, and have appeared in them for years, the press would charge them with know nothingism. The moving picture people already have sufficient home troubles to meet without dabbling with international questions. Their worst enemies are American-born hypocrites and grafters, who have blinded themselves to the teachings of the rock upon which the country stands—the Constitution of the United States. Whatever failing a foreign-born director may have in his work as a director in trying to portray every-day American life is of minute importance when compared with the ravages that are being made upon the moving picture industry by the censorship agitators, whose main idea of American citizenship seems to be a license to hold public office and get all they can out of it.

* * *

One of the clergymen who took an active part in the unsuccessful fight to establish official censorship at Rochester, N. Y., declared that "moving pictures cost the nation $500,000,000 a year." What the clergyman meant, but put in misleading form, was that the people of the country spend that amount of money in patronizing moving picture shows. It takes an enormous number of people to roll up that amount of money at the box offices of moving picture theaters. A powerful voting element is also reflected by the figures, so let the censorship timbers stop and reflect, especially the tools that champion the measures of the grafters and bleeders in the legislative halls.

WARDROBE FOR "GLORIA" INSURED.

Insurance to the amount of $40,000 has been taken out by George Kleine on the wardrobe of Henrie Bendel, Lucile, Balcom frocks that Billie Burke is to wear while playing the leading role, that of Gloria Stafford, in the new Rupert Hughes motion picture novel "Gloria's Romance," which is scheduled for release through the Kleine exchanges on Monday, May 22. Mr. Kleine was not inspired to insure these lavish gowns for such a sum merely on account of their cost, but largely because of the time, trouble and expense that would ensue should any of them be destroyed before the completion of the picture.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Decency.

EVIDENTLY photoplay lovers have the interest of the business closer to their hearts than some photoplay managers, for two outsiders are moved to protest at the manner in which current attractions are advertised. One of these sends a marked copy of the program of the Broad theater, South Bethlehem, Pa., which advertises the appearance of

Marguerite Leslie, England's Loveliest Leading Woman, in
The Question.
The story of the efforts of women of culture and refinement to avoid becoming mothers.

At least the house does not appear to have made any effort to profit by the undue featuring of this film. It is announced in the same manner as the remainder of the program. This is to their credit, and the only objectionable part is the crudity with which the subject of birth regulation is announced. It is a vital question; one that is attracting attention everywhere, and *outside of the films* it passes without bar, but it is coaxing the fanatical Pennsylvania censors to advertise the subject thus crudely.

The other objection comes from Colorado and is offered by a man who covers many towns in the course of his business, which is in no way connected with motion pictures. He sends in copies of the Cripple Creek "Times" and "Victor Daily Record," which is all one paper covering the two mining towns. Our correspondent writes in part:

> As a regular patron of the motion picture theaters and a fairly "constant reader" of the "World," I have been much interested and pleased with the contents of your department of the magazine, especially with your vigorous stand for clean and consistent advertising.
>
> In my work I visit numerous small towns in this vicinity and, having been in the advertising game, it is natural that I should take a more or less critical view of the various efforts at publicity put forth by the exhibitors.
>
> I am sending you, under separate cover, two copies of the "Times and Record," the daily paper of the Cripple Creek District which, besides Cripple Creek and Victor, includes several other small towns making up an aggregate population of about 15,000 people.
>
> Several of the better features show in Cripple Creek one night and Victor the following night. The former town has two houses, and the latter has three.
>
> You will note generous use of newspaper space is the order, and most of the ads are fairly attractive, but the way the beautiful Bluebird Masterpiece, Undine, is advertised amounts almost to a desecration of art. I leave it to you.

The objectionable advertisement reads:

UNDINE
Should be for
LADIES ONLY
But Men will be Admitted.

This is a double-column, five-inch advertisement, set in very black type so that the "Ladies only" is prominently displayed. The press notice reads:

> "Undine," an adaption of the famous fairy tale, will be shown this evening at the Victor Opera House. The class in German at the Victor High School just recently finished their reading of this extraordinary book. It makes a spectacular picture, showing some 30 or 40 mermaids and nymphs, and the producer has made his characters appear in the attire that is usually thought to be worn by a nymph, which is almost nothing.
>
> Mr. Zeigfeld in his happiest moment never costumed a "Follies" with less expense than did the director of "Undine," for if the truth were known the total expense of costuming the girls in "Undine" probably did not exceed the ordinary cost price of a hair ribbon. There are scores of girls in the picture who are calculated to make the late lamented Anthony Comstock turn over in his grave.
>
> Is this photo-play "art" or "undress?" That probably is a matter of personally opinion. Anyway, the picture lives up to its boast that it is more daring than Annette Kellerman in the picture in which she disported herself in her flowing locks and was a water nymph beautiful to behold.
>
> "Undine" is an unusual picture. The Board of Censors would probably balk at passing its kind six days a week, but once in awhile it is all right.
>
> Anyway, what's the use of being prduish? The majority of mankind will enjoy it and call it good.

Undine has been produced two or three times, and it would be absurd to argue that the producers were unaware of the spectacular possibilities of the subject. That is one reason why it has been made repeatedly, but the story is a German classic known to every civilized tongue, and it is presented as a story and NOT as an exhibition of nudity. The making of the story requires the showing of Undine's companions, and that producer would be clumsy indeed who would present a screen version with the water maidens carefully cut out. It is a part of the story and not an interpolation. It belongs and it is necessary to the telling of the story. Undoubtedly there are many who will attend the showing of the film merely because it portrays semi-nudity, but there is no reason why we should be denied the showing of a classic merely because water nymphs are not cased in gunnysacking, and to say that the censors would balk at passing such subjects six days a week is to throw the story into the same class with a certain type of film that is kept for private showings. There should be some way of choking off persons who deliberately prostitute the classics to make a few dimes. Such a man would profane Faust by advertising "Come and see Marguerite seduced," and make the loose morals of Camille rise superior to the greatness of her sacrifice, which is what makes the story immortal.

If you want to make money out of the animal instincts, change your business. Do not drag the classics down to the mental level of the baser element, particularly when more and cleaner money could be made with the same film by appealing as well to those who can appreciate the story and its pictorial value, for it has pictorial value greatly in excess of its photographic aspects.

Look at it from the purely business side. This picture has but recently been studied by the High School class. Is it to be supposed that mothers would permit their daughters to attend the showing of a picture suitable for women only, but to which men were admitted? Suppose the class in English Literature numbered but thirty and that only twenty attended this performance. All would not come alone. Perhaps fifteen would come with one or more other persons. More than this, they would have been pleased with the picture as a work of art. They would have had a new and greater respect for the picture literature. They would come again and again. The pictures would have been given a greater value in the eyes of the better class of persons AND *the men would have come, anyway.* Just as a plain business proposition it pays to be clean and decent and have a proper respect for one's business.

Here's Another.

A correspondent in Cincinnati sends in another vicious advertisement. It cuts both ways, for it misbrands two different titles, the one shown and the one referred to. It is a pity that there cannot be some way of preventing the misrepresentation of subjects. This is the edvertisement:

MOTION PICTURE SQUARE.

COLONIAL | FIFTH ST., BET. RACE & ELM ST.
Now Showing for the Second Week.
CONTINUOUS FROM 9 A. M. TO 11 P. M.
"FORBIDDEN FRUIT"
The Sensation of the Age, More Daring and Bolder Than "DAMAGED GOODS."
ALL SEATS 15 CENTS.

If this sort of thing merely reacted against the offender, no one would care, but it affects the business as a whole. And it's tough when picture fans are more jealous of the good name of photoplay than are the men who gain their living through their exhibition.

Nothing Doing.

If you merely print your house name on a herald or a Paramount or Metro magazine, it doesn't count. Do more than that.

Sergel Has Switched.

W. J. Sergel, who used to send in a lot of good dope from Buhl, Idaho, seems to have been jumping since then. He was with a house that went on the rocks through the desire of the owner to play vaudeville, too, and now he is with the Orpheum, Burley, Idaho, where he has started in. Here is one stunt he used:

> Recently advertised the Paramount subject "Snobs" by stacking a dozen or more milk cans in front of the lobby with cards attached reading "Is Your Milk Man a Duke?"—"4,000 Feet of Milk for Ten Cents"—"Has Your Milk Man Got 20 Million Dollars?" The cans were the large ones used for shipping milk and the unusual appearance of milk cans in front of a theater attracted much attention—and also patronage.

He sends in some programs from his "last job." Also he wants to know what we think of them. He liked them because he can change the color weekly. These are manila strips, about twelve by four. The

colors are not as bad as they might be, though manila will not give a brilliant color, at best. Also we never did hug up close to the idea that it should be necessary to change the color each week to let the reader see that it was a new one. The better way is to make it readable and then it will be read and the date noted, if the days are dated. Mr. Sergel dates his days, but the strip program does not permit much to be done in the way of chat. We like better his current house program if he will fill it up. The first issue carries too much blank space because he sent the job over to the printer and trusted to luck. We know he can write the proper sort of stuff, and if he will get out a gossipy program he will do better pulling with talk than with color. He sends in some pretty newspaper advertising. Space was cheap and so he could use a lot and does much with six point rule boxes held together with bits of similar rule dropping from one to the other, like post cards threaded on ribbon in the home made calendar style.

An Ad. Squad.

The Borough Hall theater, Roselle, N. J., uses an inserted page in the Paramount Picture Progress for its program. This does nicely. The edge of the page is glued and slipped in between the cover and the first page. This holds down the cover a little, but not enough to matter, and gives a house organ that is better than a loose insert. Here is a good idea from a recent issue:

> The manager is thinking of organizing an "Advertising Squad" of six boys over 12 years of age to take care of the distribution of all our advertising matter. The organization will be something like this: The manager will appoint one boy to act as captain of the squad, then he and the manager together will appoint a second boy, and so on until six boys are selected who are willing to work together for our "Movies." Selections will be made from boys who personally apply to the manager for the job. Members of the squad will receive a regular "pass" signed by the manager admitting them to all shows. In addition to this, there will be one trip to New York to the theater during the winter and a boat trip sometime during the summer. The extent of these two trips will depend on the gross profits of the shows for six months preceding the trip. These profits will be governed largely by the way the boys do their work.
>
> Think it over, boys, and if it thinks well, let Mr. Gardiner know you're a thinker!

The house tried to get fifteen cents for Paramount but failed to make it stick and so came back to ten cents. We think that even in the Jersey suburbs they'll stand for fifteen cents if properly educated.

Getting It Right.

George Editor Carpenter announces that the E stands for Eustace.

Nicely Laid.

The Circle theater, Easton, Pa., gets out a program that is good but not striking, but it does better with its newspaper advertising. The copy shown is three eights and would be very good if they dated

CIRCLE THEATRE

MONDAY AND TUESDAY

Metro Pictures Present MARGUERITE SNOW and GEORGE LE GUERE, in

"THE UPSTART"

A Sparkingly Satirical Comedy-Drama in five acts of exquisite Photoplay, based upon the successful stage production by Thomas Barry.

WEDNESDAY AND THURSDAY

GRAND OPENING OF THE TRIANGLE PROGRAM.

Thomas H. Ince production, MARY BOLAND, FRANK MILLS and WILLARD MACK, in

"ON THE EDGE OF THE ABYSS"

A Powerful Drama of Modern Society Life.

Mack Sennet Production, SYD CHAPLIN in'a four-part Triangle Keystone Comedy,

"A SUBMARINE PIRATE"

Pronounced by the New York newspapers to be the funniest comedy ever produced.
AUGMENTED ORCHESTRA. NO ADVANCE IN PRICES.

FRIDAY AND SATURDAY

Fine Arts-D. W. Griffith Production, JANE GREY and TULLY MARSHALL, in

"LET KATY DO IT"

A delightful Comedy-Drama, introducing the seven little Fine-Arts Kiddies.

Mack Sennett Production, SAM BERNARD in a two-part Keystone

"THE GREAT PEARL TANGLE"

AUGMENTED ORCHESTRA. :: :: NO ADVANCE IN PRICES.

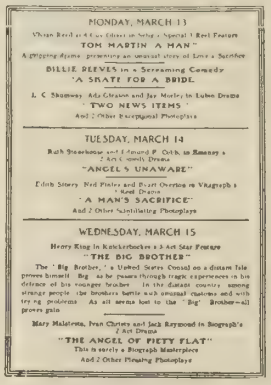
the day. In the example shown they do run the day, but in their daily work they say "today" and "tomorrow" instead of Saturday, April 1st. It costs no more and then it works even should the newspaper become so torn that the advertisement cannot be connected with the date line of the sheet. You cannot be too definite. Most of the advertisements are set with two heavy and two light rules, to give a box effect.

With an Index.

L. J. Scott, who does the publicity for the V-L-S-E Kansas City branch, issues a press sheet with the subjects carefully indexed in a line that shows what the story is about better than the catchline can. One item, for instance, announced "Noted Actress Plays for Charity." The index tells that "Edna May will donate $100,000 to charity," which is more what the editor wants to know, though the former makes the better newspaper headline. It is a good idea and passed along to the rest of the clip-sheet editors.

Gets the Idea.

The Berkeley, Brooklyn, sends in a house program for comment, and Joseph O'Brien wants to know if he is telling too much. He is telling a lot, but not too much, for by playing up the titles in small but odd type and holding the rest down, he makes it possible to skin over the program for titles or to read the announcement as the reader elects. He gets the sheet pretty full of type, but the cut should show that


MONDAY, MARCH 13

TOM MARTIN A MAN

BILLIE REEVES in a Screaming Comedy
"A SKATE FOR A BRIDE."

TWO NEWS ITEMS

TUESDAY, MARCH 14

"ANGEL'S UNAWARE"

"A MAN'S SACRIFICE"

WEDNESDAY, MARCH 15

"THE BIG BROTHER"

"THE ANGEL OF PIETY FLAT"

THURSDAY MARCH 16

"PIQUE"

LATEST "SELIG TRIBUNE" BEST

BURNS and STULL in a Vim Comedy
FRENZIED FINANCE

FRIDAY, MARCH 17 (ST PATRICK'S DAY)

LA PALOMA

HIS WIFE RAN ABOUT IT

"WHEN LIN CAME HOME"

"THE MISER'S HEART"

Our Show on Friday Evening Starts at 6:45

SATURDAY, MARCH 18th

"THE UPSTART"

THE GUIDING HAND

the titles stand up. The sheet is small and some of that bold face is only twelve points high, but it is more prominent than the rest, and so it shows, which is the real idea. Part of the back page should be taken for house talk, but otherwise the program works nicely.

Stunt Stuff.

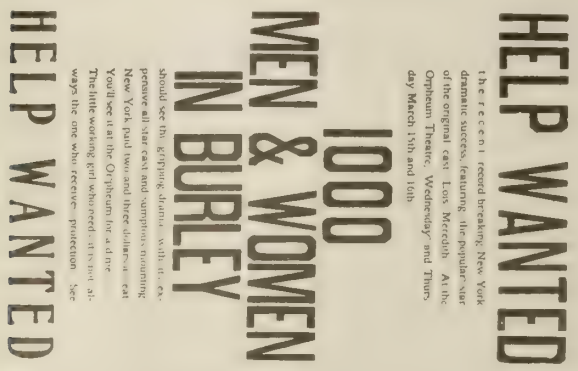
Charles E. Couche, of the Sunset, Portland, Oregon, is doing stunts and making them pay. He writes:

> Kalem's "Black Crook" was a welcome surprise. I advertised it with little "coming" cuts with skull and cross bones, for several weeks in advance. Then I built hell in the main lobby during the showing. It was a realistic scene built of papier mache with a dummy, dressed as the Devil, holding the Sinner's Roll Call on his knee, on which advertising matter was written. Skulls, bats and an owl formed the minor accessories and the title in big red cut-out letters was suspended from above. Saturday's business alone exceeded $250, which isn't bad for a house that on Christmas day, less than six weeks before, and with equally favorable weather, showed about one-fifth of that sum. The lobby cost $25 complete. One factor was the music. I advertised that the enlarged orchestra would play the original music and put the music in a case in the lobby before the reels came, to show that it was the real thing.
>
> For St. Valentine's I had Bushman, and two huge red hearts were used to frame his photographs with pictures of Miss Bayne in smaller heart-shaped openings in this larger frame. I also announced that Bushman's record of 2,973 valentines one year was an unbeatable record, and that got into the papers. Business was fine.
>
> For Breese I used the book sale and a Yukon lobby that cost $25 and brought people from a' over the city to see it. The Magic Skin was tacked on a board and outlined in white with the legend "Watch it shrink." I used a calf skin, not getting in touch with any wild ass skins here, and the shrinkage was accomplished by means of a pen knife each night, a new outline being drawn. It drew a lot of attention. Dimples suggested a mossy cell that cost $30. The floor was covered with moss, held down by wire netting and the walls and ceiling were a mass of maple and willow, the frames being maple poles. Business is building and people come around to see what I have.

Mr. Couche sends in some excellent newspaper advertising, but it is the stunt stuff that seems to be pulling the house into prosperity, which no doubt greatly pleases Tom North, who suggested him for the job. Stunts pull when they are clever, timely and are not run too long. Get people expecting you to have something new and they will go out of their way to pass the house and see what you have. Some years ago when the National Cash Register was doing a lot of stunt stuff in its window displays a prominent theatrical advertiser in New York told us that he spent two car fares and valuable time getting down below the theater line to see what they had. It was not stuff he could use for his own shows, but it was for the greater part genuinely clever and it interested him.

Want Some Help.

If you will turn the paper sideways you will note that this is an advertisement for "Help Wanted." It works particularly well with this title, but the type arrangement and general idea can be worked over for other film if you have not "Help Wanted" booked. It comes from the Orpheum, Burley, Idaho, and W. J. Sergel writes that George Editor Carpenter told him to send it in. We wish that George Editor would round up some of the others. Mr. Sergel is an old contributor. We knew him for a live one before G. E. did.



Anyhow, it's good paper and generally useful. Mr. Sergel writes that he has "stolen" some ideas from the department including the Bleichisms. That is not correct. The stuff is sent in to be used by others and it is only borrowed when payment is made in kind, and Mr. Sergel is one who pays his debts with other good ideas. There is not another business in the country in which there are so many big men (even though they may have small houses) who are so ready to help others. Help yourself to what you like. Then when *you* do something good, pass it along for the others who have helped you. Mr. Sergel's programs are brief, but snappy and convincing. Here is a pick-up for program filler from a recent issue:

> Our red-headed—pardon!—auburn-haired operator, J. M. Bell, has some head for figures. He has doped out that since January 1 he has run through the machine 216 miles, 3 rods, 2 yards, 1 foot and 9½ inches of film. We have not verified his figures.

Another Exchange Organ.

The Kansas City Feature Film Company, distributors of Paramount, comes into the field with an eight-page semi-monthly well edited by Lee D. Balsey. It is printed on cream paper in black and it is typical of the service it represents, and gives an adequate impression of that service. They call it "Picture Pep," and "pep" is the text of all the articles, which urges snappy advertising and tells how to do it and what others have done. It was born with hair and teeth and will stand watching. The exchange organ is just as useful as the theater organ, and these various sheets throughout the country are doing valuable work in backing up the campaign for good advertising started by this department four and a half years ago.

That Rotten.

J. W. Llewllyn started something when he trained his patrons to say that a film did not appeal to them instead of pronouncing it rotten. R. B. Wilby, of the Strand, Montgomery, Alabama, is writing in his old happy vein in the Stramco "Post," and he has this to say:

> A film is bad simply because the story does not happen to appeal to you no more than French Dressing or Grand Opera or white hose is all wrong because you don't like 'em. It's all right to be a critic if you wish, but use a critic's gauge of excellence; the acting, the story, the fidelity to conditions existing at the time the action is supposed to take place, the clearness of the story as told by the players, the photography, the production, the consistency and the logic of the development, the humanness of the characters; but, please, not the appeal of the type of story to you. For that last is but a statement of whether you liked the picture or not, and does not necessarily have anything whatever to do with its being good, indifferent or "rotten."

Another good point in the Stramco "Post" is the italic line over each feature story that tells when the film will be seen at the house. It is not enough to give the program and suppose that the interested reader will turn to the program for information. Tell him every chance you get. We are glad to see that Mr. Wilby now has time to get busy. He is one of the soundest writers in the game and he is writing in his old Academian vein. You wil, probably best remember him as the man who started the comparison between a sliding scale of admission and the varying prices for phonograph records.

Full But Good.

The Rex theater, San Francisco, gets out a weekly program on colored manila stock, 4½x10 inches. They fill it rather full of type, but the composition is good. It is used as a post card for mailing, and so serves a double purpose, since it can also be given door to door or lobby distribution. Colored manila is never very bright, but they have a better stock than usual for its kind, and it is not the color of a sick sage cheese.

Dates Needed.

The Victoria, Philadelphia, gets out some neat programs, but forgets to date the days and trusts to a single cover line. If it is worth telling at all, it should be told at every chance. They use a four-page sheet, 4x6, with the program on the inside pages, set as a whole.

Took the Hint.

George A. Bleich, of Owensboro, Ky., has taken our advice and is using a little talk on the front page of his eight-page folder. He comes straight out when he talks, but he backs talks with deeds. Here is a late one:

"TIPS" ON THE BEST PICTURES.

> Take in the whole "smash" from one end of the week to the other is my advice, as there isn't any one day that you can well afford to let go by. This sounds like stretching things, but go through this folder and see for yourself—bearing in mind that the absolute truth is adhered to in describing the merit of each program.
>
> Figuratively speaking, I have taken off my coat and rolled up my sleeves in a determined effort that you shall see the most interesting photoplays that can be secured, not for this one week, but for the weeks that follow as well. It's a task, but "by hooky" I don't mean to book any picture that "smells" in the slightest. They must be prime. Cut this out and frame it—see if there isn't some Washington in me as well as some
>
> *Bleich.*

There is a whole lot of "Washington" in Mr. Bleich, though his middle initial is not W. And it is the Washington that has made him so singularly successful.

Handy Cards.

The Cahill-Igoe Company, of Chicago, is issuing a series of colored photoplayer post cards that are nicely gotten up and which sell for a price that enables their generous use as souvenirs and advertisements. The company's sheet shows several schemes for their use, the reverse of the card being left blank for local printing in various forms. Only black and red are used, but stipple gives the suggestion of several colors in the ornamental border that encloses the portrait and a brief history of the player.

Has a New One.

Fred M. Taylor, of the Academy of Music, Newburgh, N. Y., is getting out a house organ, "Stage and Screen," and wants some suggestions. It is an eight by eleven sheet, wood stock, calling for fine screen cuts instead of the coarse stuff used, which does not show up well. The page is a mixed make-up, the first page carrying one twenty-em column and two ten-em columns following. Inside the twenty em column is centered with the smaller ones on the sides, and the back page has four of the small columns. It would be better to set the entire sheet in the standard thirteen em or thirteen and a half em column, and change the ads accordingly. This will make it better for cut work, too, as these are sized to the thirteen em column and trying to use them with the irregular measurement makes trouble. The effort should be to suggest a regular magazine make-up, and this cannot be done with the ten em column. Three thirteens would work out well in the same space and look more like something. In this case the advertising should be pushed to a margin and not run in the center, which still further spoils the suggestion of a real publication at present. The first issue carries some good house talk, but bears down a little too heavy on the proposition they wish to please. One of these a week is plenty. It is better to speak of other features of the house as well. Too much protestation does not sound sincere but suggests that advertising capital is being made. Apart from this the issue starts out very well indeed and is a clean and nice looking sheet of handy size.

Green——But

Tom North brought out the V-L-S-E Pals in green for St. Patrick's Day and listed Sigmund O'Lubin among the good Irishmen in the company. North of Ireland would not fit so well on St. Patrick's Day, either, would it? Mr. North announces that he has almost enough bona-fide subscriptions to get second class entry for Pals. More power to him! He does the trade more good than the quarter he asks.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid.* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Criticism.

EVEN if it is a bit over-flattering, we are printing part of a letter from one of the German Money synopsis writers. She didn't like the crfiticism she got so she came back for more. That was not much more palatable, either, but good sense saved here, and now she writes:

> When I first got your short and snappy criticism, I went straight up in the air with the worst case of injured feelings you ever saw. I apologize for myself by explaining that success in my other lines of work came to me easily, and I expect I am a bit spoiled. Well, when I began to come down toward earth again, my common sense gave feeble indications of coming to life, and my thinking machinery began to revolve slowly. I reasoned with myself literally along this line:
>
> "Now, look here, young woman, cool off; anyone can get angry when their vanity is touched. In the first place, if what you wrote was ridiculous, you *want* to find it out, and in the second place, Mr. Sargent is a busy man, and has not time to waste being disagreeable. Furthermore, it will take you a few years to learn even half of what he knows about the photoplay business. So forget your injured feelings, and look for the reason of this criticism; it will be valuable to you."
>
> So I got busy, and I didn't have to look very hard, or very far for the reason, and it *was* valuable to me. My work has improved 100% since then. And then I thought of how many of us continually let our conceit stand in the way of our progress because we are not willing to learn from anyone else, and I learned a worth-while lesson right then, and wrote to thank you for it. And some time later, when you landed on me three times as hard, it didn't worry me a bit. But just think of the score or more people who put your criticism of their synopses down to professional jealousy! It doesn't take Charlie Chaplin to make *that* funny, either.
>
> I am working hard on my photoplay work, but am not trying very hard to sell anything, as I am working for a permanent success, and it would not do me any good to sell one play unless I could immediately follow it up with another as good, or better. Here is a point I have puzzled over lately: Am I not limited in my writing to a great extent by my lack of studio experience, and if I went after that experience, would the increased advantage compensate for the time spent in getting it?
>
> I am leaving for the South shortly to get some material about conditions in the cotton mill region for other work, but this should also afford good photoplay material, as we know very little about this side of life up here in the North. I notice every paragraph in this letter begins with "I," so I am going to stop before you are bored to death.

The best friend you can have is the person who tells you your faults; not in a spirit of malice, but that you may correct them. It is nice to be told that your work is good, but it is better still, later on, to get the checks that prove that strangers think so, as well as your friends. The check counts as a sign of success, but you cannot get checks and taffy at the same time. Get the checks and then you can believe the honeyed words. In the meantime the best friend you have is the one who yells at you.

A Contest.

Another contest is announced, this time by the Boston Traveler, in connection with the Atlas Film Company, of that city. The first prize is $250. Details of the contest may be obtained from the Boston Traveler. If you want the details, get the paper. This department does not supply the details of any contest, on general principles.

To Study Serials.

The best way to learn photoplay is to study photoplays, and those who would write serial stories will find it interesting to study Roy L. McCardell's "The Diamond from the Sky," now issued in book form by Dillingham. It affords an excellent example of how the suspense can be maintained in a story that must end its various instalments with a punch and offers a still better example as to how the vital first instalment may be made of unusual interest without spoiling what may follow. This is done, in the present instance, through the use of a prologue of vivid action which serves merely to pave the way for what follows. Most serials have been novelized, but this offers many advantages over most. Incidentally, it is a virile story that will hold interest without reference to the film.

Play vs. Story.

W. Grahame Jones, writing from the Lambs' Club, makes a nice distinction between "story" and "play." Perhaps he draws the distinction too fine, for every play *must* have a story and "story" was used in that sense in the paragraph to which the correspondent takes exception. He says:

> In the "Photoplaywright" columns of your April 1 number, under the heading, Questions of Price, it is stated that $10 a reel seems absurdly small pay to the author for a five-reel "story." It is not small pay. Similar successions of scenes in prose are turned out by magazine writers by the mile at 5 cents a word. Two hundred words will easily cover any of the average current releases. Any competent director can spread them over five thousand feet of otherwise valuable film.
>
> If the hitherto unattainable—a tense, orderly, sustained, progressively cumulative action can be realized on the screen, it will make a picture "play." If such a play is possible, and the demand for it is ever general among producers instead of for the "story," a higher rate of pay will result. The first symptom of such a radical change will be the dropping of the word "story" from the jargon of the studios.
>
> But this change will never take place generally until the studios demand and read Plot of Action instead of Synopsis. This is as obvious to those who know the mechanics of writing in action, as is the daily rising of old friend Sun.
>
> The call at present for anybody willing and capable of making the mental effort necessary to turn out a real photo "play" is like the noonday stillness of the Northwoods to the city dweller—a clamorous silence.
>
> The important question yet to be answered is whether the "traffic will bear" the charge of adequate payment for play craftmanship. Until this is settled, it is unfair to encourage writers unfamiliar with the business to chase the will o' the wisp, and your paragraph under the heading "Undervalued" is misleading in its implications. Hardened writers will forgive your reference to Sneak Thieves, especially as it is directly coupled with critics, and any who may have a glimmer of the far-off picture "play" will reason that because you said a "story" you are entitled to an alibi.

When a lot of conceited directors and editor get it through their concrete craniums that there are others besides themselves who have ideas, and may even be brought to admit that these ideas will be good, then there will be a demand for the continuity of action and photoplays will not possess the similarity they now show. But until that time comes, all ideas will be worked over by a handful of men in the same way they worked over ideas last week and the week before, and patrons will continue to drop out because they find no novelty in the offerings. If some manufacturers could only realize the damage done their interests by persons in their employ they would murder them. The trouble is that the manufacturers know even less about plays and trust to those who talk the loudest. And these men talk because they cannot think. They are striving to cover up their ignorance.

Be Neat.

Lately a woman sent in four stories with an offer to let us keep a third of the proceeds if we would sell them for her. We hated to handle the stuff even to the extent necessary to transfer them to a return envelope. They were positively filthy with dirt and grime. Even filthy does not fitly indicate their condition, and yet she kept on sending the stuff around to all sorts of places. A letter sent with the scripts indicated that she had sent them to the Photoplay Clearing House without fee or return envelope of any sort. Then she got a letter from a fakir and promptly accused the Clearing House of sending her scripts around, though they very evidently had done nothing of the sort. Some day she will send them to a place and they will go into the waste basket, and ever after she will feel that four of her nice stories were stolen.

The moment a script shows signs of wear and tear, recopy and offer the new manuscript. No editor wants to look over scripts that must be handled with gloves and disinfectant.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Important Notice.

During the coming summer the editor will deliver a lecture on projection in the following cities, namely, Washington, D. C., Baltimore, Md., Philadelphia, Pa., Wilkes-Barre, Pa., Trenton, N. J., Newark, N. J., Atlantic City, N. J., Hoboken, N. J., New York City, New Haven, Conn., Springfield, Mass., Boston, Mass, New Bedford, Mass.; Albany, N. Y., Troy, N. Y., and such other cities in the New England States, Connecticut, Pennsylvania, New Jersey, Northern Virginia and Maryland, as may signify their desire to have him do so and their willingness to make proper arrangements to secure a full attendance of exhibitors and operators.

These visits are solely and entirely designed to awaken interest in the better projection of pictures—high class work on the screen. Enlarged photographs of light ray action, etc., are being prepared at heavy expense, and the lecture will be one which cannot fail to benefit the industry locally, and interest managers and operators.

It is expected that the local arrangements in the various cities will be taken care of either by the Exhibitors' League, or the Operators' Union, or, preferably by the joint action of both. There is no charge of any kind whatsoever in connection with this service, but the editor feels that it will be up to the organizations in the various cities to at least secure a full attendance at the meetings. I have things to say which will be of intense interest to every exhibitor, manager, exchange man and operator. Arrangements have already been made with organizations in some cities. Such unions and leagues in the cities named, and in such other cities in the territory outlined, as would like to have a visit, and are willing to make the necessary preparations are invited to communicate with the editor at once.

Next winter an extended trip covering the entire south, west and northwest is being planned.

Question No. 135.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of honor.

What arguments are there for any against glass in the lens and observation ports. What kind of glass would you suggest for the lens ports? What is a "shadow box," how would you apply one to the observation port, and what purpose would it serve?

Roll of Honor on Question No. 128.

The Roll of Honor on question 128 consists of Joseph H. M. Smith, Fort Worth, Texas; W. C. Crawford, Brooklyn, New York; Walter Collins, Tiffin, Ohio; Manuel Nosti, Tampa, Florida; O. J. Bean, New Bedford, Massachusetts; Walter E. Bryner, Springfield, Illinois; F. F. Bell, Palestine, Texas; W. B. Allen, Edmonton, Canada; Wilson Hays, Barton, Maryland; Charles S. Stuckey, Edmonton, Canada; Carl Schmidt, New Ulm, Minnesota; F. H. Marx, Ashland, Wisconsin; T. Richards, Blaine, Washington; B. C. Nye, Jr., Wolf Point, Montana; M. T. Suttles, San Marcos, Texas; C. E. Linstruth, Carthage, New York; George F. Cushing, Elizabeth, New Jersey, and one pencil written with no name attached.

I have selected the reply of Brother Hays as best suited for publication.

Reply to Question No. 128.

By Wilson Hays, Barton, Md.

The Question:

What are the evils commonly practiced in the re-winding room? Describe the effect of each. Is it advisable to employ ushers and other inexperienced help in re-winding films? Give full reasons for your opinion.

The Answer:

Some of the evils most commonly practiced in the rewinding room are as follows: "Pulling down" the film roll in order to get it all wound on the reel, or to prevent the loosely wound roll from "flopping." Pulling down is responsible for a very large percentage of the rain marks in film. One remedy for this would be the use of reels of larger diameter; another more tension on the rewind, thus causing the film to be wound tightly. Another evil is the hurried or careless making of splices. This is very bad at any time, but is particularly obnoxious when the film is on circuit. The next operator may not have time to look over and repair the reels before running them, so that any carelessness in splicing will mean that the "next man" and his audience will have to suffer.

Another evil is the use of poor film cement, or the applying of too little pressure in making splices, or failure to scrape the emulsion all off the stub end, or failure to scrape the back side of the celluloid of the other end, any or all of which tends to produce a weak and unsatisfactory splice. Another evil is failure to match the sprocket holes properly in making splices. Then, too, there is another fault, namely, failure to cut out pieces where the sprocket holes are gone on one side, with result that the holes on the other side are overstrained so that they soon become weakened, and that section of the film is a constant danger until it is removed, since under these conditions if the weakened sprocket holes give way at the intermittent sprocket the film will stop in front of the aperture and there may be a fire.

It is a custom of some operators to pin film together when it breaks on the machine. This is very bad, since it will spoil from two to eight pictures, though the worst harm is done to the rewind boy, who may let the film slip through his more or less tightly gripped fingers as he is rewinding at high speed in order to find the broken splice. If the pin happens to point the right way he will find it all right, all right, and find it good and plenty, too. A paper clip should be used instead of a pin. It is just as quickly put on, and can be seen from the side of the reel; also, if a little tension be applied to the reel in rewinding (and there always should be tension in rewinding), the paper clip splice will pull apart when the break is reached.

Another fault is failure to stop a high-speed motor-driven rewind when the film is rewound. This will work serious damage to the titles of the film, which will whip and slap around until the rewind is stopped.

Another fault is a dirty operating room floor, and bits of film strewn around. The first is bad if a few turns of the film happens to slip off the reel and down on the floor, and the second is dangerous from the fire hazard point of view. Another fault is the sending of circuit films to the next operator either not rewound, or in bad condition, and with no note attached calling attention to the need of rewinding or repairing. Another rewinding room fault is the practice of stealing leaders and tail pieces. Still another is the practice of sticking the leader in between the film roll and the side of the reel. A torn sprocket hole will often catch on the side of the reel and slice off perhaps five or six inches of the leader, which is, of course, never spliced back on again. This practice is partially responsible for short leaders. Another serious fault is rewinding at high speed, which often makes sufficient noise to disturb the audience. Rewinding at high speed is seldom or never necessary. If a motor is employed to pull the rewind, and if anything goes wrong when rewinding is being done at high speed considerable damage is likely to be done to the film. Another rewind room evil which is particularly obnoxious, especially when the rewinding room and the operating room are one and the same, is the leaving of reels lying about unprotected, instead of placing them in a fire-proof compartment, or box.

No, it is never advisable to employ ushers or other inexperienced help in the rewinding of film, for the very simply reason that, due either to ignorance or lack of interest, they are more inclined to practice the beforenamed evils than is an operator, or a person regularly employed as operator's helper.

There is no earthly question but that the two-machine-two-operator system is best where it can possibly be afforded. An usher is not an operator, and is not, therefore, a proper person to place in charge of the repairs on reels of film worth from $100 to $125 each.

[The reply of C. E. Linstruth was of such nature that it will be used in the department later on.—Ed.]

Projection Day.

About seven years ago, at a time when the term "projection" meant practically nothing, and the standing of the moving picture machine operator had no existence in fact, the editor of this department began to preach the doctrine of better results on the screen. For at least five years he stood practically alone in the advocacy of better operators, better operating rooms, better projection equipment, and better projection of the picture, but notwithstanding failure to arouse interest among the big men of the industry, he kept consistently, persistently and stubbornly hammering away on one thing, and one thing only, namely, better projection.

It was a long, long pull, and a hard one, but of late interest has become apparent in places where interest counts for something, namely, among the big producers. They seem at last to have come to an understanding of the fact that, after all, the manner of projection of their masterpieces really does count for considerable in the success of those masterpieces.

And now comes the Motion Picture Board of Trade of America and sets apart half a day, May 9th, during the big Motion Picture Exposition at Madison Square Garden, for the editor to address the producers, the exchange men, the exhibitors, and the operators on practical projection. The Motion Picture Board of Trade is going to call the day "Projection Day," and thus at long and last we have secured what amounts to an official recognition of the importance of projection.

The editor is having prepared enlarged light ray photographs and large drawings, and is getting together a thoroughly practical talk, or lecture on projection, dealing particularly with the fact that there is, in the United States and Canada alone, a loss of at least $40,000 a DAY in absolutely unnecessary film damage and loss of electric power, due directly to incompetency in the operating room and in the moving picture theater manager's office, and with the various things which operate to cause this loss.

This same lecture will be given in the various cities in the east and northeast during the coming summer, and in the south and west next winter.

It is indeed gratifying that the Motion Picture Board of Trade of America has seen fit to take this action. We firmly believe that great good will be accomplished through the opportunity presented to bring home to the big producers, and film exchange men the possibilities for improvement along the lines suggested. It has taken almost seven years of constant effort to reach this point and secure official recognition of the correctness of the position which the editor of this department has occupied during all that time.

Operating Room Dimensions.

The increasing size of projection machines calls for changes in operating room construction, and just what these changes ought to be is an extremely important matter. Space in theaters is valuable. Moreover, it very frequently happens that the operating room must perforce be situated directly in the auditorium, and under these conditions the manager is particularly anxious to reduce it to the least possible dimensions.

I WOULD LIKE TO HAVE THE OPINION OF OPERATORS AS TO WHAT THEY CONSIDER THE LEAST POSSIBLE DIMENSIONS CONSISTENT WITH REASONABLE CONVENIENCE AND GOOD WORK, AND WHAT THEY THINK THE DIMENSIONS SHOULD BE UNDER IDEAL CONDITIONS. Of course, it is understood that from the operator's point of view there might be no objection to an operating room 20 feet square and 30 feet high, but that is not what I mean. Personally, I am of the opinion that the legal 8 x 9 for two machines ought to be changed to 9 x 9, thus providing another foot in depth. However, I am not going to set forth my views at length just now. First, I would prefer to hear the ideas and views of operators. I would like to impress this point upon you: those who make the laws governing operating room construction have been guided in their actions by the projection department of the Moving Picture World more than you know, and answers to questions of this kind will be read by officials of many cities, who have directly to do with the enactment of laws covering things of this character.

In this connection I might add that this department will, I think, soon have something to announce with regard to the licensing of New York operators which will interest you all.

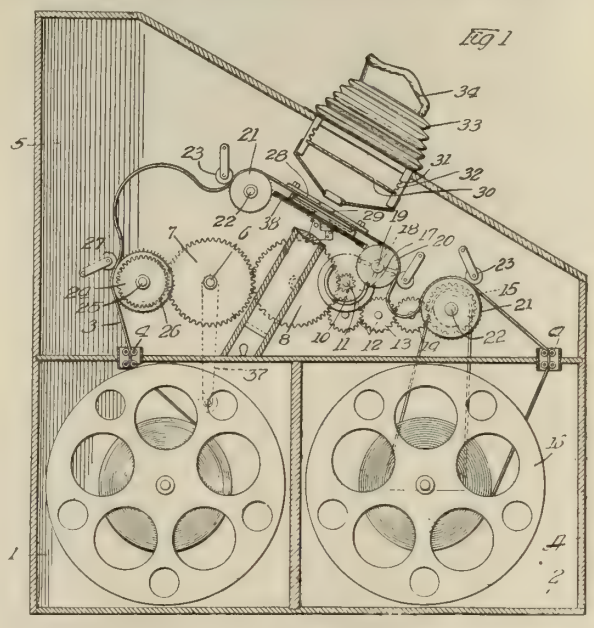
Stereoscopic Projection.

While in Chicago the firm of Davidson and Pritchard ran up the distress signal and sent an S. O. S. for the editor to call, which we, of course, immediately proceeded to do—that is, "immediately" as soon as we could dispose of the dozen other similar we-want-you orders.

Mr. Pritchard, by the way, is, and has for six years past, been a licensed (Chicago) operator who, until a year ago, was actively engaged in his profession. He is, however, a man of ideas, and has for eight years employed his spare moments in the perfection of an apparatus for projecting stereoscopic pictures, both in miniature and in regular theatrical practice.

After an examination of drawings of the apparatus I am free to say that his miniature stereoscopic machine cannot be otherwise than practical. It consists primarily of a special camera, the lenses of which are spaced approximately three inches apart; in other words, the approximate distance between the normal pair of human eyes. The negative is made in the usual way, except that an exposure is made by each lens, each lens making its exposure on a separate one-and-three-eighths-inch-wide negative film. These negatives are developed, fixed and dried in the usual way, and then they are placed side by side in a special printing machine, which prints both films on a special film approximately three and one-quarter inches in width.

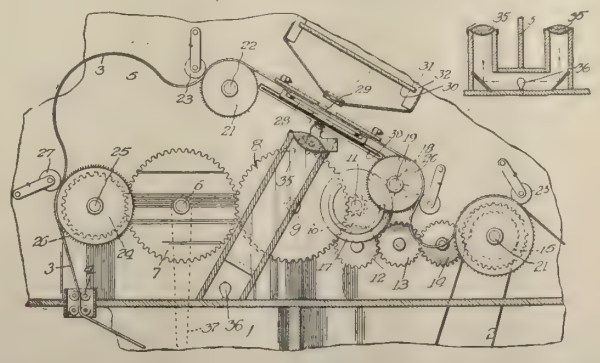
This special postive is then placed in the machine illustrated in Figure 1, in which 34 is in effect a stereoscope, precisely like the stereoscope you find reposing on the parlor table of many houses. 30 is a ground glass screen upon which the view is projected, in enlarged form, by condensing lens 35, Figure 2. 29, Figure 2 is the aperture through which the picture is projected and 38 is the revolving shutter. It will thus be seen that the actual film image is magnified to the size of screen 30, which is the ordinary stereoscope picture size and gives to the observer a lifelike effect. The two pictures are projected to the screen simultaneously, and are illuminated by lamp 36, Figure 2, the mirrors set in the corners reflecting the light from the incandescent light through



the condenser, which has the effect of securing absolutely even illumination for both pictures.

The other details of the mechanism can be, I think, understood by means of the two drawings. As I said in the first place, there seems to be no reason in the world why this machine should not deliver perfect results, and this department wishes Brothers Davidson and Pritchard complete success in its introduction to the public.

The other proposition, which involves the projection of life size pictures to the screen in regular theatrical practice is, however, very muchly "something else again." I hardly think that, at this stage of the game, it would be worth while to publish illustrations of this machine, because the proof of the pudding is in the eating, and the "eating" hasn't come off yet. In the first instance, drawings were entirely convincing. In the second instance, I would have to see the thing in actual operation before I could believe it, though it looks reasonable when viewed on paper. The modus operandi is approximately as follows: A double camera is constructed with two lenses, spaced about three inches apart. Two ordinary negative films is placed therein, one for each lens, but the exposure of the object, moving or otherwise, are made alternately, the camera being so constructed that instead of moving the film down three-fourths of an inch it moves it one and one-half inches, although the film picture is the regulation three-fourth inch high by one inch wide. So much for the negative. These negatives are then printed on a regular one and three-eighth inch wide film stock in such way that the images from the two negatives



alternate in the picture spaces. The film is then projected at double speed, or 120 feet a minute. Mr. Pritchard firmly believes there will be a perfect stereoscopic effect. Well, I am not at all prepared to dispute that proposition, on the other hand I am not going in yet because I am afraid the water is too cold, though possibly it may be just the right temperature. However, I'll wait and stick one finger in first. The "sticking my finger in" consisting of looking at a picture after the machine has been constructed. I hope it will work, and work perfectly. However, that is a matter which is in the future. More than that I don't feel justified in saying, so far as the life size stereoscopic theatrical projection be concerned.

110-Volt Resistance on 65 Volts.

North Dakota propounds the following:

> I am on the road and have one of your Handbooks, which has come in mighty handy many times. But I now have a little trouble that I don't seem able to master. We have a 65 volt, 31 ampere, D. C. generator; 1,800 R. P. M., using a No. 6 Powers machine and Powers adjustable rheostat, 52 to 220 volts. My trouble is that I cannot get more than 22 amperes through the rheostat. I connected in multiple, as shown in B, Fig. 60, of the second edition of the Handbook, and the ammeter only shows 22. Use about 100 feet of No. 6 wire between the generator and the arc lamp. I would like to use the whole generator capacity of 31 amperes. How can I do it?

The trouble is, my dear sir, that when you connect the Powers 52 to 220 volt adjustable rheostat in multiple, as shown in Fig. 60 of the second edition of the Handbook, you are opposing resistance calculated to withstand 110 volts against a 65 volt line. You should proceed as follows: Make your connection as per A, Fig. 60, first having placed the adjustment lever on contact 8, then move the adjustment lever to 9, 10, etc., until you get your 31 amperes. You could, of course, get the same thing with connection B, Fig. 60, by moving the adjustment lever around about to contact 3 or possibly 4, but connection A is the proper one. You may have to bring the lever around to contact 12; in fact I guess you will.

Amusing, or ??

There was an incident transpired here in Gotham a short while since that was in a way amusing, although I felt sorry for the brother, who was the victim of his own mistaken ideas.

A member of Chicago Local Union 110 who had, according to his own story, been running machines for several years, came to New York and applied for license. He took the examination and fell down so hard it nearly loosened his teeth. He had not believed in projection departments and handbooks. He had followed the leadership of the Right Honorable Jack Miller, who also does not believe in handbooks and projection departments—in other words, in education in the technical side of the operating. This man's ideas, however, underwent a sudden and very violent change. He said to me: "Frankly, old man, I was ashamed of myself." And so he should have been. He thought a transformer worked just the same as did a rheostat. Had not even the faintest idea of electrical induction, or anything else in connection with a transformer, except how to hook the thing up. He was absolutely and entirely lacking in knowledge of the action of the three-wire system. He could not answer even the simplest questions with regard to it, except that he knew that you used one rheostat between the neutral and the outside wires, and two between the two outside wires, but he did *not* know why that was done. Also, he was equally densely ignorant on all other matters of similar nature.

The question arises: *How did this man get past the Examining Board in Chicago?* For he held a Chicago license. The question also arises, how did he get into the Chicago Operators' Union? What kind of examination does that body conduct in determining the fitness of an applicant for membership if a man possessed of absolutely no knowledge of the technical side of his profession can pass it?

This particular man now is a firm believer in the advisability of studying handbooks and projection departments. He is no longer a disciple of down-with-knowledge advocates.

It would perhaps be well for others to take warning, because I think you will discover that in the very near future the New York City Examining Board is going to extend its scope, and examine applicants not only in the electrical end, but also in optics and practical projection, and when that happens it is going to take a well posted man to "get by." The man who secures a New York license under those conditions will certainly be in possession of the necessary knowledge to project a perfect picture, or as nearly perfect as modern equipment will admit of.

From New Zealand.

J. H. Berryman, Grand Picture Theater, Invercargill, New Zealand, says:

> I want one of the new Handbooks just as soon as they are off the press—at your very earliest convenience, please. Enclosed find £1 in payment therefor. Am not yet informed as to what the price will be, but want it as soon as it is out. If this is not enough I will remit the balance immediately. Am a constant reader of the projection department, and enjoy it very much. It contains much which interests and is of value. The light ray experiments were particularly valuable, and I would like them in book form when published.

The light ray experiments, illustrations and all, are contained in the new Handbook. It is pleasing to know that our work is appreciated in far off New Zealand. I sincerely trust the Handbook will meet with your approval, and that you will continue to enjoy the department.

Taking Care of Film.

F. P. Ray, Columbus, Ohio, says:

> I would like to know what, in your opinion, is the best recipe for cleaning films and keeping them in good condition. Is there any film cleaning fluid which I can purchase already put up?

I only know of two film cleaning fluids on the market, and I do not know whether they are still being sold. However, I will send you, by mail, the addresses of the two firms who did deal in this sort of article.

As to keeping film in good condition, so far as I know there is nothing but just plain water that will have any appreciable effect in keeping them soft and pliable. Glycerine is added to the emulsion because glycerine has the property of absorbing water. On page 204 of the new Handbook, a copy of which you ought by all means to have, you will find explicit directions for giving film a water and glycerine bath; also, quoting from the Handbook, same page: "Traveling exhibitors often find that a reel of film which has been a long time in use has become dry and brittle. It may be remoistened and rendered pliable by unwinding into a large metal can, in the bottom of which water has been placed, with a wire screen over it to keep the film from contact therewith. Cover tightly, and set in a moderately warm place until the film is soft and pliable. Watch closely, however, since if made too moist the emulsion will stick to the back of the film when rewound."

So far as I know the only effective method of keeping film in condition while in use is to keep water in the compartment in which the film is contained. I would like to hear from exhibitors and operators as to their views with regard to keeping films soft and pliable, or, in other words, in good condition. Letters from operators and traveling exhibitors who have had experience along these lines will be particularly welcome.

Absurd, Isn't It?

Milwaukee, Wisconsin, says:

> I can only move my lamphouse back far enough to get 16 inches between the apex of the front condenser and the film by reason of the fact that my operating room is so small that when the usher comes through to turn on the fan he would bump into the adjusting handles of the lamp. The distance from the film to the back factor of the objective is 4½ inches, and the opening in the objective is 2½ inches. What ought my lens system to be?

Referring to Table 1 on page 141 of the third edition of the Handbook, selecting 16 in the horizontal row of figures at the top, we follow that column down vertically until we encounter 4.096, which is as near as the table comes to 4½ inches. Opposite this, in the left hand column, we find that, under this condition, using two 6½ condensers, there will be no light loss if the objective lens is 2½ inches in diameter. It therefore follows that you will be able to "get by" without light loss, but if you could get 22 inches between the apex of the front condensing lens and the film you could then use two 7½-inch condensers with an objective lens opening 1¾ inches.

But, after all, this is an absurd proposition. Here is a theater manager who builds an "operating room"(?) of such economical dimensions that there actually is not room enough to pull the lamphouse back where it belongs, and where it must be in order to get the best optical effect. It seems to me it is high time theater managers (a goodly percentage of them, I am sorry to say, would be better designated by the term theater mis-managers) came to a very thorough understanding of the fact that it is no longer considered good form to line the inside of a soap box with sheet iron, and call it an operating room. Operating rooms should be not less than 9 feet deep, or, for two machines, 9 feet square; 8 feet front and back is no longer sufficient to meet the requirements of all cases. Projection machines are constantly increasing in size and this, of course, calls for larger operating rooms.

American Projection Society.

The year 1915 gave birth to a new and promising organization known as the American Projection Society, which has for many months had its headquarters and club rooms at 1777 Broadway, New York City.

The society, of which the editor has been a member practically since its inception, has no intention of in any way usurping the field of the union, or in any way interfering with its functions. The body is designed to be wholly and purely educational and social. *It will admit into membership only experienced operators who are known to be men of good character, and who have a reputation for high class work on the screen.* As a matter of fact membership is a difficult thing to obtain, nor can a man who does not meet the foregoing requirements become enrolled.

The intention is to make this body somewhat similar to the engineers' club, and to have branches in various cities, thus banding together in social and educational solidity those men who are recognized as high class operators, and who respect both themselves and their profession. The editor is heartily in accord with this sort of movement. He believes there is a very distinct and legitimate field for such a body, without in any way interfering with the union, or impinging in any way upon its legitimate field of endeavor.

The particular objects for which this corporation is formed are, to promote social intercourse and friendly relations among the operators of motion picture projection machines, and individuals of allied industrial interests throughout the United States and the Dominion of Canada; to unite the efforts of the motion picture machine operators and their associates as individuals or branch organizations in the promotion of their common interests; to maintain club houses in New York City and such cities as may be favorable for branch organizations for the use and benefit of its members; to disseminate by discussions, lectures and publications, useful information and knowledge regarding the advancement of the industry; to bring before legislatures and municipal councils matters needful of legislation and regulation, and to generally promote as a vocational society the interests of the vocation.

Utica, New York.

In the issues of March 11th and 18th I spoke of a new house in Utica, N. Y., and of the excellence of its projection, but failed to name the man responsible for the said results.

Charles H. Skinner is chief operator in this house, and the result on the screen is ample proof that Brother Skinner is a student of projection and a man who not only "knows," but applies his knowledge to good purpose.

The Smoky City.

A Remnant from the Late Trip.

Really in thinking of Pittsburgh I don't know whether to laugh or feel insulted, so I guess we will call it a laugh and let it go at that. Pittsburgh had been notified of our intended visit weeks in advance, and the Local Union had, under its seal, said: "We will be glad to have you with us, and will do all in our power to make your visit pleasant; also we will try to get the exhibitors, or as many of them as possible, out."

I found Brother Joseph Dean, secretary, waiting at the depot. He was seated in the waiting room with his I. A. button displayed, eyeing the stream of incoming passengers with a hope-he-don't-come gaze, for which I don't in the least blame him. Joseph, old boy, is all right. He really regretted the situation. It seems that the union, beyond approving of our visit, had done absolutely not one single thing in the way of preparation.

At union headquarters I found half a dozen operators engaged in that profitable and exciting pastime called "penny ante." So engrossed were they that the entrance of a visitor did not serve to in the least distract their attention, therefore an introduction was omitted. Surely it would have been a shame to disturb so earnest a gathering. Two of three of the men were not, however, thus absorbed, and we did have the pleasure of a hand clasp and a pleasant word of greeting with them.

Brother Dean then piloted me around to the Theater Equipment Company (I think that was the name of the concern), where I was introduced to a very busy gentleman, who shook hands heartily, said: "I'm *very* glad to meet you; I've read lots of your stuff," and—went right on working, so I backed gracefully out and visited the office of Ludwig Hommel, where at last my wrinkled, ruffled, mussed-up dignity was smoothed out by a reception which showed that at least one Pittsburg man was really, truly glad to see me.

Brother Hommel, and two of his men, J. R. Newman and Charles A. Swartz, and the editor had dinner together, and enjoyed a long, most pleasant chat. These gentlemen remained with me until, at ten-thirty, Brother Dean reporting a "possibility" of being able to get at least a dozen and perhaps twenty-five (out of a hundred members) of the men, and maybe one or two exhibitors up to the union hall at midnight, I decided that the bed looked better than that kind of proposition, and concluded to call all bets off and turn in.

During the evening we visited the "Temple" theater, where Brother R. O. Freemand, president Pittsburg Local Union No. 171, M. P. M. O., works, and met that gentleman. Freemand frankly told us that he could not come to the meeting because he had stayed up all the two previous nights contemplating various combinations of pasteboards with which he sought to bring about the financial downfall of certain opponents who also held various and varying combinations of pasteboards covered with spots and interesting colored pictures. President Freemand did, however, finally agree that, provided some one notified him when the meeting was to be (at 9 P. M. that item was not yet decided), he would try to be there. This was indeed kind of Brother Freemand, as anyone could see with half an eye that his exertions of the two previous nights had put him to what we commonly term "the cleaners," and anyhow the opportunity to listen to a talk on projection is not of any great interest to a union president—why should it be?

The picture at the Temple theater is, under the conditions, absurdly large. When I entered in the afternoon (Freemand not on duty) there was a charming collection of what appeared to be paving bricks, brickbats and brickbatlets around the picture. In the evening those decorations were absent. The definition of the picture was none the best. Its illumination was good, considering its huge size, and the speed was O. K. At the side of the screen was a clock, with an incandescent lamp, illuminating its face—and most of the surrounding wall. Also on either side was an exit sign, the letters E X I T showing very faintly, but the light glaring in the audience's eyes balefully.

It was also our pleasure, and a very genuine one, too, to meet Brother C. W. Shepherd, of the Weiland Films Exchange. Shepherd is a live-wire. I like to meet such men. The industry needs them, and perhaps just a few more Shepherds scattered around in a certain city noted for its smoke might serve good purpose. Brother Dean undoubtedly meant well. But he was very plainly discouraged by the indifferent attitude of the men, who, after inviting a stranger to their city, treated him with what amounted to rank discourtesy.

I am told that the Pittsburg managers swear by The Moving Picture World, and that few of the operators read it. From what I saw and experienced I can believe this to be the exact fact. It is the live, progressive operator who reads and studies the department. The non-progressive can't spare time from more important and absorbing pursuits—such as, for instance, penny ante.

In this article I have sought to be lenient. A statement of facts cannot, of course, offend anyone. I assume the Pittsburg boys did just what they wanted to do, and don't care two whoops who knows it—why should they?

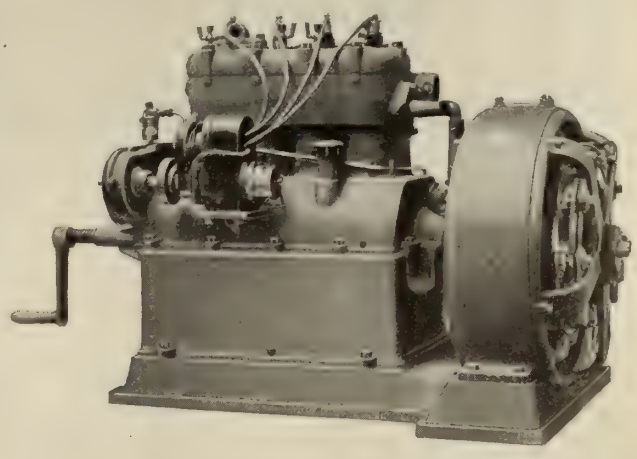
I expect to visit Pittsburg again, but suppose it will be up to me to make arrangements with the Exhibitors' League next time, as it would be presumption on my part to again seek to disarrange the Poker Club's schedule.

New Motor Generator Set.

The Universal Motor Company, Oshkosh, Wisconsin, is offering to the moving picture trade a motor generator set which possesses features of distinct value. I have personally examined the set, though I have not seen one running; also I have had reports from users of the machine which are quite satisfactory.

The engine is nothing more or less than a well constructed 4 cylinder, 4 cycle automobile engine, modified for stationary use, having the manifolds cast in, the cylinders of which have a 2.625 inch bore, and a 4 inch stroke. The engine speed varies from 700 to 1,100, according to voltage. The crank pins are 1.50 inches in diameter and 11.75 inches long. The crank bearings, two of them, are 1.75 inches in length. The connecting rods are of drop-forged steel. All parts of the engine are interchangeable. Ignition is by means of a magneto. The engine is water-cooled.

Below we have a general view of the engine and generator, the two



being direct connected, showing the crank for starting the carburetor and magneto. The engine stands 26 inches high, and occupies a floor space of 18 x 42, but added floor space is required for the water tank which is an integral part of the outfit, though not shown in the illustration.

Reliable figures as to the efficiency of this machine are not yet available, but we are told by users that current is produced at a low figure, even with gasoline at its present high price.

This outfit certainly is at least worth the careful investigation of those who propose to purchase a motor generator set for their theater.

Automatic Take-Up.

Joseph Miller, Utica, New York, says:

> For some time past I have been working on an automatic take-up device, which is now perfected. It will automatically supply even tension to the take-up throughout the projection of a 1,000-2,000-foot reel, or for that matter a reel of any size. It works perfectly, is very simple, and can, I think, be adapted to any machine. Would you kindly advise me as to whether or not there would be any market for it?

I am afraid not, Brother Miller. During the past two years this department has had a number of very excellent tension equalizers presented to it, and several of these devices have been presented to the manufacturers, but without result. Except in one or two instances I am still of the opinion that the take-up of our standard projection machines can be very materially improved, but getting the manufacturers to do that little thing is something else again.

A Foolish Blunder.

Owners of the new Handbook will please turn to Figure 92, Page 236, and switch the names, placing voltmeter where ammeter is and ammeter where voltmeter is. How such an utterly absurd blunder occurred is beyond my comprehension. The draftsman is the goat, but nevertheless I should have seen the mistake myself in reading the proof, but I didn't. It will, of course, be corrected in all books sent out from now on, but present owners will have to make their own correction in pencil.

Richardson's

Motion Picture Handbook for Managers and Operators

IS READY!

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

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Conducted by CARL LOUIS GREGORY

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Toning Motion Picture Films—(Continued).

Green Tones by Vanadium and Iron.

Positives for this bath should be a full shade or even two shades lighter than normal and should be developed in metol-hydroquinon developer as a plain hydroquinon formula does not give good results with this bath.

	Avoirdupois.
A. Potassium Ferricyanide	4 lbs. 4½ ozs.
Ammonia .880	13 ozs.
Water to	10 gals.

Bleach for two to ten minutes, then wash for ten or fifteen minutes, tone in the following.

	Avoirdupois.
B. Ferric alum (Crystal) (Ferric ammonium sulphate)	13 oz. 2 drams
Vanadium chloride (stock sol.)	25 fl. oz.
Potassium bromide	6 oz. 5 drams
Hydrochloric acid (concentrated)	2½ oz.
Water to	10 gals.

Refer to green tones by Vanadium and Iron for composition of vanadium stock solution.

Temperature of toning should be around 70 degrees F and the time of toning ten to fifteen minutes.

Wash for ten minutes after toning.

Providing Bath A is screened from the light and kept covered in order to prevent the undue escape of ammonia, the bath keeps fairly well, but should the same show any signs of weakening it should be revived by the addition of a further quantity of ammonia equal in amount to that originally used. If so revived at intervals, 10 gallons will bleach 8,000 feet of film before exhaustion.

Ten gallons of solution B will tone 6,000 feet of film without further addition of acid, after which it should be thrown away.

Olive Green tones with iron (two solutions).

This tone is almost indistinguishable from those obtained with vanadium. Use a thin metol-hydroquinon developed positive with this formula, plain hydroquinon does not give very satisfactory results.

Bleach in solution A as for green tones by vanadium and iron, and after washing for ten to fifteen minutes tone in:

	Avoirdupois.
Ferric alum	13 oz. 2 drams
Potassium bromide	6 oz. 5 drams
Hydrochloric acid (concentrated)	2½ oz.
Water to	10 gals.

The time of toning, washing, life of bath, etc., are the same as for green tone by Vanadium and Iron. Should the highlights of the toned image be stained blue, this is due to insufficient washing after bleaching.

Iron Blue Tone. Use normal or slightly thin positive. Tone in the following:

	Avoirdupois.
Potassium bichromate	15 grains
Ferric alum	1 oz. 250 grs.
Oxalic acid	4 oz.
Potassium ferricyanide	1 oz. 146 grs.
Ammonium alum	6 oz. 5 drams
Hydrochloric acid 10%	1 oz. 2 drams
Water to	10 gals.

The method of compounding this bath is very important. Each of the solid chemicals should be dissolved separately in a small quantity of warm water and the solutions allowed to cool. The latter should be then filtered into the tank strictly in the order given, and the whole diluted to the required volume. If these instructions are adhered to, the bath will be free from any sign of precipitate and will remain so for a considerable period.

Tone for ten to fifteen minutes and wash ten to fifteen minutes until the highlights are clear. A very slight permanent yellow coloration of the clear gelatine will usually occur, but should be only just perceptible, when it is of no moment in projection. Should any sign of blue stain occur, this would be an indication of a stale bath or incorrect mixing of the same. These remarks regarding stains apply in all cases where single toning solutions are employed.

*Copyright, 1916, by the Chalmers Publishing Co.

If the acid is renewed to the extent of the original amount after toning each 1,000 feet, the bath will on the whole tone 3,000 feet per ten gallons of solution.

If even after revival, the tone remains flat, the bath is exhausted and should be thrown away. As the bath becomes exhausted, the time of toning should be extended a little longer than ten minutes in order to obtain the necessary contrast.

After continued use, a slight bluish sludge will collect in the bath, but this is of no moment. Should this form, however to an appreciable extent, it is due either to incorrect mixing, the action of light, or to contact with metallic surfaces.

Two solution iron blue toning bath. Starting with a light normal positive, this is toned according to instructions given for olive green tones with iron.

The tone image is then immersed in the following fixing bath for three minutes:

	Avoirdupois.
Hypo (crystal)	8 lbs. 5 ozs.
Sodium bisulphite (EKCo.)	2 lbs. 1¼ ozs.
Water to	10 gals.

After fixing the film is washed for ten to fifteen minutes. Should the resultant image be too thin, the toning solution should be allowed to act for fifteen minutes, or positive film of greater contrast should be employed.

Violet Tone with iron and ammonia. The iron blue tones may be converted to violet or dark blue by immersion for one to two minutes in the following bath.

	Avoirdupois.
Ammonia Pure .880	3-5 ozs.
Water to	10 gals.

Wash for one or two minutes and dry.

After some time the film will turn blue again but the violet tone can be restored by treatment with ammonia.

In many cases pleasing effects may be obtained by tinting film which has already been toned, the result being that the clear portions of highlights assume the color of the dye, whilst the shadows and half-tones project a tint intermediate between that of the dye and the toned deposit.

Considerable judgment is necessary, however, in choosing suitable tints to blend with any given tone.

The most successful combination of toning with tinting is in the production of sunset and moonlight effects over water, by first toning blue and subsequently tinting "orange" or "red."

The following combinations will cover most cases required:

Yellow Brown tone with pink tint.

Green and Blue tones with light yellow tint.

Blue and Violet with almost any delicate shade.

It is considered unnecessary to illustrate every combination of tone and tint above, so that only typical examples have been given. It must be noted that toned film, except copper and sulphide toned, dyes more quickly than untoned film in any given dyebath, so that in order to obtain the exact tints above the dyebaths should be diluted with about an equal quantity of water.

Dye for five to ten minutes, according to shade desired.

The equipment necessary for systematic toning and tinting is essentially the same as that required for development, consisting of the usual tanks and racks or small drums, only it is highly desirable that the same should be used for this purpose exclusively and, if possible, occupy a separate room in order to exclude any possibility of contamination of developing solutions either by the copper or sulphiding bath, which would cause development fog immediately.

The "drum" system, on account of the great expense involved in apparatus and the larger space required for manipulation, is not to be recommended for toning and tinting operations, though for the worker on a small scale, who only desires to produce short lengths of film at intervals, a small wooden drum revolving in a shallow wooden tank is most efficient and economical. The tanks employed should be of slate or other resistive materials, and have an outlet at the bottom in the form of a hard-rubber stopcock or a plain wooden plug.

Wooden tanks may be used but when once used for one color, cannot be used for any color that is complementary to the one previously used.

(*To be continued*)

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the one paper you need.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "The Closed Road."

Released April 24 by the World Film Corporation.
Suggestions prepared by S. M. Berg.
(By special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirements of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 11¼ T "Two days later" is a sub-title and is printed reading matter on the screen. But 2½ D "Grocer's bill" is a description of action.

Frank Sergeant, believing his heart is affected and that he has only six months to live, is about to commit suicide when he is stopped by Julia Annersley, whose brother is unjustly convicted of a murder. Sergeant agrees to confess to the crime and takes her brother's place. Later the brother learns of the sacrifice and at the 11th hour the murderer is discovered. Sergeant learns he is perfectly normal and when released from prison is united to Julia.

The whole character of the story is dramatic.

Note particularly: 34¾ Knocking on door, 46¾ Telephone bell, 70 Shots, and 71½ Telephone bell.

The theme selected is "Little Song"—d'Ambrosio.

Time schedule: 75 minutes, five reels (about 5,000 feet).

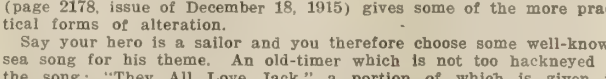
Time.		Subtitles or descriptive cues.	Music.
0	D	Opening.	Little Song.....d'Ambrosio (Allegretto moderato) (Theme)
1	T	Dr. Hugh Annersley.	
2½	D	Grocer's bill.	Morning Glory Valse....Thayne
4¼	T	Griswold has his nerve.	
5	T	"So that is why he wouldn't."	Longing ..... Floridia (Andantino grazioso)
6½	T	Frank Sergeant, a man of leisure.	
8½	T	"The little lady is not strong."	The Flatterer.....Chaminade (Molto capriccioso)
11	T	"At times I see spots."	
11¼	T	Two days later.	Arabian Night.....Mildenberg (Andante sostenuto)
14½	T	"I arrest you for the murder."	Idilio ..... Lack (Allegretto grazioso)
15¾	T	Julia makes every effort.	
17¼	T	"Your heart is in a terrible."	Auf Wiedersehn Waltzes Romberg
19½	T	A choice of bitter alternatives.	Repeat: Little Song (Theme)
21½	T	The quicker way.	Sereanta .....Cajani (Allegretto mosso)
25	T	"My dear little sister." (Telegram)	Repeat: Little Song (Theme)
27	T	"If you hadn't stopped me."	Passepied .....Delibes (Allegro)
29½	T	The baited hook.	
30½	T	To excite suspicion.	Scarf Dance.....Chaminade (Allegro grazioso)
32	T	"I thought she was a blue stocking."	
33½	T	The closing of the law's net.	*Agitato No. 2.
34¾	D	Knocking on door.	
36	T	The Tombs.	Yester-Love ..... Borch (Adantino)
38¼	T	Annersley is released.	
38¾	T	The happy home-coming.	Repeat: Little Song (Theme)
41½	T	The trial.	Recollections ..... Williams (Allegretto)
43	T	The majority of the jurors.	
45¼	T	Sergeant convicted of murder.	Lullaby ..... Williams (Andante con espressione)
46¾	D	Telephone bell.	
48	T	When Julia comes to Frank.	Repeat: Little Song (Theme)
49¼	D	Newspaper headline.	
50¼	T	"You are right, your sister."	Meditation .....Williams (Andante affettuoso)
51¾	T	"He is innocent but sacrificed."	
53½	T	Sing Sing prison.	Norwegian Folk Song.....Borch (Antdantino)
56	T	"Find no trace." (Telegram)	
57¾	T	Keep your allusions alive.	Repeat: Little Song (Theme)
60¼	T	In his nightmare.	*Agitato No. 3.
63	D	When keeper stands in cell-door.	Russian Romance.....Friml (Andante moderato)
67½	T	Weary suppliants present their.	
67¾	T	"He is innocent."	*Hurry No. 1.
70	D	Shots.	*Hurry No. 2.
71½	D	When governor telephones. (Telephone bell)	*Agitato No. 4.
73¼	T	Laugh and the world laughs.	Repeat: Little Song. (Theme)
75	T	The End.	

NOTE.—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on Page 1045.

Improvising.
Article IX.

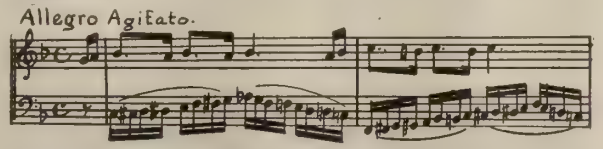
Before I interrupted the drift of these articles to answer some queries regarding major and minor keys, we were about to take up the question of musical themes in their relation to characters and dramatic situations. As set forth in Article II, (page 1823, issue December 4, 1915, Moving Picture World), we can give a separate musical theme to each of our characters, or we can choose a theme supposed to be appropriate to the *story*. In either case we will play other music for the purpose of "filling in" and revert to our theme whenever we wish to emphasize some point in the story. A good improvisor will make his theme express many emotions in addition to that shown in the original form. He does this by change of tempo and expression as well as by alterations of the melody. Examples of alteration of melodies have been shown in previous articles. Change of expression and change of tempo (speed) are too well understood to need more than mention. But simple changes of expression must be the first thought of the picture accompanist when molding his music to fit the play. This is accompaniment. It is when he finds it expedient to give other forms to his melody—to alter its shape—that *improvisation* begins. Article III. (page 2178, issue of December 18, 1915) gives some of the more practical forms of alteration.

Say your hero is a sailor and you therefore choose some well-known sea song for his theme. An old-timer which is not too hackneyed is the song: "They All Love Jack," a portion of which is given in Example 37. As a lively 6-8 movement this will be appropriate to the



Ex. 37.

lighter scenes in which "Jack" predominates. It would be used to introduce him—unless his first scene should be at utter variance with the lively character of the music. In that case you could still use this theme and alter its character by playing it slower. A slow 6-8, it can be given a sentimental or a plaintive character. Changed to 4-4 and played with a heavy marked accent will give it a bold, heroic swing. Sometimes you will find it effective to introduce a few measures of one of your themes in some other number—just to recall the person to the minds of your hearers. A storm, for example, in which a few measures of "Jack's" music might be given occasionally—just enough to be recognized as his music. In such cases you will not interrupt the tempo nor rhythm of the piece you happen to be playing, but make the theme conform to it. Example 38 shows a few measures of the subject introduced in a storm scene.



Ex. 38.

It is not always necessary to play "Jack's" music when he appears, nor to limit to such times as he is in the scene. Sometimes a char-

acter may influence a scene and not appear in it. Your heroine may be thinking of him; she may be in danger or in some trouble and needs his help. Or the audience knows he is on the way to her. In this case if his music were played softly before he comes into the picture, swells at his entrance and—if there be a big dramatic climax—rise up *fortissimo* to a big musical climax at the same time, you can easily understand how it would add to the value of your accompaniment.

At your character's first appearance in the picture you will play the musical theme you have chosen for that character; and make the nature of your theme conform to the nature of the character. Afterwards you will play that theme (in some form or other) whenever that particular character *dominates* the scene, whether he or she happens to be in the picture at the time or not. Usually, of course, the character is in the picture, but there are times when the character is not actually on the screen, but present in the mind of a prominent character who *is on the screen* at the time, and this has a bearing on that part of the story. You will readily see that at such moments the music of the absent character will be as appropriate as if he or she were in the scene because at that particular moment he or she dominates the scene. But as you are now suggesting a *thought* instead of describing an *action*, your music will be subdued.

If the story centers around one particular character, then the music of that character will predominate in your accompaniment. But this does not debar you from giving a theme to other characters. Usually the man and woman share the main incidents of the story, the more emotional music falling to her scenes and the heroic to his. Though not always.

The simpler your themes the easier they are to handle. Which is only another way of saying: "The easier they are to change into something a little different." To choose a couple of pieces—call them themes—and play them throughout the picture, would be monotonous. To play a number of pieces, one after another, until the picture is done is not good improvising even if you do "make them up." You are not improvising to the picture. You are only killing time.

Now you can play your themes for their several characters at such times as seem effective, and "fill-in" between with any non-commital music. In this yay you avoid the monotony of playing a few themes throughout. Or you can alter your themes at times to something a little different—just enough to make a pleasing variety and still be recognizable. And you can often find something in your theme which will suggest something else a great ueal different, and yet not so far away as to lose its relationship entirely. Much of this is mechanical and can be practiced with a pencil and paper. In fact it is recommended that the reader practice largely in this way. Ey combining this sort of practice with that at the keyboard one soon gets the "hang of it."

At Leading Picture Theaters

Programs for the Week of April 23 at New York's Best Motion Picture Houses.

Marie Doro at the Strand.

DURING the week beginning Sunday, April 23, the Strand theater presented Marie Doro in "The Heart of Nora Flynn." This screen drama was written especially for Miss Doro by Hector Turnbull and Jeanie MacPherson, authors of "The Cheat." The production was made under the personal direction of Cecil B. De Mille, director-in-chief for the Jesse L. Lasky Feature Play Company, and it is released on the Paramount program. In "The Heart of Nora Flynn," Miss Doro takes the role of a nurse maid in a family of wealth, where her endeavors to bring order into a quarreling household places her under an unjust suspicion. The Paramount Pictograph, a short comedy, a cartoon comedy, news pictures of current events and excellent musical numbers complete the program.

Triangle Program at the Knickerbocker.

H. B. Warner in "The Beggar of Cawnpore," a Triangle picture based on the Sepoy Rebellion of 1857 in India, was the feature of the week's program at the Knickerbocker theater. In "The Beggar of Cawnpore," Warner appears as an English physician assigned to an isolated post in India. His sole white companion, an engineer, dies from fever, and the natives spread a report that he has been a victim of plague. They flee, leaving the physician practically alone. In the long months that follow he becomes a slave to drugs. The Sepoy revolt breaks out and the meagre garrison is forced to surrender. Realizing vaguely the peril of the few English, the physician throws off his habit, rescues his sweetheart and carries her away to safety. There are many thrilling situations in "The Beggar of Cawnpore," some realistic desert scenes, and a well balanced cast, which includes Lola May and Wyndham Standing.

"His Bread and Butter" presents Hank Mann, Peggy Pierce and other favorite Keystone funmakers. It is a typical Sennett combination of laughs and thrills. The usual variety to the program was given by an elaborate musical arrangement and educational, travel and news films.

John Barrymore at the Broadway.

"The Red Widow," a photo-adaptation of the comedy by Channing Pollock and Rennold Wolf, in which John Barrymore is starred as Cicero Hannibal Butts, was the main feature at the Broadway theater last week. The comic predicaments in which the distinguished corset salesman finds himself involve the Russian secret police and innumerable Nihilists, with a marked penchant for bomb-throwing. Chased aloft into the crow's nest of a steamer by visions of Siberia, and elected to kill the Czar by a company of Nihilists to whom he is introduced as the greatest living king killer, Butts dies about three imaginary deaths a minute in his agony of apprehension.

In addition to the star there are three notable figures in the cast—Flora Zabella, co-star of the original comedy production; George E. Mack and John Hendricks, who also appear in the film in the roles which they made famous on the stage.

New week events, colored scenics, comedies and cartoons round out the program.

Opening Bill at the Rialto.

Douglas Fairbanks in "The Good Bad-Man," a Triangle-Fine Arts picture, was the leading feature of the program for the opening week at the new Rialto theater. Mr. Fairbanks is the author of the scenario, and is assisted by Bessie Love, Sam de Grasse, Doc Cannon and Fred Burns in the acting of the photoplay. Roscoe Arbuckle in a Triangle-Keystone, "The Other Man," was another feature. Rialto Topical Digest, scenes on the Rialto, Venice, and excellent musical numbers completed the program.

JACK NELSON WITH HORSLEY.

An important addition to the David Horsley forces at Los Angeles is that of Jack Nelson, who for more than five years has been prominent in the film world in the capacity of actor and director, and was engaged recently for an important part in the forthcoming two-reel animal drama, supporting the co-stars, Margaret Gibson and William Clifford.

Nelson has a very fine reputation as a portrayer of juvenile characters and much of his fame came with the production of "The Alien," a New York Motion Picture Corporation subject, in which George Beban was starred. In that photoplay, Mr. Nelson played the juvenile lead and was highly complimented by the critics.

Five years ago he started his motion picture career with the American Company at Chicago and played leads for almost a year. He then joined the Eastern Selig Company and remained with that concern for twenty-seven months, after which he went with the New York Motion Picture Corportation in the capacity of juvenile lead and part of the time he was a director and put on the "Shorty" series.

In the forthcoming release, he will be seen in the character of "Jacques," a young fisherman, a part which allows him great scope to display his talents, both on the stage and in the water.

P. A. CHASE APPOINTED CONTROLLER OF UNICORN.

A valuable addition has been made to the executive staff of the newly-formed Unicorn Film Service by the appointment of P. A. Chase as controller. This announcement is particularly interesting, as it indicates that the Unicorn Company is taking a step in the right direction to carry out its policy of having every department of its organization manned by people of known ability.

Mr. Chase has an enviable reputation as an expert on efficiency, system and accounting. His experience in work of this kind has been long and varied, and his ability to handle the intricate details connected with the systematizing and accounting of film exchanges and other departments of the film business is now well established.

Some time ago Mr. Chase was the auditor of Warner's Features, Inc., and only recently occupied a similar position with the World-Equitable Company. He resigned from that organization to take up his new post as controller of the Unicorn. Mr. Chase will have as his assistant Frank L. Drumm, who also recently resigned from the World-Equitable Company.

KALEM SIGNS VICTOR ROTTMAN.

Victor Rottman is the latest addition to the roster of Kalem comedy players. Well known in the picture field as a juvenile, the new Kalemite also boasts a stage career that includes appearances with Florence Reed, Henry Kolker, Olga Nethersole and other prominent stars. He will appear in the popular Ethel Teare comedies, giving that organization a strong quartette in Ethel Teare, Jack MacDermott, Gus Leonard and Victor Rottman.

Spokes from the Hub

By Marion Howard.

WITH one exception, all the officers of the Film Club were re-elected at its annual meeting. Leon J. Dadmun, director-photographer, and opponent to censorship, was made first vice-president. Miss Frances Mittenthal was placed on the executive board. The club was recently entertained at the studio of Mr. Dadmun, who gave an informal talk on picture-making. The next affair is the first banquet, with guests, at the Brunswick, Friday, May 5, when Professor Hugo Muensterberg (who declares that the photoplay is an art in itself, and a high one at that) is to be the chief speaker. Invitations have gone to New York producers and to some players here that week in the spoken play, like "Bob" Edeson, Forrest Robinson and others. The club has joined the state federation and will make itself felt when motion pictures are under discussion. The president and other members go to New York May 23 for the biennial session of women's clubs as delegates from other clubs. Miss Brazier, the president, goes from the Professional Women's Club, which she founded nine years ago, and which is full of lovers of the photoplay.

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It remained for John Craig, the actor-manager, to find a line in a play of the Immortal Bard predicting popularity of the motion pictures. This is what he quotes: "Marvel not then that things in motion sooner catch the eye than what not stirs." I pass this along to show that William was "wise in his day and generation." Mr. Craig is a friend of the motion pictures, attends them when time permits and has put quite a few on at the Castle Square, now running a series of Shakespearean plays.

* * *

"Ramona" is to be shown at the Colonial theater next month by W. H. Clune and will certainly draw, for we hear that the story has been well followed. Helen Hunt Jackson, the author of the book, was well known here, and literary Boston has a warm place in its heart for such careful productions like "Vanity Fair," for instance. Then, too, those of us who have made pilgrimages to the haunts of Ramona and Alessandro in California feel that with God's country pictured as in this play there will be nothing further to be desired.

* * *

"England's Menace," for a Sunday release at the Exeter theater, is intensely interesting and valuable, showing as it does the English way of dealing with spies. It is a London film, admirably done, and takes us into the heart of the city to Trafalgar Square, to the Houses of Parliament, to the Thames Embankment. It shows us not only the monument of Nelson, but the admiral's flagship anchored as a shrine, like our own "Constitution" at the Boston Navy Yard. Then, too, we are introduced to two children at work with their amateur wireless, used secretly by the spy who is a servant in the household. The picture is highly commended to theaters desiring to show the young people something that teaches patriotism and bravery. The motorcycle figures with the two kiddies defying speed laws in order to serve their country at a critical time. The plot is well worked out, with no inconsistency.

* * *

Someone in New York advised me to see "The Salamander," and so I took it in last week. In the cast were several familiar faces. One was John Sainpolis, formerly in stock here, and last seen in the films in "The Yellow Passport." Edgar L. Davenport was a good foil. It is a play to appeal to women, for here we see the villain repentant in giving the woman he had wronged a clear title to wifehood. Then there was another case of regeneracy in the "angel" of the show, listed on the title as an unscrupulous chap. To the gentle influence of a young girl he became a real man. It is a wholesome play on the whole and takes one inside the lines of the other side of life, where temptation reigns.

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A compliment has been paid Stanley Sumner, of the Fenway theater, in being asked by the City Club (made up of leading men in business, civic and professional life) to show a photoplay there, and to the credit of his judgment he is to give them "Kennedy Square," which Hub fans would like repeated. Another Vitagraph offering which should be seen everywhere is "The Making Over of Geoffrey Manning," directed with much care. Every father should take his son or sons to see this working out of a vital problem concerning the idle rich young man. Harry Morey has ever pleased us here, but in this he shows more flexibility and power, and he emphasizes the cultivation of a determination to make good.

Along similar lines we find the same spirit in "A Man and His Soul," admirably done by Francis Bushman, who has made many new friends through this interpretation. I liked him tremendously in this, for he runs the gamut of emotions in the portrayal of conscience, the temporary destruction of his faith in humanity, and then the reawakening of his soul. These two plays preach a pretty good sort of sermon and with no cant—just facts illustrated.

* * *

The other day I made a round of calls on the exchanges in my neighborhood, which is becoming the storm center of activity among the film men. The General Film is getting into its new building; the Frohman Amusement Company has completed its fine new home, and other structures are going up. I found genial Frank H. Grady ensconced in the World Film office and rightly placed. An acquisition there is Miss Lily Izen, both going from the V-L-S-E. round the corner, where George Balsdon always has a welcome for your spokeswoman. In the next street I found Manager Clark of the Kleine-Edison talking enthusiastically about Billie Burke and the big serial, "Gloria's Romance." Next door was Frank Ferguson, former treasurer of the Boston theater, now a producer on his own hook. The Famous Players place showed much activity, it being "run-off" day. Its manager, W. A. Barry, is a new member of the Film Club. The Beech street office is a vast studio most attractively fitted up. Frank W. Vine has transferred his affections to the new Hearst organization and has a cosy office on Carver street, but goes later to one of the new buildings on Piedmont street.

* * *

Well, I went to see Charlie (pardon me, Charles) Chaplin at the Boston yesterday, and rather liked it in spots. The big house was packed and it is on for another week. The Hub has had "Carmen" served up in variety of late. You all know how "Jerry" Farrar used her film version gymnastics in the operatic version to the horror of one Caruso, and now we have a jolly burlesque. I hold no brief for Chaplin, but it struck many here that he was right in wanting it cut to two reels. On the same bill we had "The Half-Million Bribe," with Revelle and a fine company. The plot worked out well in the regeneration, and as it holds interest to the end ought to be a "good seller." In my opinion the work of Carl Brickert stands out clearest of all.

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"The Sowers," put on by Mrs. Ayer at her theater, gave us a good taste of Russia at her worst and was not especially cheerful. The Laskys have given something convincing if only they would give us a strong leading woman to play opposite to such big players as Meighan Joy and Roberts. Miss Sweet looked more like a lass from Northern Scotland and bore no resemblance to the Russian type, and then, too, she affects a vacant expression, maddening to those in front who want "touch and go," and change of expression. This is a general view and not my sole opinion. On the same bill we had "Peggy," and such a contrast in the heroines, for Billy Burke is all action, and what a jolly picture this is until the ending. "The idea," said a young thing behind me, "to have her marry that narrow prig. She ought to have headed him for New York first." Her companion said: "I wonder if she will take him out in her car on Sunday." We liked "Peggy" and look forward to seeing her in the serial.

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In "The Eternal City" one of two things stand out and will remain in memory, the wonderful make-up of Fuller Mellish as the Pope done so reverently and looking so much like the late Pope Leo. My attention was called to this by a priest who happened to be sitting beside me and who said—having seen the Pope—that he would like to know the actor, whose work he declared was the best he had ever seen in that form of impersonation. Then in a Roman house I saw a large picture of Abraham Lincoln, and wondered why it was there. Pauline Frederic is one of our own and so the house was crowded all the week.

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"Let us have a few more such pictures as this and we would all stand for preparedness," said a straight-laced citizen at the Fenway the other day, on seeing "The Hero of Submarine D2." There was a big lesson in discipline, loyalty and manhood in this picture for all young men. It was mighty fine to have the co-operation of our navy in all the details of the story, and therefore it is of educational value to any audience.

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"Hell's Hinges," despite its doubtful title, drew well here and is a credit to the Triangle. The "wild and wooly" at-

mosphere took with the men and boys present, but the one thing to impress the more thinking ones was the gradual development of the soul of the man who for the first time looked upon the face of a good woman. "Heart of the Plains," rightly named with its inscrutable face, hard manner, no gestures or change of expression, through three reels, was able to show clearly the softening influence of the woman. It typified the highest form of art in that the soul of the man thus awakened was discerned clearly to all in front through no apparent effort.

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We congratulate the Moroscos on "The Code of Marcia Gray," seen here at three houses. Liking it so well I took a party along to see the work of Constance Collier and the male support, rarely excelled here. We are anticipating seeing Miss Collier in the star production of "Macbeth" with Sir Beerbohm Tree and Wilfred Lucas whom we recall in other plays like "The Lily and the Rose," and "The Wood Nymph," with little Doro. The Triangles have had some stirring pictures here of late at the Fenway, Exter and at four downtown theaters. I am trying to have the managers show "The Green Swamp," with dear Bessie Barriscale, for it has such a good lesson in it for women aspecially, and it is a natural play with domesticity preeminent.

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Space forbids more than mere mention of the many pictures seen of late like "Molly Make-Believe," with Marguerite Clark, that wonderfully trained dog and the whole lesson all through, just the play for kiddies to see as it is understandable, while of equal interest to adults. Then we had Edith Storey in "The Two-Edged Sword," a play of emotions admirably done and striking a new note somehow in the working out of the theme. Evart Overton is always dependable, but we rarely see him in a character where he does not win out. "For a Woman's Fair Name," featuring Robert Edeson, and Harry Morey, went well here, as did that masterpiece, "A Supreme Temptation," with Antonio Moreno, Charles Kent, Mary Maurice and Dorothy Kelly. It had some gruesome features, but was intensely dramatic as a whole. "The Devil's Toy," showed Adele Blood for the first time here, but we did not care much for the play itself. It does not linger in the mind. "The Wild Olive," was well received, for we all like Forrest Stanley and Myrtle Stedman, who did such good work with Cyril Maude in "Peer Gynt." The Saleslady" went over well and caught the house as it was so well done in every detail, and Hazel Dawn had some work cut out for her. The opening scene was hideous with a casket placed across the screen, the heroine weeping over it. Why caskets and gruesome deathbed scenes anyhow? They are ghastly and could be left out with profit as to props and our feelings in front.

New Censorship Bill in Congress

Would Assess License Fee of $2.00 a Thousand Feet and 25 Cents a Thousand for Duplicates.

A NEW motion picture censorship bill has been introduced into Congress by Senator Hoke Smith of Georgia. The bill is largely the same as others introduced in Congress during this session. It provides for a commission of five members, to be appointed by the President, to serve for a period of six years each, at a salary of $8,000 per annum for the chairman and $7,500 each for the other members. Ninety thousand dollars is to be appropriated for the establishment of the work. A license fee of $2 per thousand feet of film and 25 cents per thousand feet for duplicates is to be assessed, although it is provided that this sum is to be reduced in the event that the commission finds there remains a surplus above the cost of conducting the work.

Films already in existence are not to be subject to the law under conditions named, and the commission is granted the right to issue permits without film examinations. The principal offices of the commission are to be in Washington, although offices may be located in other cities and be under the supervision of one of the commissioners or a deputy commissioner, for the commission is given the right to appoint such deputy commissioners and other employees as it may deem necessary.

"MYSTERIES OF MYRA" HIGHLY PRAISED.

The first showing of the International Film Service's serial, "The Mysteries of Myra," on the roof of the New York theater, April 19, drew an audience of nearly 1,500. William Randolph Hearst was present to see the initial episodes of the Whartons' unusual production, made from a story by Hereward Carrington and Charles W. Goddard. The picture was received with considerable enthusiasm, as were the war scenes and the animated cartoons, following the running of the feature production.

At the close of the showing, Lee Ochs stated that he considered "The Mysteries of Myra" the most revolutionary step ever made in serial or series productions. He predicted its great success. Samuel H. Trigger was no less lavish in his praise, as were other experienced exhibitors included in the representative audience.

MARTINDELL MAKES METRO DEBUT.

Edward Martindell, a widely-known and popular leading man, will make his debut on the Metro program in "The Scarlet Woman," in which Mme. Petrova, the gifted emotional actress, is starred. He has had considerable experience on both the speaking stage and in the silent drama. But the part he has in "The Scarlet Woman," that of the husband of the woman of the name part, played by Mme. Petrova, is easily the best thing he had done during his long professional career. Mr. Martindell is a distinctive leading man of the strong, heroic type and he makes an excellent foil for Mme. Petrova.

Jimmy Morrison, Versatile Vitagrapher

JAMES W. MORRISON is Vitagraph's versatile juvenile lead and character man. He has taken parts from youthful fourteen to superannuated seventy-five. He was born in Mattoon, Illinois, in November, 1888, and graduated at the Mattoon High School and the University of Chicago and received his theatrical training at the American Academy of Dramatic Arts of New York.

James W. Morrison.

It is something quite out of the ordinary when a man can portray parts from a school boy of fourteen to a venerable old man of seventy-five — and carry off the honors. In "Silas Leveredge" he grew up from a young man of twenty-five to an old gentleman of seventy-five who was the father of a charming daughter, impersonated by Dorothy Kelly.

In "The Battle Cry of Peace" as the youngest son he made a courageous and natural soldier. In "Out of the Beaten Snows" he was a hardy, determined, typical iron-fibered adventurer. In the "Submarine D-2" he went through all the processes of enlisting and training at Annapolis and then serving on a submarine. In this picture he did what no one had ever done before when he was shot from a torpedo gun from beneath the water. It was a risky part that required courage and fortitude. Reserved and gentlemanly, you would expect him to choose safer and more conservative roles; but the blood of the hero flows through his veins and he is at the height of his joy in performing daring and dangerous feats.

Morrison's greatest success was probably attained in "He Never Knew," a play which is likely to be revived in response to popular request. Other famous pictures in which he added to his laurels are: "The Seventh Son," "The Modern Prodigal," "The Christian," "Mother's Roses," "The Wheels of Justice," "In the Days of Famine" and "Mortmain."

FRANCINE LARRIMORE WITH EDISON.

Francine Larrimore, who appeared so successfully in the leading role in "Fair and Warmer" for a period of two months during which Madge Kennedy, the star of the play, was ill, has been engaged to appear in a forthcoming Edison release to be known as "The Princess of the Poorhouse." Miss Larrimore is a talented actress as well as a young woman of great charm and beauty and it is believed that she will be heralded as a new screen star following her appearance in the picture that is now being made at the Edison studios in the Bronx.

BRITISH NOTES

BY AN order in Council, issued by the Government, the export of moving picture films from Great Britain to foreign countries is to be considerably restricted and no exporter not licensed by the Government will be allowed to carry on his business. Beyond a little inconvenience to the London trading houses in the form of delay upon current orders in the Customs Houses, the announcement was received quietly by the trade, for it was simultaneously explained that licenses to export would be granted expeditiously to bona fide traders. A rumor is in circulation that films to be exported will first have to be examined, sealed and recorded by the British Board of Film Censors, but this statement up-to-date (March 26) lacks confirmation. "Why prohibit exports?" is the question generally asked. It may be sufficient to reply that celluloid contains the makings of gun cotton.

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Contrary to general expectations the Fox Film Company has decided to handle its own output in Britain. Director Sheehan arrived in London last week to consult with the company's European manager, Joseph R. Darling, whose six months' stay has furnished the new undertaking with a thorough grounding in local conditions. The joint stock company, the Fox Film Company, Ltd., has already been incorporated and next week I hope to be able to announce the address of the London office. Immediately this is settled Mr. Darling will establish Fox exchanges for the provinces in Birmingham, Manchester, Leeds and Newcastle, for Wales in Cardiff, for Ireland in Dublin, and for the other side of the border in Glasgow. The first trade shows in London of "Samson," and "A Fool There Was," are already announced, and the policy of the company will for the present time, at any rate, be one big feature a week.

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Which is the first State-owned moving picture exhibition? is a question suggested by the opening in a munition making area in Ayrshire of a cinema controlled by the Minister of Munitions. This newly grown settlement had no moving picture entertainment or in fact any facilities for the mental recreation of its army of war workers until the authorities handled the difficulty with the above very practical result. We have any number of moving picture enterprises belonging to temperance, friendly and co-operative societies and even municipal ventures, but this is the first Government departure into the exhibiting side of the business.

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Amongst present visitors to London is Henry Winik, who was last in activity on this side three years ago with the Carnegie nature pictures and other famous features of that day. Mr. Winik has now the disposing of the British output of the World Film Corporation and in addition is identified with the Mutual forces.

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Last Wednesday morning King George accepted on behalf of the nation the convoy of motor ambulances publicly subscribed for by the members of the trade during the past few months. The presentation took place at Buckingham Palace, the trade deputation presented to the King and Queen, consisting of Dr. Jupp of Provincial Cinematograph Theaters, Ltd., (President of the Fund); Will F. Jury, of Jury's Imperial Pictures, Ltd., (Treasurer of the Fund), and J. Frank Brockliss of J. F. Brockliss, Ltd., (Chairman of Committee). Lord Montague of Beaulieu, introduced the party to His Majesty, who made a careful inspection of the twenty-two cars, constituting the first detachment to be received from the makers. The complete convoy will be ready within a few days and has been assigned to service with the Red Cross Society in Mesopotamia.

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"The Goddess," the serial production of the Vitagraph Company, has had a mixed reception at the several trade shows in this country. Not that its status as a production has in any way been criticised, but the basic theme of the story has been alternatively commended for its strength and originality and condemned as a mockery of religion. Even on the latter ground if such could be substantiated, there seems to be no reason for restraining its exhibition, yet I have been informed that the London office of the company has received notice that the film must not be exhibited until peace is declared. The inconvenience this has occasioned to Mr. Smith and his assistants can be gauged from the fact that over twelve trade shows have been held in different parts of the country, a large number of bookings accepted, and extensive arrangements made with newspapers to publish the story in literary form.

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The first picture of the Ocean Film Corporation to be seen in England is, I hear, "Driftwood," which has been purchased by a newly launched renting establishment, Kino Exclusives, Ltd.

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The week has seen the arrival of quite a number of "Big Four" productions particularly from the Lubin and Selig studios. "The Ne'er-Do-Well" has already been disposed of along with "Thy Neighbor's Wife," to International Exclusives, Ltd. A separately incorporated company, named the United Kinematograph Exclusive Film Co., Ltd., with offices in Wardow street, has been created to handle the "big" productions of the Lubin Co., and is leading off immediately with "The Great Divide," followed next week with trade shows of "The Gods of Fate." The first release date is July 3.

J. B. SUTCLIFFE.

Welsh Writes a Book

Not Only a Book, But an Authoritative One—As Might Have Been Expected.

By Epes Winthrop Sargent.

USUALLY when a haughty publisher wants a book on the motion picture business, he calls a trusty hireling, gives him a pound and a half of press clippings and expects an eighteen ounce manuscript in return. Therefore praises be to Harper and Brothers—if there are such brothers. They took the trouble to look up a man who knew what he was to talk about. They picked out Robert E. Welsh, who ought to know something, because of his connection with the Dramatic Mirror as its Motion Picture Editor, and from other angles. The only trouble is that they seem to have told him the number of pages and the size of the type. In a word, Mr. Welsh does not get a chance to explain fully the business of making pictures, but he tells, for the most part, most intelligently and intelligibly, what he does know and is permitted to say. It is to be hoped that some day he is given greater scope.

Mr. Welsh is positively the first neutral writer on pictures who has had the good fortune to be published. He is the first man to get into print between cloth covers who knows Edison, Lumiere, Paul and others and their proper positions. He is the first to realize—publicly—that two Americans, an Englishman, a Frenchman and some others all saw the subject from various angles that concentrated on the focus of pictures in motion. This is equivalent to saying that Mr. Welsh is the first writer to give a general and not a specific credit. He overlooks Jenkins, Armant and others, but in his introduction he does deal broadly with the inception of pictures.

From there he takes the reader through the various processes of picture making, treating simply and clearly of the various steps. Not always does he give a full survey of the field, as, for example, when he tells of the pin-frame development and not of the rack and deep tank, and now and then he falters slightly as when he has the condenser lens pick up all of the light in the lamp house, instead of the rays from the spot, but from a popular point of view—and this is the point from which he writes—he tells in simple language what he knows of making and projection in a way that the uninformed may follow and he tells it more clearly and more definitely than any book writer who has gone before him. He has made the first start toward a more ample and complete history of the business and he has produced an informative book that may not be damned with faint praise. His few errors are those of omission rather than those of commission, as treating of but one of the many processes toward the same end instead of them all.

His final chapter sounds a brand new note, that of the amateur producer of pictures. In this Mr. Welsh is a little ahead of his day, but not far, and this chapter will prove invaluable in the nearby days to many who will seek in vain for this advice from other quarters.

Mr. Welsh has not written an impeccable book. He has written the most practicable book up to date. To him all credit belongs. It will interest all who are interested in pictures. To a majority it will be invaluable. (Harper and Brothers A-B-C series—121 pages, fifty cents.)

Reviews of Current Productions

Exclusively by Our Own Staff

"The Iron Claw"

Chapter Eight Has Spectacular Moments Due to the Contrivance of Legar, with the Laughing Mask Holding the Winning Stakes.

Reviewed by Margaret I. MacDonald.

THE newest arrival in the game is the Count Lugi Da Espares, a confederate of Legar's, who cleverly causes Margery to fall in love with him. Davy, Golden's secretary, in love with Margery, airs his suspicions of De Espares to his own undoing, but finally wins out upon the discovery that Da Espares is really the questionable character that he has guessed him to be. Before Margery and her father are finally

Scene from "The Iron Claw" (Pathe).

convinced of the man's character, however, Margery is lured away for the purpose of capture, and rescued by the efforts of Davy. And at a later date when the betrothal dinner is under way, Legar, supposed to be dead, looms up in disguise and manages to place a bomb under the safe in the Golden home. The Laughing Mask appears on the scene, orders all guests out of the dining room except Legar and Da Espares, whom he holds at the point of a revolver. The spectacle of the blowing out of the safe and the damage done to people and things thereby has been splendidly depicted. This is an excellent episode.

"Woman Against Woman"

Biograph Picture in Which an Appealing Story Is Capably Acted—Released in Three Reels.

Reviewed by Lynde Denig.

THE betrayal of innocence is safe material for the producer of heart-interest photoplays, such as Biograph's "Woman Against Woman." Two poor, pretty, but honest little girls weeping pitifully because they were not clever enough to avoid a trap laid by a designing woman, cannot fail to stir a sympathetic response to their grief. And the poorer they are, the prettier they are; and the harder they weep, the better the chances of the picture. Betty Gray, perfectly demure and sweet, in a poke bonnet and a made-over dress, and no less so in penitent black, makes an ideal exponent of guileless virtue pitted against designing vice, personified in Vivian Prescott's interpretation of a totally dissimilar woman. The second of the two sisters is convincingly drawn by Millicent Evans.

Wholesome simplicity and innocence being commonly attributed to life in a village, it is here that we meet the Misses Barton in the freshness of youth. But trouble comes; their father is killed in an accident and off they go to find work in the city. A little supper party, a private dining room, wine, and the villainness has effected the ruination of the prettier of the girls. There is little need for novelty in a tale of this description, where so much depends upon the ability of the actors to make the characters ring true. Situations either score or fail according to the acting, and in the present instance they score emphatically, because the playing is natural and sincere.

The plot is logical and meets the demands of social convention by bringing about the marriage of the wronged girl and the man who betrayed her, thus giving the child a name. Fortunately, the father dies and there is nothing to prevent a more congenial match. Lionel Barrymore, Miss Prescott and Alan

Scene from "Woman Against Woman" (Biograph).

Hale are valuable members of a cast notable for its excellence. "Woman Against Woman" is tastefully mounted, profiting by the flawless photography to be expected in Biograph productions.

World Film Offerings

"The Closed Road" Is Exceptionally Strong Story Produced by Maurice Tourneur—"The Chain Invisible" an Equitable Picture.

Reviewed by Lynde Denig.

"The Closed Road."

WITHOUT introducing a difficult theme, or aiming at anything out of the ordinary in characterization, Maurice Tourneur, author and director of "The Closed Road," a Paragon-World production, made an extraordinarily good pic-

Scene from "The Closed Road" (Paragon-World).

ture. The story is not burdened with a moral lesson; it is not designed to improve or instruct, but amply serves its purpose when it thrills and entertains through five of the most engrossing reels offered on the World Film program for some time. The art of the story-teller and that of the director are finely

combined in a smooth, harmonious photoplay, admirably acted in the chief roles by House Peters and Barbara Tennant.

The superiority of the picture is largely due to the avoidance of hackneyed situations and the novelty displayed in the choice of settings. There is a trial in "The Closed Road," but not the conventionl trial; even the argument of the jurymen is shown in a fresh light, and it is doubtful if the screen ever offered such an impressively real depiction of events in the death house at Sing Sing prior to an electrocution. Artistic discretion was used to prevent scenes of this kind from becoming unpleasantly gruesome. Under Director Tourneur's treatment they are vivid and strong and calculated to excite a horror of capital punishment, but they are not morbid. As a dramatic climax to the story it would be difficult to devise anything more effective than the moments during which the audience awaits the electrocution of Sargeant while the brother and sister, for whom he offered his life, try to stay the execution.

The complex situation out of which this climax arises reveals the ingenuity of Director Tourneur as a story writer. Annersley, a young doctor, on the verge of discovering a cure for cancer is held for murder on circumstantial evidence. Sargeant, told that he will live only six months, is about to commit suicide when the young physician's sister persuades him to make his death useful by accepting the guilt for the murder. Sargeant builds up an elaborate case against himself, difficult to break down after he learns that his health is entirely sound and that life is desirable. At once plausible, human in its appeal and filled with suspense, "The Closed Road" is a photoplay of excellent quality. Mr. Peters acts with strength and feeling, and for the rest we find a capable company.

"The Chain Invisible."

Being a poet and not a photoplaywright, Richard LeGallienne entrusted the adaptation of his story, "The Chain Invisible," to Roy L. McCardell, who has learned all the tricks of motion picture construction. Having completed the scenario, Mr. McCardell turned it over to Director Frank E. Powell, who, with Bruce McRae and Gerda Holmes as the leading characters, produced a drama of uneven merit. Certain parts of it are dramatic, picturesque and interesting; but the total effect is somewhat disappointing.

Scene from "The Chain Invisible" (Equitable-World).

Clear photography is especially essential in a photoplay utilizing sea scenes and the wild beauty of a tropical country; yet, if we may judge by the print shown for review, either the cameraman was at fault, or the laboratory work was defective, for too many of the scenes lack sharpness and a few are out of focus. On the other hand, the director and his photographer caught some charming effects, showing odd cloud formations and a glorious stretch of rocky coast lashed by the surf.

In story material of a romantic flavor the picture is not lacking. A lumberman, having made a fortune, goes to New York with the avowed intention of enjoying all that money can buy. He falls in love with Anne Dalton, the first pretty society girl he sees, and henceforth, author and director are careful to note each happening that strengthens the invisible chain drawing the two together—Anne's instinctive liking for the man, despite a premeditated aloofness, and Wadsworth's aggressive method of wooing. But even granting an impulsive nature and cave-man manners, one is startled at seeing Wadsworth throw his lady-love over the side of a steamer, preparatory to an uninterrupted companionship on an uninhabited island.

Up to this point, Anne, as presented by Gerda Holmes, has not smiled once, but time and propinquity have the usual effect of uniting the pair in an acknowledged love. The prolonged honeymoon terminates with the rescue of the bride and her child, whereas the man is accounted dead as the result of a fall over a cliff. Needless to say, he, too, is restored, and the last, rather hurried and artificial reel, brings a reunion. Easily the most impressive emotional scenes, forcefully played by Mr. McRae and Miss Holmes, transpire on the lonely island. Mr. McRae, in particular, is to be commended for the alteration he effects in appearance and manner when the veneer of civilization is rubbed off.

"The Law Decides"

Seven-Part Vitagraph Which Serves as a Remarkable Illustration of What "Treatment" Means to the Picture Play.

Reviewed by Margaret I. MacDonald.

MOVING picture productions of the quality of the one under review are hard to find. It presents a plain domestic theme whose treatment in the present instance would bear consideration by other producers. Marguerite Bertsch and Wm. P. S. Earle, respectively writer and director, are to be complimented on the wonderfully effective manner in which the psychological developments have been made. They have taken us to the innermost recesses of the homes and hearts of the characters of the play, and have done so in the most delicate manner, revealing every phase in the lives of individuals, and enabling us to read their very thoughts. Not once in the course of the play do we get as much as a glimpse of grossness, and only once does a question of consistency arise.

Scene from "The Law Decides" (Vitagraph).

The cast chosen to interpret this domestic drama are Donald Hall, Dorothy Kelly, Louise Beaudet, Harry Morey, Bobby Connelly, Adele Kelly and Bonnie Taylor. Of these no one individual can be pointed at as having done better than another, so well suited is each one to his or her part. Louise Beaudet as Mrs. Wharton, who with her daughter Beatrice occupies a portion of the home of her step-son who lives with his pretty wife and little boy in the other half of the house, does a marvelous piece of work. She it is who stirs the cauldron of misery which finally reacts against herself. To her is due the separation of man and wife, the suicide of the man who became her tool with a promise of individual benefit, the wrecking of her own daughter's happiness, and the final overthrowing of her own hopes for the achievement of a selfish desire.

It would not be fair to pass the production over without a word of special praise for Bobby Connelly, who has the most remarkably obedient fountain of tears that the screen exhibits. Bobby as an adjunct to this play could neither be omitted nor duplicated.

The point of inconsistency before mentioned occurs when Lorenz eloping with Beatrice on the eve of her marriage to the divorcee, Wharton, is telephoned to by his wife without evidence of her having any definite knowledge of his whereabouts.

This splendid production was released on the program of the V-L-S-E on April 24th.

"A Modern Thelma"

Latest Fox Picture a Highly Romantic Melodrama with Much to Commend It.

Reviewed by Hanford C. Judson.

PRETTY is the word that one will be apt to say first in speaking of this offering, a five-reel Fox picture directed by John Adolphi. Many of its backgrounds and set scenes, and especially the change that one will notice in it from mid-summer to snowy winter over the same hillsides and forest trees, are most attractive. There are many fine things in the way of well-acted moments in it—the best of them being the pleading of a mother for the love of a son whom she thought she had drowned in babyhood.

Vivian Martin plays Thelma delightfully for the most part; but she is wholly incapable when it comes to tragedy. We can't expect too much from one so young, and her grace and charm are ample. There are plenty in the cast who can act well. Most of the picture is ably presented and the story cer-

tainly holds well. The photography is wonderful and the backgrounds are worthy of it.

The plot is artificial; one can see the machinery moving all through; but it runs so smoothly that our very discontent with the unreason of the situations seems to translate itself into natural displeasure at what the villains and villainesses are doing to hinder the course of true love.

An English aristocrat visiting Norway falls in love with Thelma, daughter of a Viking-like Norse landowner, and this first part is an idyllic story. He marries her and takes her to England. Society women, one of whom has been infatuated with the young man, are disappointed, because Thelma is not only beautiful but has pretty manners and is popular. There is a very melodramatic conspiracy to break her heart by making her suspect her husband. It works and she runs away back to her Norway home. Her husband follows and the happy ending unites the two in the old Norse homestead.

It is a big, expensive picture in which good qualities much outweigh the defects, although the latter are there. It is so pretty and so full of grace that people will surely like it, and the story is interesting enough to hold.

"At Piney Ridge"

The Famous Higgins' Melodrama Filmed by Selig With a Strong Cast—Adapted by Gilson Willetts, Directed by Wm. R. Daly.

Reviewed by James S. McQuade.

THE popular melodrama, "At Piney Ridge," has lost none of its compelling interest in film form. Indeed, it has gained much by the Selig visualization, both in the quality of the acting and in the settings. The scenes of Piney Ridge, in the Tennessee mountains, have an atmosphere that no stage craft could convey, and the character types are diversified and well drawn.

Fritzi Brunette as the Cindy Lane of the story succeeds in investing the character with an interest that never wanes, although one is never convinced by the stubbornness with which Cindy hides the name of the man who has betrayed her, especially so when her silence endangers the life of an innocent man on several occasions. But that is the fault of old melodramatic construction, which never halted at stretching a point to gain its end. I really commiserated Miss Brunette in the trying role, and could not help admiring the talent displayed in carrying it to a successful end.

The fine character work of Al. W. Filson in the part of Zele Lane, father of Cindy, cannot fail to win the commendation of everyone who views this production. The stern old mountaineer is shown in varying moods with natural touches that faithfully reflect the workings of his heart and mind. Death is ever in his eye and hand for the man who has wronged his child, and in the end the bullet from his rifle finds its mark; but the softer side of the man is also revealed in the pity and sorrow shown for his erring daughter.

Leo Pierson's Jack Rose is so well sustained that we shall look for his future appearance with more than ordinary interest. He photographs well and shows fine aptitude for heroic roles. The Mark Brierson of Ed. J. Piel is another well-drawn character. Brierson is the villain of the story, and Mr. Piel takes no half-way measures to paint him realistically.

The General Deering of Frank Clark is a typical Southern gentleman, both in manner and bearing, and Major Partree,

Scene from "At Piney Ridge" (Selig).

his partner in the bank, finds an able representative in James Bradbury. It is quite a surprise to see this well-known comedian in a straight character part.

Miss Vivian Reed's Azalia is a winsome creature, and the Dagmar of Lillian Hayward is a strong characterization of a wily octoroon.

Wm. Scott as Rube Hollar, who loves Cindy and sticks to her through all her shame, is a fine type of a young Tennessee mountaineer. Indeed the acting throughout the entire production is excellent and worthy of all praise.

The release date is Monday, May 1, through V-L-S-E, Inc.

"The Red Widow"

John Barrymore in Melodramatic Comedy Makes Fun in Famous Players' Four-Part Comedy.

Reviewed by George Blaisdell.

IN "The Red Widow," the Famous Players' four-part release of April 24, John Barrymore upholds his reputation as an all-around comedian—he may be or can be as polite as the circumstances may require or he may with perfect abandon fall backward out of a moving automobile without apparent damage to his anatomy. Mr. Barrymore plays the role of Cicero Hannibal Butts, corset salesman, young man about town turned bridegroom, in characteristically breezy, melodramatic

Scene from "The Red Widow" (Famous Players).

fashion. The script is from the comedy of Channing Pollock and Rennold Wolf.

The story is of the salesman who takes his bride with him on a business trip to Russia. The honeymoon is interrupted in London, when the bride is recalled to New York by reason of illness in her family. Before she learns the message is a mistake Butts is on his way to Russia—chaperoning or protecting a young Russian woman most anxious to return to her home, but debarred therefrom by the police of her country. There are many complications in which figure ambassadors, police, nihilists and bombs.

Mr. Barrymore is well supported, especially by Flora Zabelle, in the role of the charming Red Widow, and Lillian Tucker as the bride. Miss Zabelle sustains the part of Anna Varvara, the dancer with nihilistic affiliations, a role, by the way, she played on the stage. John Hendricks and George E. Mack, too, re-enact on the screen their former parts of the Baron and Popova.

There are amusing scenes at the wedding, one of these being due to the action of the bridegroom in his nervousness supplying the organist with "Good-bye Girls, I'm Through," instead of a wedding march. The later situations in Russia, in one of which the salesman is forced to draw lots for a killing, make comedy of seemingly stern moments. The picture is adequately staged and will be liked.

Columbia-Metro Pictures

"The Kiss of Hate," Starring Ethel Barrymore—Hamilton Revelle in "The Half Million Bribe."

Reviewed by Lynde Denig.

"The Kiss of Hate."

IF AMERICANS do not realize the misfortune of being a Jew in Russia it is not through any oversight on the part of photoplay producers. Official corruption, police persecution and the long, snowy road to Siberia have figured in not a few screen dramas preceding this Columbia Pictures Corporation's production starring Ethel Barrymore, but there is no indication of an over-cultivation of a particularly fertile dramatic soil.

"The Kiss of Hate" may be classed as an emotionally stirring story, giving as convincing a depiction of Russain life as is to be expected in a picture made in the neighborhood of New York. Director William Nigh profited by the heavy snows of the past winter in making "road to Siberia" exteriors, whereas interiors—official quarters, homes of the persecuted Jews and secret places of meeting—offered no serious difficulty. The atmosphere of the picture is satisfactory.

For the real strength of this photoplay, however, one may look to the skillfully prepared story, having for its central characters, the governor of a Russian province, who sympathizes with the ill-treated Jews, the governor's daughter, Nadia,

Orzoff, a despicable prefect of police, and the prefect's son, a man of a different stamp. Having seen her father assassinated by the prefects' supporters, Nadia, to save her brother, gives herself to Orzoff, making it clear that her kiss is the kiss of implacable hate. All this transpires before the young woman meets the prefect's high-minded son, marked for death because of his unfortunate relationship. Placing her duty to the persecuted Jews above personal considerations, Nadia undertakes to kill Sergius herself. She kisses him and stabs him in the

Scene from "The Kiss of Hate" (Columbia-Metro).

back with equal sincerity; then they die together when the house is destroyed by flames.

Miss Barrymore suggests the emotional depth and spiritual quality of Nadia; H. Cooper Cliffe gives a remarkably impressive characterization as the prefect, whose son is adequately presented by Robert Elliot. Ilean Hume, Roy Applegate and William L. Abingdon are others in a large cast.

"The Half Million Bribe"

Action in ample quantity and a complex plot calculated to arouse curiosity are the conspicuous features of this five-part version of William Hamilton Osborne's novel and play, "The Red Mouse," directed for the Columbia Pictures Corporation by Edgar Jones, from a scenario by Harry O. Hoyt. Hamilton Revelle appears as Lawrence Challoner, accused of murder, while his devoted wife, who offers her entire fortune to the district attorney in return for his assurance that her husband will be acquitted, is played by Marguerite Snow. In characters of almost equal prominence, Carl Brickert, as the district attorney, and John Smiley, as Pemmican, the real culprit, give creditable performances.

But "The Half Million Bribe" is much more a picture of situations than of characterization, and there is no questioning the ingenuity displayed in the construction of the scenario to secure an unusual trial scene in which uncertainty as to the outcome is carefully preserved. Dispensing with the usual introduction, Director Jones opened the picture with the happening that is at once a climax in the lives of those concerned in the story, and the starting point for a long chain of dramatic incidents. A man in evening clothes is seen bending over a lifeless body. Then he steals guiltily through the dark streets and the story is fairly under way.

With the lengthy trial as the pivot, the author swings backwards and forwards. He shows what led up to the murder of Hargraves, follows the seemingly unimpeachable testimony against Challoner, and emphasizes the heroic efforts being made by the wife to save her husband. There is nothing especially unusual about this method of development; but for three thousand feet it is made quite effective. In the last two reels the tone of the picture changes, more stress being laid on the regeneration of Challoner after he has fallen to a discouragingly low level. Exhibitors requiring exciting melodrama should be satisfied with "The Half Million Bribe."

Paramount Single Reels

Burton Holmes Travel Series, Bray Cartoons and Pictographs Offer Interesting Variety.

Reviewed by Lynde Denig.

SHORT pictures of good quality, designed to instruct and to entertain, are being offered each week on the Paramount program, that includes the clever cartoons prepared at the Bray studios, the travel series of Burton Holmes and Pictographs, a novelty among screen offerings.

"Colonel Heeza Liar Wins the Penant," the Bray contribution for April 27th, is a highly amusing drawing showing how the irrepressible Heeza Liar assists the Allies in ending the European war. For a time he conducts an offensive from a private trench, and later, when the fortunes of war turn against him, he conceives the notion of playing baseball with the enemy. Standing on an embankment, with a cannon for a bat, he knocks the shells back into the gunners' trenches. His only error is in mistaking the Allies' fortifications for those of the Germans.

Some of the photography in Burton Holmes' "The Dog Eaters of Benguet," to be released May 1, lacks sharpness, otherwise this is a decidedly interesting travel picture, giving a fair idea of the customs of one of the least civilized of the Filipino tribes. Under American influence it appears that these primitive people are progressing rapidly. Many scenes showing the mountains, roads and rivers on a picturesque island add considerably to the value of the film.

Arguments for the enlargement of the United States navy until it is second among the sea powers, are presented with no little force in Paramount Pictographs, which includes the usual departmental features, modeled along the lines of a popular magazine. The dinner of the Thirteen Club and Bray's political cartoon, "Miss Nomination," are amusing numbers in a well edited picture.

Triangle Program

"The No-Good Guy" and "The Beggar of Cawnpore," Both Kay-Bee, and "A Bath House Blunder," Keystone.

Reviewed by Louis Reeves Harrison.

THE NO-GOOD GUY came in delightful response to critical suggestion that William Collier be given opportunity more in accord with his ability than is afforded in knockdown farce. He did so well when the opportunity was afforded that hardened press critics laughed through five reels. He plays the role of a young man who is very weak and foolish with his money, and most of us are so tickled to find out that some one else besides ourselves is idiotic in the matter of expenditure that we roar at his revelations, fondly imagining that our own extravagences are virtues in comparison with his prodigality. We not only feel pleased that we—at least some of us—did not get into jail as Willy did, but we warm to the exquisitely human quality in the portrayal, our laughter is free from scorn.

The characterization of a naive, good-natured, thoughtless spendthrift, a man with a boy's heart and practically no sense of responsibility, while it delights us through five reels of Gardner Sullivan cleverness, is one not to be entrusted to any but a true artist, such as Collier has proven himself to be from the point of view of screen interpretation. He has not made a hit in "The No-Good Guy" by accident, but through the use of high intelligence and fine sensibilities. He keeps us laughing by an almost constant revelation of his own mental state, by concentrating on his part instead of on himself, virtually creating a role which is one of psychology from the beginning of the story to its end. "The No-Good Guy" is an immediate success and will be popular for a long time to come.

"The Beggar of Cawnpore" offers the elaborate and beautiful treatment of an outworn story made to drag through six weary reels through attenuation and constant repeats of scenes far from cheering. The effect is to alienate sympathy rather than attract it. Not only has the story of the opium-eater's redemp-

Scene from "The Beggar of Cawnpore" (Ince).

tion been done to death from one reel up to five, but there is hardly a change rung on the action—the change is that of atmosphere. Even as told, there are obvious inconsistencies, most notable that of ignorance on the part of an active and capable practitioner when assured by a layman that the drug habit will do him no harm. The story should be cut to five reels, but not at the expense of the animated ensembles, the only impressive part of the release.

"A Bath House Blunder" contains plenty of material for amusement, but there is very little fun started in the first act—it is all crowded into the second, and it there consists largely of feats purely acrobatic. The slender thread of a story is followed, but there is lacking a central figure of interest, some one of individuality sufficiently striking to hold attention. It is that which dulls the first part, but the second will carry the other on its shoulders.

"The Mysteries of Myra"

First Episodes of International Film Service Production, Made by Wharton, Inc., Score an Emphatic Success.

Reviewed by Lynde Denig.

TWO episodes do not make a serial. "The Mysteries of Myra" may become less mysterious as they grow older, but if nothing so unfortunate happens; if they retain the flavor of the initial installments, the International Film Service, Inc., is going to have a great many friends among exhibitors before the close of 1916.

The introductory reels of Hereward Carrington's story of occult phenomena, done into scenario form by Charles W. Goddard and produced by the Wharton Brothers, were given a try-out recently before an invited audience on the New York theater roof. They scored so obviously, so decisively that to speak of their success is not expressing an opinion, but reporting a fact. "The Mysteries of Myra" dispels the fear that the possibilities of the motion picture serial have been attained. Here is a story, unusual and interesting, possessing a pseudo-intellectual twist that raises it above melodrama; but not too far above—trust William Randolph Hearst for that.

In preparing this photoplay the producers abandoned crass sensations in favor of more subtle appeals to a fear of the supernatural, which, it may be remarked, is nothing new. The difference lies in the method. It is one thing to announce in a sub-title, "this beautiful girl is doomed to die on her eighteenth birthday" and it is quite another to create an irresistibly convincing atmosphere of impending tragedy. Therein lies the art of "The Mysteries of Myra," an art not dependent upon credulity and a desire to be fooled.

As an expert fiction writer uses colorful words to create a setting for his characters, so the Whartons have used weird and strange effects in lighting and staging as a background for the Devil Worshippers, who exert such a baneful influence over the Maynard family. Every process known to modern photography, including some remarkable two-colored tinting, is utilized in making an audience feel the unspeakable horror of the Black Order. Then a strong element of human interest is developed with the introduction of a charmingly fresh, seemingly normal young girl, who unconsciously is falling under the spell of the occult powers.

By logical steps, advanced with care to give the picture the full benefit of delicate suggestiveness, we see how Myra is approaching a mysterious death, such as befell her two elder sisters, each on her eighteenth birthday. Alden, a young physican and a student of spirit phenomena, is the instrument of

Scene from "The Mysteries of Myra" (International).

her salvation. At the climax of the first episode, when she is about to plunge a dagger into her heart, he interferes, and in the second episode he intercepts a night-blooming cereus laden with poison, released when the flowers open.

A detailed synopsis—printed elsewhere in the World—will give a fair idea of the ramifications of this admirable story, without indicating the finely calculated arrangement of the scenes. Numberless niceties of direction—all conducive to a balanced work of photoplay art, appealing to the eye and to the mind and through both to the emotions—call for attention. Blond, young, a perfect picture of sweet girlhood, Jean Sothern is an ideal Myra. Howard Estabrook, always a clean-cut, likeable actor, makes an excellent hero; Allen Murnane is forceful as Varno, a member of the Black Order, in love with Myra, whereas M. W. Rale is a suffciently awe-inspiring incarnation of evil. "The Mysteries of Myra" is original in concpetion and treatment and it is wonderfully well produced.

"The Heart of Nora Flynn"

A Highly Meritorious Feature of the Best Lasky Type, Deserving Unstinted Praise.

Reviewed by W. Stephen Bush.

THIS feature reaches the best Lasky standards. In the first place a real human interest story is there. It is entirely original. It illustrates one of the most admirable traits in the Irish character. A man or a woman with a real Irish

Scene from "The Heart of Nora Flynn" (Lasky).

heart cannot betray a confidence. Nothing is more repellant to the Irish character than to be an "informer."

Nora Flynn is only a poor, simple little servant, but she has this admirable trait of her race to a marked degree. Driven to bay, disheartened with desertion by the man she loves, her reputation as a good woman trembling in the balance, Nora refuses to betray her mistress. True, her mistress has done nothing for her, even plots against her, but she is staunch in her human loyalty, and out of her sacrifice and suffering is born happiness to others. Surely there never was a finer theme for a strong, clean film play.

Marie Doro found herself in an unusual part, but she did the fullest justice to it. She evidently had made a very sympathetic study of the role, for she embodies it to perfection with all the pathos and humor of her race. Perhaps the action does not develop as swiftly as we would like, but we are delayed by the most pleasing glimpses and the most delightful episodes. The picture of life in a typical American nursery will never be otherwise than acceptable, and thrilling episodes, though they may connect with the main story only by the slenderest thread, are ever welcome. The rise of interest is well placed in about the middle of the third reel, and from there to the climax and the sweet, happy ending the sequence of events is rapid.

Marie Doro has excellent support. Of the splendid lighting effects, of the superb settings and the realistic atmosphere it is not necessary to say much when commenting on a Lasky production. A wave of pleasure and satisfaction will sweep over every audience at the end of this play, which here and there forces a little moisture to the eye.

"David Garrick"

A Pallas Pictures Production in Which Dustin Farnum Is Featured to Decided Advantage.

Reviewed by W. Stephen Bush.

THERE are few plays on the American stage more popular than "David Garrick." The fame achieved by the elder Sothern in this role is one of the traditions of the American stage.

The film play produced by the Pallas Pictures follows very closely the lines of the play on the speaking stage. Perhaps it follows them too closely. There is a word in Spanish which sounds dangerous—"incinemagrafiable"—for which no adequate English translation can be found, but it means roughly speaking that there is a lack of film values. Of the acting of Dustin Farnum one cannot speak too highly. It was masterly. Mr. Farnum has a very fine conception of the character of the great tragedian and he portrays it perfectly. Great praise must likewise be given to the playing of the rest of the cast, notably that of Frank Bonn, who gave an excellent impersonation of "Squire Richard Chivy." Considerable pains have been taken by the director in securing the proper atmosphere and I think his success has been complete. The manners, the dresses, the furniture of the

period are reproduced with rare fidelity. This fact adds very much to the play's undoubted merits.

The story, which of course is well known, has stood the test on the speaking stage and loses none of its essential merits on the screen.

"The Heart's Tribute"

Three-Reel Lubin Photoplay Written by Daniel Carson Goodman and Directed by Rene Plaissetty.

Reviewed by Edward Weitzel.

A STORY without a hero, Ralph Taylor, the central figure in this three-reel drama, wrecks the lives of two women who trust him, and Daniel Carson Goodman, the author of the scenario, has had the courage to cast aside expediency and see that the young man meets his proper punishment; when his wife learns that he has betrayed a young girl she turns from him in loathing and befriends his victim. Such an ending does not conform to the rules of "the well-made play,"

Scene from "The Heart's Tribute" (Lubin).

as set down by the school of Scribe; but it leaves a distinct impression that logic has not been sacrificed to the "happy ending," and that the author has chopped off his story in much the same way that fate deals with human lives.

The theme of "The Heart's Tribute" is familiar enough. A wealthy young chap, just home from college, meets a young girl at a dance hall, and ruins her. She is a stenographer in his father's office, but neither one is aware of the other's identity. When she can no longer hide her disgrace, the girl is driven out by her father. In the meantime, young Taylor marries a girl in his own station of life, although he had promised Dora to make her his wife. The deceived girl goes back to work at the Taylor office, after her child is born. One day she is sent by the elder Taylor to do some stenographic work for his daughter-in-law. Here she comes face to face with her betrayer. The wife learns the truth and the unusual ending already referred to, is introduced.

Honesty of purpose is the chief merit of this photoplay. The characters are real, their acts are consistent, and the author commands respect for having the courage of his convictions.

The picture has been ably directed by Rene Plaissetty, and is acted with earnestness and skill by E. K. Lincoln, June Daye, Helen Greene, Eleanor Barry, Bernard Seigel and Herbert Fortier.

"God's Country and the Woman."

Strong Drama of the Northwest is Given Picturesque Production by the Vitagraph Company—Released in Eight Reels.

Reviewed by Lynde Denig.

DIRECTOR ROLLIN S. STURGEON has produced many superb photoplays of the great outdoors, but it is doubtful if any of his earlier pictures have approached "God's Country and The Woman" in providing an ideal blending of dramatic story material, beautiful locations and impressive acting. The picture is extraordinarily fine in every element contributing to a screen drama; it is bound to impress audiences of all classes and lovers of nature in the wild are likely to name it as the most satisfying of photoplay productions. To close followers of the screen "God's Country and The Woman" carries an added interest in introducing Nell Shipman, writer of many scenarios, as an actress in a leading role. Miss Shipman is as good an actress as she is a writer, which is saying much. Her beauty is of a rarely expressive type and her playing is marked by intelligence and sincerity.

Although the story presented in this picture might be told in less than eight reels, the production would suffer rather than profit by a reduction to the conventional length, for the interest is sustained without a break and there is no danger of giving an over supply of scenes such as Director Sturgeon secured in the Great Bear Valley of the San Bernardino mountains of Southern California. Magnificent snow effects are varied with entrancing glimpses of lakes and rivers, mirror-like in their clearness and every now and again there comes a startling novelty in artistic photography, such as the scenes showing the canoists overtaken by a snow storm on the mountain lake. The call of the wild is echoed in every foot of this sterling production.

The story in "God's Country and The Woman" is effectively presented to awaken interest in the characters, to maintain suspense and to prepare for a final reel of cumulative power, in which Josephine Adare (the woman) is kidnapped and rescued after a spirited chase and a battle between the forces led by Weyman on the one hand and Lang on the other. The character of Josephine, the angel of the settlement, is finely drawn by Miss Shipman to leave no doubt about the moral stamina of a truly unselfish nature. When she proposes marriage, in name only, to Weyman, declaring that such an alliance will aid her in keeping a tragic secret, the audience, without knowing the cause behind the strange arrangement, is confident of the innocence of Josephine. For several reels we are kept in the dark concerning the motives of the young woman, and then, little by little, the story of the daughter's sacrifice to shield her mother is unfolded.

Gradually, and with an entirely logical sequence of events, the conflict between the three chief characters is brought to a stirring climax. Lang is killed and husband and wife are left to enjoy a mutual love that has grown during months of trial. William Duncan and George Holt give Miss Shipman excellent support, as do others in the cast. The dogs used in many scenes contribute appreciably to the picture's success.

"The Secret of the Submarine"

First Chapter of New Serial Produced by American Film Company Makes Pleasing Impression on Observers.

Reviewed by Robert C. McElravy.

THE theme of American defense has been treated in a live manner in this new serial, by Russell E. Smith. At any rate the opening instalment, in two reels, introduces the observer to some clear-cut, interesting characters, and closes with the sort of thrill that makes one wish to see more.

George Sargent, the director in charge of the production, has managed to work into the story some very comprehensive views of a submarine in action, giving both inside and outside scenes. As the story goes, the girl's father has invented a means by which a submarine may get its supply of air through

Scene from "The Secret of the Submarine" (American).

an appliance operating like the gills of a fish. No less an authority than Mr. Edison has suggested such a possibility. The initial test of the vessel is made, with the inventor, his daughter, her lover and others on board. A Japanese spy has also secreted himself in the submarine.

When the air is exhausted in the submerged vessel the new invention is set to work. The spy is overseen making a study of it and after an exciting effort to hold him he escapes through the conning tower, leaving the aperture open so water begins flooding the interior. The first chapter closes with the submarine sinking to the bed of the ocean.

The characters are clearly depicted. Thomas Chatterton appears as Lieut. Hope, U. S. N.; Juanita Hansen as the girl; Wm. Tedmarsh as the Japanese spy, and Lamar Johnstone, Hylda Hollis, George Clancy and Harry Edmundson in other roles. Chas. B. Hoadley and E. Alexander Powell have made the screen adaptation.

"The Gilded Spider"

Five-Part Bluebird, Featuring Louise Lovely and Lon Chaney, Treats of an Italian's Vengeance.

Reviewed by Margaret I. MacDonald.

IN MANY ways attractive, blessed with fine types and an excellent cast, "The Gilded Spider" brings criticism on itself by way of unprofessional construction. The story rambles considerably and gives the impression of being loose-jointed.

Scene from "The Gilded Spider" (Bluebird).

Louise Lovely, as charming as her name suggests, plays well the role of Leonita, wife of an Italian maker of statuettes, and afterward the role of the daughter of the pair. Lon Chaney also gives a good impersonation of the Italian.

As the story runs Cyrus Kirkham, a globe trotter, happens in town while the carnival is at its height, and sees Leonita, who is a dancer by profession, dancing on the village green. In a covetous mood he offers her money to dance for him and his friends at a certain inn, where her husband, who accompanies her, is given drugged wine to enable Cyrus Kirkham to kidnap the beautiful dancer. Aboard his yacht she jumps into the water and is drowned. We are then shown the wedding of Kirkman to a society woman, and following this Giovanni, the Italian, with his child arriving in America. The story then skips ahead several years when the child has grown to young womanhood. She is noticed by a young artist, who finds in her beauty inspiration for a picture which he paints. Kirkham sees the picture and requests that the girl be located and that a picture of her be painted especially for him. In due time Giovanni comes across Kirkham, and later discovers his daughter at a gala affair in his apartments. In a fury the Italian rushes in, tries to kill Kirkham, and then jumps from the roof to his death. The story ends happily with the betrothal of the artist and the girl.

"A Huntress of Men"

Five-Reel Red Feather Production Features Mary Fuller in Story of Society Life by J. Vere Tyler.

Reviewed by Robert C. McElravy.

THIS production, adapted by Catherine Carr from a story by J. Vere Tyler, provides Mary Fuller with an opportunity to wear a large assortment of expensive gowns. In the character of Phyllis Dupont she appears as an exotic

Scene from "A Huntress of Men" (Red Feather).

creature, adored by all the men who know her. She is imperious of will and has never met the man who could control her. The part is really the strongest feature of the picture, which is rather more of a social study than anything else.

It is, however, a very entertaining study, and will be delighted in by those who like to see sumptuous attire worn by screen favorites. Miss Fuller's wardrobe in this one production would almost equip a fashion show.

Joseph W. Gerard appears as Leslie Fleming, the man who elects to tame this orchid among women. He is a mining man, himself possessed of indomitable will. He declares that he will make himself her master and sets about the task in so courageous a way that he at once piques her interest. He gives her a necklace once worn by an Egyptian princess, and while she is overcome with delight, swears he intends to marry her. She accepts the challenge of destiny and they are wed.

Then follows the real work of subduing her unruly spirit. He takes her to the Western mining country and introduces her to the rough life. She flees from this, back to the old life, but finds the adoration of other men no longer holds her. Ashley, one of her former victims, swears to kill her and then himself, but the husband unexpectedly appears and prevents the tragedy. In the end the wife learns that she is really in love with Fleming.

The settings throughout this feature are attractive. It might have been told in briefer form, but at the same time there is much in it that will hold the interest through the entire five reels.

"The Other Woman"

Two-Reel Gold Seal Offering Presents Entertaining Little Study of Artistic Temperament.

Reviewed by Robert C. McElravy.

CERTAIN unusual features of plot and presentation render this an appealing two-reel number, not so much from any extravagance of setting but because the main situation is quite original. It is the story of a man who married two operatic stars.

The story begins at the time Dick, the son of Veroni, is twelve years old. The father, Richard Angus, has long since

Scene from "The Other Woman" (Gold Seal).

divorced Veroni and married Mina. The father's fortunes have declined and Mina is the sole support of the family, which includes the boy. Mina cannot get an engagement, while on the other hand Veroni is a popular favorite.

An offer is made by Veroni to permit Mina to sing the role of Carmen if she will give up Dick; if not she threatens to let the whole family starve. This brings up the main situation, in which the boy enters Veroni's dressing room, not knowing she is his mother. He comes in behalf of Mina, asking that she be allowed to sing the desired role. Veroni, touched by her love for the boy, kisses him and grants his request, allowing him to depart without revealing her identity.

Dorothy Davenport handles the part of Veroni in an appealing manner, obtaining considerable pathos in the latter scenes. Gordon Griffith appears as the boy, Alfred Allen as the father and Virginia Southern as Mina.

Director Cal Le Vinoss, of the American Mutual forces, has finished work on the two part drama, "The Counterfeit Earl," presenting George Periolet in a dual role. Vivian Rich, Louise Lester, Marie Van Tassel, Alfred Vosburgh and Al Fordyce appear in his support. The story is from the pen of William Barker.

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"Frock and Frills," produced by the Lubin Company and released April 17, through the General Film Company, is a one-act comedy written and directed by Edwin McKim, in which Davy Don is featured.

"The Master Swindlers"

Sixth Instalment of George Bronson Howard's "Social Pirates" Proves That the Kalem Two-Reel Serial Is Keeping Up to the Mark.

Reviewed by Edward Weitzel.

THE fact that Mona has studied painting in Paris enables her to succesfully carry out a plan to defeat two clever swindlers, when they atempt to steal a valuable work of art and sell it to a wealthy gentleman who is willing to purchase it—and no questions asked. Mary also takes part

Scene from "The Master Swindlers" (Kalem).

in the scheme for turning the tables on the swindlers, and the operations of the two lady defeaters of trickery and wicked plots in this instalment of the Kalem serial, again end in the downfall of a new set of Social Pirates.

Harry, the Hun, an oil painting thief of international reputation and a talented artist besides, enters into an agreement with an art dealer named Melnotte, to steal from an art exhibition a celebrated painting known as the "Mona Vanna." The plot is an ingenious one, but Mona and Mary go it one better and earn a handsome reward for preventing the loss of the picture. When the "Mona Vanna" is cut from its frame and brought to the dealer, the girls substitute a copy for it, and the wealthy art patron pays over his money and then finds himself the laughing stock of the man he had hoped to astonish by the merit of his purchase.

George Bronson Howard, aided by Director James W. Horne, has made a screen drama of "The Master Swindlers" that is plentifully supplied with dramatic situations and spiced with touches of humor. The production is marked by a liberal and judicious expenditure of money and the display of skill and judgment on the part of the director. Marin Sais and Ollie Kirkby again vindicate the wisdom of their choice for the star roles, and Thomas Lingham, B. Furey, Edward Clisbee and Frank Jonasson have been intrusted with the remaining characters.

Balshofer Producing "The Night Rider."

Harold Lockwood and May Allison, who made their debut on the Metro program recently in "The Come-Back," have gone to the mountains of North Carolina, where they are now at work on "The Night Rider," a thrilling five-part screen production. The company is located in the picturesque locality near Bat Cave, Hickory Nut Gap, where the world-famous Vanderbilt estate, "Biltmore," is located. Fred J. Balshofer is directing "The Night Rider," and is assisted by Howard Truesdell. Mr. Truesdell is also playing an important role in the production. Lester Cuneo, the noted heavy leading man, is another prominent member of a strong supporting cast.

Lord Chief Justice a Director.

Spectacular scenes in an English court form a striking part of the narrative in "Spellbound," the five reel Knickerbocker Star Feature in which Lois Meredith is starred. Lord Chief Justice Howell of Canada, a friend of H. M. Horkheimer, under whose direction the picture was produced, was visiting the studios at the time these scenes were being set, and kindly consented to supervise the details of court procedure and the settings. The result of his labors is manifest in the film, comprising about 200 feet of trial scenes produced under the highest possible authority.

Southern Representatives for Menger & Ring.

Arnold Kornicker, representative of Menger & Ring's lobby display frames, has returned from a successful tour in the South. He has appointed The Southern Theater Equipment Co., Rhodes Bldg., Atlanta, Ga., sole representatives of Menger & Ring for the entire South.

"The Counterfeit Earl"

Two-Part American Comedy-Drama of Entertaining Quality Features George Periolat.

Reviewed by Margaret I. MacDonald.

THIS production might be termed a crook comedy drama. At any rate it is very amusing and affords George Periolat a fine opportunity for a display of versatility. As Lord Twombly, the English blueblood, who is being entertained by Mrs. Bronson, a newly-rich western woman, with a view to arranging a match between him and her pretty

Scene from "The Counterfeit Earl" (American).

daughter Lucy, he is dignified and haughty as becomes his station. As the "Banjo-eyed Kid," a notorious crook, he is merry as well as cunning, and for the sake of the story makes a mess of things at its close, when as he fills his pockets with the household jewels and is spied upon and trapped by the ranch woman whose gun is always handy. Should circumstances not have so arranged themselves the real Lord Twombly, whom the crook so splendidly impersonated, might have met with the inconvenience of spending some time in jail.

The picture will be found an enjoyable one. Louise Lester as the ranch woman, Mrs. Bronson, makes an excellent type and carries out the intention of the character in a very amusing way. Vivian Rich plays the role of Lucy, her daughter, and Alfred Vosburgh is the handsome lover who wins out in the end when Lord Twombly calmly informs the ambitious mother that he would be most happy to grant her request and make her daughter his wife but for the fact that he is already engaged to the daughter of Lord Cavendish. The mother wilts while the lovers rejoice.

Elaborate Knickerbocker Press Sheets.

Supplementary to the regular monthly bulletin issued to exhibitors by Knickerbocker Star Features is a new and elaborate series of press sheets designed as part of the big purlicity campaign for the five reel Knickerbocker features. The first of these press sheets will be issued this week in advance of the Lois Meredith feature "Spellbound," scheduled for release on May 17th.

Several novel ideas of arrangement and subject matter give distinction to the press sheet and enhance its value to the exhibitor. While no pains have been spared to cover the subject from all angles of trade and popular interest, brevity and conciseness have been borne in mind, with the result that all the necessary information is contained in four pages. The bulletin is printed in colors and makes a handsome appearance.

Novel forms of heralds have also been adopted for the five reel Knickerbocker Star Features, combining the utmost of artistic effect with the minimum of cost in a first edition of one million copies.

A Feather In Its Cap.

The Picture Theater Equipment Co. again proved that it is in a class by itself by its latest installation of projection machins, special screen, and its own special condensing and projection lense system that was installed in the new Rialto theater in New York. This theater is the finest picture theater in the world, and was erected and is directed by S. L. Rothapfel. The screen results obtained at the new Rialto Theatre is the finest in detail seen in many a day, and the Picture Theater Equipment Co. is to be complimented on their progressiveness in showing the moving picture trade that it can produce such fine results in the world's finest theatre.

Art Acord is the star, William Bertram the director, and Karl R. Koolidge the author of "A Life At Stake," a two-reel subject crowded with thrills and action, nearing completion at the Mustang-Mutual studios. Acord appears in the role of "Blinkey," a cow-puncher, is suported by Nita Davis.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

A CRY FOR HELP (Biograph), April 17.—A one-reel reissue in which Lillian and Dorothy Gish, Lionel Barrymore, Robert Harron, Harry Cary and Walter Miller are members of the cast. A good example of the photoplays that made the Biograph one-reelers famous.

FROCKS AND FRILLS (Lubin), April 17.—In this one-reel comedy D. L. Don repeats his clever impersonation of a member of the gentler sex. As a rich widow who is courted by a bogus count, the star succeeds in being funny without being vulgar and makes an amusing reel out of quite ordinary material. George Egan, Florence Williams and Patsey De Forest are members of the cast. The picture was written and directed by Edwin McKim.

THE SELIG-TRIBUNE NO. 31, 1916 (Selig), April 17.—Baptising colored brothers at St. Petersburg, Fla.; young girl cops, New York; opening of ball season, San Francisco; boat race, Seattle, Wash.; David R. Francis sails for Russia; French regiment sent to the front, Saloniki, Greece; Circus Day at Golden Gate Park, San Francisco; opening of baseball season, Chicago; Apache "War hop," Columbus, N. M.; enrolling for summer military camp, El Paso; Eva Lane, of Chicago, reducing; artillery drill, Nogales, Ariz.

LIFE AND TRAINING IN U. S. NAVY (Vitagraph), April 17.—This educational film, taken in co-operation with the United States Navy, gives a comprehensive idea of the method by which young men are trained as sailors. The making of officers at the Naval Academy is also shown. The picture was directed by Col. J. E. Brady.

HAM AND PREPAREDNESS (Kalem), April 18.—War is not always what Sherman claimed for it, if this one-reel comedy is to be believed. Ham himself does not have a very merry time during the progress of the action, but his efforts to dodge cannon balls will amuse the spectator. The stunt which Ham and Bud perform with a buoy, is both novel and diverting. Norma Nicholls and Juanita Sponsler are members of the cast.

CANIMATED NOOZ PICTORIAL NO. 9 (Essanay), April 19.—Gen. Runtobeat Debandski is the most famous person shown in this number of Wallace A. Carlson's exclusive news items. The General's adventures with a cannonball add a new terror to war. The other items are equally interesting. The latter half of the reel shows scenes in the Grand Canyon of the Colorado.

THEIR TAKING WAYS (Kalem), April 19.—Paul Arlington is the author of this one-reel comedy and Ethel Teare and Jack MacDermott have the leads. They appear as a pair of crooks, and prove, by robbing each other, that the old saw about "honor among thieves" does not always hold good. An amusing farce. Victor Rottman and Lillian Clark are in the cast.

THE SELIG-TRIBUNE NO. 32, 1916 (Selig), April 20.—Opening of baseball season at Polo Grounds, New York; dance festival, Berkeley, Cal.; cavalry drill Fort Bliss, Texas; officers of the 8th U. S. Cavalry; herd of seals on Ano Nuevo Islands; war scenes at Lake Dorian, Greece; market fete, San Francisco; new autochair, Chicago; Eva Lane taking second lesson in reducing, Chicago; with the U. S. troops in Mexico.

ALL FOR A GIRL (Vim), April 20.—Plump and Runt are rival suitors for the same young lady and Plump wins her, although he is obliged to press his suit while wearing the latest style in flour barrels. A good knockabout comedy.

A DOUBLE-BARRELED COURTSHIP (Kalem), April 21.—Sis Hopkins is the "loud noise" in this one-reel screen comedy. The offering follows the model that has been chosen for the series of motion pictures in which Miss Rose Melville is the star, and has the entertaining qualities of its predecessors.

HIS LUCKY DAY (Vitagraph), April 21.—Another of the one-act comedies with William Dangman as the happy-go-lucky Freddy, that young gentleman gets in and out of trouble at a rapid rate and winds up the day by sharing in a reward for the capture of an escaped lunatic. The reel is amusing, and William Lytell, Jr., George O'Donnell, Harry Mayo, Lucille Crane and Florence Natol are members of the cast. Produced by Frank Currier.

MILLIONAIRE BILLIE (Lubin), April 22.—Billie Reeves in a new tramp outfit is the novelty of this one-reel comedy, written and produced by Clay M. Greene. The plot hinges on a wager and Billie is mistaken for a millionaire, and is wined and dined and finally ends behind the bars. The picture supplies Mr. Reeves with a congenial role, and he is supported by Francis Joyner, Eleanor Blanchard, June Daye, Mary Rowland, Margaret Moore, Kempton Greene and Alice Mann.

TOO MANY CHEFS (Selig), April 22.—A French chef for a range outfit suggests comedy possibilities, and Tom Mix has succeeded in making the subject pan out considerable fun. The scenes of western life are the real thing, and Tom Mix, Victoria Forde and Joe Ryan give spirited performances of their respective roles.

General Film Company Specials.

THE THREE WISE MEN (Selig), April 17.—Anthony McGuire, the author of this three-reel photoplay, has conceived an excellent story and introduced many contrasting scenes of poverty and wealth, most of the action taking place on Christmas Eve. The vision of the birth of Christ is too long and would be much more effective if the manager scene was not shown so many times. The scene in itself has been handled reverently and with artistic feeling. Bessie Eyton is sympathetic and earnest as a Salvation Army lassie. Thomas Santschi, Guy Oliver and Edith Johnson also have important roles. Colin Campbell directed the picture.

A WAR OF WITS (No. 4 of the "Social Pirates") (Kalem), April 17.—This installment of the George Bronson Howard serial is quite as interesting as the other numbers, and has been produced in the same thorough manner. A review of the picture was printed in the issue of April 22, page 1916.

THE STRANGE CASE OF MARY PAGE, NO. 13 ("Dawning Hope") (Essanay), April 17.—The action of this installment of the Essanay serial shifts from the trial and shows Langdon on a still hunt after the gambler, Jim Bates. The lawyer locates him in a saloon and Bates tries to get away. Langdon follows the gambler to his lodgings, is made a prisoner, escapes, and chases Bates into a freight car as the gambler boards a western bound train. The two reels are highly dramatic.

ONE OF THE PACK (Lubin), April 18.—Tom Gibson is the author of this two-reel photoplay, which touches upon the same theme as "Damaged Goods." A review of the picture was printed in the issue of April 29, page 822.

THE ELDER BROTHER (Essanay), April 18.—Francis X. Bushman has the leading role in this two-reel reissue, and Bryant Washburn, John H. Cossar and Gerda Holmes are the other principals. The story deals with the love affair of two brothers with the same woman, a cabaret dancer, and is worked out along dramatic lines.

THE LARRIMORE CASE (Biograph), April 19.—Love and revenge, which leads to a murder, furnish the motive of this three-reel drama. The story is well put together and involves a trial scene that ends in a strongly dramatic climax. The acting of Vera Sisson, Chas. H. Mailes, Jose Ruben and Gretchen Hartman is of material assistance to the success of the photoplay.

THE HEART'S TRIBUTE (Lubin), April 20.—A review of this three-reel drama is printed on another page of this issue.

HER NAKED SOUL (Essanay), April 22.—The story of a woman who strays from the straight and narrow path and then finds a man whose love is great enough to forgive her transgression, H. Tipton Steck, the author, has built his three-reel drama with skill, and it has been given the benefit of a capable cast. Nell Craig is the woman and is always convincing. Darwin Kerr, Hugh Thompson and Edmund F. Cobb have the other important roles.

A CALIPH OF NEW BAGDAD (Vitagraph), April 22.—A Broadway Star Feature, this three-reel photoplay was written by William Addison Lathrop and directed by Van Dyke Brooke. The picture shows the author's familiarity with the every-day life of actor folk, and unwinds a story that leaves a pleasant recollection at the finish. A well-chosen cast includes Van Dyke Brooke, Leah Baird, Templer Saxe, Edward Elkas, E. A. Turner, Charles Edwards and Joe Tucker. The comedy is written in the whimsical, O. Henry vein, and its humor is of excellent quality.

Bluebird Photoplays, Inc.

THE GILDED SPIDER.—A five-part production featuring Louise Lovely and Lon Chaney. The story has not been well constructed, but in many ways the production is attractive. It treats of the vengeance of an Italian image maker whose wife has been kidnapped by a rich American. She jumps into the water and is drowned and the Italian afterward follows him up and tries in later years to kill him. Foiled in his attempt to do away with the man who wronged him, he ends his own life by jumping off a roof.

International Film Service.

THE MYSTERIES OF MYRA, April 24 (No. 1), May 1 (No. 2).—A review of the first two episodes of this new serial, written by Hereward Carrington and Charles W. Goddard and produced by Wharton, Inc., appears on another page. The picture is original in tone and of superior quality in story, production and acting. It bids fair to be one of the most popular serials on the market.

Metro Pictures Corporation.

THE KISS OF HATE (Columbia), April 3.—A story of the persecution of Jews in Russia, starring Ethel Barrymore as the daughter of

a Russian count. The picture was given a strongly dramatic production by William Nigh.

THE HALF MILLION BRIBE (Columbia-Metro), April 10.—Reviewed elsewhere in this issue, these five reels are classed as exciting melodrama introducing an ingeniously contrived trial scene. Hamilton Revelle and Marguerite Snow are the featured players. The picture was suggested by William Hamilton Osborne's "The Red Mouse."

Mutual Film Corporation.

MUTUAL WEEKLY, N. 68 (Gaumont), April 19.—This diversified number includes views of Lieut. Sanfley breaking the world's altitude record, college games and military drills, Paris fashions, war scenes from Mexico and glimpses of baseball openings.

THE CONQUERING HERO (Cub), April 21.—The opening of this one-reel comedy featuring George Ovey is not any different from other comedies we have seen from the same source, but the development of the plot certainly has some originality. The types will also be found pleasing. Ginger, impersonated by Louise Horning, is exceptionally well done. Jerry in trying to escape the police gets into a fashionable dressmaking establishment and placing himself under the skirts of a dressed up judy, walks out of the place under the very noses of the police. This is very amusing.

SLIPPING IT OVER ON FATHER (Vogue), April 23.—A comic number, by Robert A. Dillon, showing how a young man elopes with a girl from a seminary and marries her in spite of the father's opposition. The action is good, but the plot a familiar one. It makes a very fair subject of the conventional sort.

DAD'S DARLING DAUGHTERS (Falstaff), April 24.—Riley Chamberlain is featured in this as the father of five girls. He sets their lovers to sawing wood, while he sits on the porch. After they are married the various sons-in-law get even by making the old man work when he visits them. The plot is nonsensical, but contains a good idea of the quietly amusing sort.

SEE AMERICA FIRST, NO. 33 (Gaumont), April 26.—This gives some comprehensive views taken in and about Charleston, S. C. Many spots of historical interest are pictured.

NOSEY NED (Gaumont), April 26.—Some amusing animated drawings picturing the adventures of Nosey Ned. On same reel with above.

THE TRAITOR (Cub), April 28.—In this farce comedy, which features George Ovey, a Hindoo, who is wanted by the government for certain offensive actions takes advantage of the presence of Jerry in his haunts, puts him to sleep and changes clothes with him. Jerry is arrested and transported to India, from whence he later escapes and arrives in his own country in a stolen aeroplane.

WILLING WENDY TO WILLIE (Falstaff), April 29.—Rather an amusing comedy in which a rich man pretends that he is dead and leaves a will stating that the spinster next door, who has persecuted him on the matter of matrimony, and another enemy, who tricked him in a horse trade, shall inherit the money on condition that they marry. The ceremony is performed, the owner of the wealth appears on the scene, when the bride promptly fades away.

TWO BEDS AND NO SLEEP (Beauty), April 30.—Although this might be found intensely amusing by some, its appeal to the majority would not be as large as some others we have seen. Orral Humphrey plays the role of a dealer in snuff. On his way to make a delivery in a distant town he stops at the same hotel with an eloping couple. By accident, and being somewhat the worse of liquor, he gets into the lady's room, and lands in the second of the twin beds in which repose her cat and dog. Some of the scenes relative to this situation, although very funny, might well be eliminated.

THE DASHING DRUGGIST'S DILEMMA (Falstaff), May 1.—This is a genuine leap-year offering in which two sisters, one thin and the other fleshy, are promised by their rich uncle $10,000 each if they are married within the week. They both have an eye on a dashing young druggist, who is kidnapped in the night by the one who has had foresight enough to buy her license beforehand. The other tries to overcome the situation by stealing her sister's auto and arriving at the ministers with the man. In the time consumed in a return trip for the license the man's wife, who was not known to exist, appears on the scene.

Mutual Film Corporation Specials.

THE CONSCIENCE OF JOHN DAVID (Mutual Masterpicture de luxe), April 24.—A five-part production from the Centaur studios featuring Crane Wilbur. The production is clean and wholesome on the whole and gives material glimpses of John David's conscience appearing at his side as a raggedly dressed man always trying to dissuade him from wrong doing. The plot of the story concerns itself with the murder of a libertine. John David in the act of choking the man sees the body fall lifeless from his hands, and believes that he has killed him. The audience, however, is let into the real secret of the murder, which was committed by a Japanese who from his hiding place beneath the couch upon which the libertine was pinned by John David, pierces the neck of the man with a poison needle. The production will be found interesting; but it will be also discovered that the subject has not been worked to bed rock.

THE STAIN IN THE BLOOD (Mutual Masterpicture de luxe), April 27.—A five-part production made by the Signal Film Corporation featuring Norbert A. Myles and Edythe Sterling. The story treats of the fate of two orphans whose parents were killed on the plains by Indians. The boy, grown to manhood, becomes a bandit, serves a term in prison and later resumes his criminal ways in the city. The girl marries an inventor whose affections are stolen from her by a cabaret singer. The story is not particularly well-balanced, and there is nothing shown in the picture which points to prenatal influences.

THE CARRIAGE OF DEATH (Thanhouser), April 29.—A three-reel subject, by Clinton H. Stagg. The story concerns a Mexican girl, beloved by a young farmer, who helps her in the fields when her lazy father is drinking at the Inn. The settings and costuming are good, but the characterizations, while pleasing enough, are hardly of the Mexican type. The plot is well worth while, as it comes up to a strong climax. The father has given orders to shoot the daughter and Senorita if they try to escape in the carriage. Later he himself becomes the victim of his own assassins. The subject is stronger than the average offering, in spite of some faults of presentation.

THE RETURN (Mustang), April 21.—This two-part production is very slight of plot, but clean and wholesome withal. Art Acord and Nita Davis play the principal roles. The story treats of the loyalty of a son who believes his father to have appropriated some money entrusted to him. He leaves home in the night and, after riding a long distance, falls in with a friendly prospector who employs him to help him for a half interest in what gold they can clean up. The desired amount of money acquired, the young man returns to his home and his sweetheart to find that a dog has been the thief instead of his father.

Paramount Pictures Corporation.

THE RACE (Lasky), April 6.—Anita King, better known as the Paramount girl, and Victor Moore are presented in this thrilling production. The work of Victor Moore in this subject is most entertaining and productive of many laughs. The story, like most successful films, is quite simple and enables the comedian to fulfill his task, which he does in a capable manner. The scenes and lighting effects are well handled. For an extended review see page 639 of the April 22 issue.

THE LOVE MASK (Lasky), April 13.—The story of "The Love Mask," a western subject, is rather weak in plot and lacks adequate conviction. The stars, Cleo Ridgely and Wallace Reid, portray their characters in high-class order. Most picturesque and suitable to the story are the remarkable settings of western life; the photography as well is noticeably good. This film was reviewed on page 819 of the April 29th issue.

Pathe Exchange, Inc.

PATHE NEWS NO. 29, 1916 (Pathe), April 8.—Interesting items of this number are the annual tug of war at the Maryland State Agriculture College; review of troops at Fort Winfield, Cal.; new army searchlight tested at the War College, Washington, D. C.; a new type of water craft driven by an aerial propeller, built to overcome the difficulty of navigating Alaska's shallow streams, and colored troops of the 24th infantry in Mexico.

PATHE NEWS NO. 30, 1916 (Pathe), April 12.—Some of the interesting items of this number show the training of the pupils of the Institute of Technology at Boston in preparedness; David R. Francis, new ambassador to Russia, bidding adieu to friends as he sails to take up his duties abroad; a new 1,600 ton barge in the Mississippi River at Louisville, Ky., and some views from the European battlefields.

TEDDY AND THE ANGEL CAKE (Pathe), April 15.—The clever cartoon comedy is from the pen of Earl Hurd. A naughty little boy trying to hide the theft of an angel cake from his fat mamma is interfered with by a bulldog, a funny chase over a fence and up a ladder into a loft by all concerned takes place, and little Teddy finally collared by his mamma on the far side of a stream of water is thoroughly chastised. On the same reel with "Algeria New and Old."

ALGERIA NEW AND OLD (Pathe), April 15.—An interesting journey through this portion of Northern Africa, showing many beautiful scenes along its waterways. On the same reel with the above.

Pathe Exchange, Inc., Specials.

THE IRON CLAW, NO. 8 (Pathe), April 17.—"The Stroke of Twelve" proves to be a thrilling episode in which Margery Golden's well-being is twice jeopardized. Once she is rescued by Davy, and once by the laughing mask. Da Espares, a confederate of Legar's, carries his side of the scheme out so successfully that Margery is all but betrothed to him when the blowing up of the Golden safe causes his death. This episode will be enjoyed.

Universal Film Mfg. Co.

ANIMATED WEEKLY, NO. 16 (Universal), April 19.—Sousa's band on parade; American ambulances for Russia; baseball stars in action, and views from Mexico are included in this interesting number.

THEIR ANNIVERSARY (Rex), April 30.—A clever little domestic comedy, by Samuel Greiner, featuring Ben Wilson and Dorothy Phillips. The plot is slight, but prettily worked out, picturing the way in which each of the married couple held back the presents waiting for the other to make first advances. A quarrel ensues, followed by a reconciliation. Good domestic comedy.

HER HERO MAID (Nestor), May 1.—A comedy, by A. E. Franklin, featuring Lee Moran, Billie Rhodes and others. The young actor dresses as a woman and hires out as a maid at the girl's home. Some amusing situations result. Not very novel in plot, but pleasingly presented.

WHEN SLIM WAS HOME CURED (Imp), May 2.—An old comedy favorite revived, with Victor Potel in the cast. He smokes incessantly and, when his wife objects, pretends to have amnesia. She learns that a blow on the head will cure this trouble and brings him around speedily. This is amusing.

WON WITH A MAKEUP (Imp), May 4.—A comedy number, by

Elliot H. Robinson, featuring King Baggot and Edna Hunter. It shows a moving picture company invading a small town in the dead of winter. The deacon's daughter falls in love with the leading man and elopes under difficulties. This is simple in plot, but enjoyable and well presented.

JUST KITTY (Imp), May 5.—A domestic story, in which an orphan girl, adopted by a wealthy man, saves first his money and later his life. The nephew and his lady friend, who poses as a governess, are back of both attempts. This carries the interest well and has a touch of fairly strong drama toward the close.

A PERFECT MATCH (Joker), May 6.—Gale Henry is featured in this eccentric comedy as the daughter of an oatmeal manufacturer. Her rival wooers form an amusing diversity of types. Herman wins her by enlisting the aid of a fortune teller. This is entertaining and amusing.

Universal Film Mfg. Company Specials.

DOCTOR NEIGHBOR (Red Feather Photoplay), May 1.—A five-reel subject, dealing with the question of whether a doctor ever has the right to take the life of his patient, when death is imminent or a darkened mind a certainty in case of recovery. The subject is handled in a convincing way by a competent cast, including Hobart Bosworth, Dorothy Davenport, Gretchen Lederer and others. There are many scenes in this picturing human suffering, but nothing unnecessarily sordid or depressing. It is a good screen presentation of a mooted problem in medical ethics. As a story, the action is slow at first, but becomes absorbing in the later reels.

THE PURPLE MAZE (Gold Seal), May 2.—A good example of the "sex" story, by Olga Printzlau. It deals with the lives of two girls in business, one of whom is virtuous and the other follows the easiest way. This handles delicate situations frankly but sincerely and the tragedy at the close points the obvious moral. The girl who has lived her life too freely kills herself; the other girl, on the verge of following the butterfly life herself, takes warning and marries her employer. Stella Razetto and Gladys Brockwell do fine work as the two girls. A strong number of this type.

THE GIRL WHO FEARED DAYLIGHT (Victor), May 3.—A two-reel offering, with a novel theme, featuring Mary Fuller, Wm. J. Welsh, Curtis Benton, Edna Pendleton and Clifford Grey. It concerns a girl, reared by her scheming uncle in a mountain cabin. He teaches her to shut herself entirely away from daylight, holding over her the fear of blindness and her mother's unhappy fate. A young man, wounded on a hunting trip, comes to the cabin and fate works out a pretty love story for them. The winter scenes at the close are full of exciting action and the photography is good. A pleasing subject.

THE BELOVED LIAR (Big U), May 4.—A three-reel number, featuring Thomas Jefferson as an old violinist who befriends two children. He loses his job and his opera fails to find a producer. He becomes a wanderer. The children grow up and at the close all meet in the old attic they loved so well. This is obvious in plot, but full of appealing sentiment and enjoyable throughout. Mr. Jefferson gets a great deal of pathos out of the leading role, and Zoe Bech and Buddie McQuaid are pleasing juveniles.

LEM'S COLLEGE CAREER (Nestor), May 5.—A two-reel comedy drama, by Al E. Christie, featuring Eddie Lyons, Lee Moran and Betty Compson. The college chap visits the ranch and is made sport of by the cowboys. Later he has his revenge when the young ranchman comes to college. The number is full of all sorts of youthful pranks and contains a love story also. None of the scenes are exceptionally funny, but all are amusing and enjoyable. The ranchman is glad to return home by a freight train after his college experiences.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 32 (Vitagraph), April 21.—Sending supplies into Mexico; athletic meet, Oakland, Cal.; Insurance men of New York at drill; raising chickens, Van Nuys, Cal.; Palm Sunday procession, Baltimore; Palm Sunday procession, Brooklyn; movement of troops, Fort Riley; New York aquarium; railroad wreck, Bradford, R. I.; President Wilson goes to the Capitol; German and Austrian ambassadors, Washington; German liners, Hoboken; battleship Texas passing under Brooklyn Bridge.

World-Equitable.

THE CHAIN INVISIBLE (Equitable), April 24.—Scenes on a desert island, where a man and a woman find refuge, are the most picturesque and the strongest in this five-part production, directed by Frank E. Powell from a scenario by Roy L. McCardell. Bruce McRae and Gerda Holmes are the principal players in an offering of fair quality.

THE CLOSED ROAD (Paragon), April 24.—An exceptional story was given a remarkably impressive production by Maurice Tourneur in this five-part drama featuring House Peters and Barbara Tennant. It is a long while since World Film offered a picture more certain to please all types of audiences.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 31, 1916 (Vitagraph), April 18.—Floods in the West; Bob Burman killed in auto race; Eddie O'Donnel, winner of the race; bodies of war prisoners leaving Portsmouth, Eng.; fashions; life saving suit, Washington; trial of fire extinguisher, New York; return of U. S. Cruiser Chester, Charleston, Mass.; Tigers defeat White Sox, Chicago; herd of seals at Ano Neuvo Islands; Carranza troops at Los Vacas, Mexico; Apache Indian scouts, Columbus, N. M.

THE LAW DECIDES (Vitagraph), April 24.—This is a splendid seven-part production, the story of which was written by Marguerite Bertsch and directed by Wm. P. S. Earle. The cast employed in this picture is one of the best of Vitagraph groups, embodying the names of Donald Hall, Dorothy Kelly, Harry Morey, Bobby Connelly, Louise Beaudet, Adele Kelly and Bonnie Taylor. The story which treats of a domestic tangle which is kept moving by a wicked stepmother whose desire in life has been to bring about the marriage of her own daughter to her stepson, and who stops at nothing to accomplish her purpose, even to causing him to divorce the wife whom he has brought home without her consent. The play has been given the most delicate treatment, but is suitable especially to adult audiences. A full review of this production will be found on another page of this issue.

GOD'S COUNTRY AND THE WOMAN (Vitagraph), May 1.—An eight-part drama produced by Rollin S. Sturgeon in the San Bernardino mountains of Southern California. The picture is finely picturesque and tells an interesting dramatic story, the principal roles being played by Nell Shipman, William Duncan and George Holt. A review appears on another page of this issue.

"THE SCARLET WOMAN" STARRING MME. PETROVA.

"The Scarlet Woman," with Mme. Petrova in the stellar role, will be released on the Metro program May 22. This five part feature was produced by the Popular Plays and Players for Metro, and is one of the strongest productions in which Mme. Petrova has yet appeared. The story was written by Aaron Hoffman and produced under the direction of Edward Lawrence. Mme. Petrova is surrounded by a strong cast which includes Arthur Hoops, Edward Martindell, Eugene O'Brien and Frances Gordon.

There are scores of interesting scenes in "The Scarlet Woman," produced on an elaborate scale, among many colorful scenes of New York night life. The story is handled in a manner that does not give offense, and the most delicate situations are presented in a highly artistic way. Mme. Petrova wears several new gowns, which represent a large outlay of money, and which were fashioned especially for this production.

TRIANGLE HAS INFORMATION BUREAU.

The Triangle Film Corporation, by the popularity of its own service, has been forced to make an expensive and troublesome innovation. This is a bureau of information for the convenience of patrons of motion picture theatres. Thus the producer comes in direct touch with the consumer over the head of the exhibitor or middleman. A wire into the new offices of the Triangle in the Brokaw Building, at 42d street and Broadway, New York, has been turned over to this new department and now all day long one may be informed that William S. Hart's newest picture may be seen at such-and-such Theater or that Douglas Fairbanks in an old release is just reaching the screen at this-and-that Theater.

S. Eckman, Jr., manager of the New York branch, is in supervisory charge of the new service bureau of cooperation with his customers. His big booking records show just where his features are at all times. And when some admirer of Fairbanks, Hart, Lillian and Dorothy Gish, Hopper, Bessie Bariscale, Frank Keenan, Mae Marsh or the stars at Keystone want to know where the special favorite may be seen, the Triangle's bureau is there working overtime to supply the information.

"THE NE'ER-DO-WELL" AND "THE CHRISTIAN" IN CANADA.

Reports from the V-L-S-E exchanges in Canada indicates that those two stellar features, "The Christian," and "The Ne'er-Do-Well," which the V-L-S-E recently released in that country, are finding a ready market.

"The Christian" is one of the most popular of the Vitagraph offerings to the screen world. "The Ne'er-Do-Well," Selig's dramatization of Rex Beach's novel, is being so well received in Canadian circles that it bids fair to rival its tremendous popularity in the States.

The success in Canada of these two productions furnishes clear evidence that the clean photoplay alive with action, and presenting stories replete with human interest is the best drawing magnet from a box office standpoint.

FINAL SCENES IN "A MILLION A MINUTE" ARE DELAYED.

The final scenes for "A Million a Minute," a forthcoming Metro wonderplay in which Francis X. Bushman and Beverly Bayne are starred, have just been completed after considerable delay. The delay was caused on account of the European war, which has almost brought trans-Atlantic shipping to a standstill, and the conditions which obtain make it almost impossible to use a steamship under any circumstances.

Manufacturers' Advance Notes

"WHEN A WIFE WORRIES" (Universal).

Motor accidents are increasing daily. In the picture reproduced herewith is shown a deplorable accident which occurred on Laemmle Boulevard, Universal City. Victor Potel was out looking for the wishbone of a cuckoo which Willie Wise and Harry Pepper, his intimate friends, had told him was an ideal thing for the baby to chew upon in said infant's idle moments.

Vic's baby has just cut a tooth and from the way baby hollered the proud papa decided that he must get a rubber ring, a torpedo fragment or the like for his first-born eugenic to chew upon. Wise and Pepper convince him, however, that the

Scene from "When a Wife Worries" (Universal).

wishbone of a cuckoo is just the proper thing to present baby. Vic's adventures getting the wishbone would make a young serial if they were padded out the way the Bunk & Bushwoir Film Company is in the habit of doing with flivver features.

Potel shares honors in "When a Wife Worries" with Jane Bernoudy, and both are supported by Doris Fellows, Eddie Boland and Harry Mann, under Hal Clotworthy's direction. The photograph reproduced herewith depicts Vic under the wheels of his own car. He had been chasing a cuckoo when the backspacer on the car which closely followed him uprose and smote him between the posterior and the anterior and severely flattened him out athwart the whiffenpoof. It was a very serious case, the ambulance surgeon said, but Vic undoubtedly will recover in time to appear in another of his inimitable comedies in the near future.

"A WOMAN WILLS" (Sun).

Of unusual worth, it is said, is the big and costly production which the Sun Photoplay Company adds this week to the list of pictures that are offered by this concern on the state-rights block, entitled "A Woman Wills," and starring the fascinating Elsie LeClaire. This new release tells a stirring tale of international espionage, starting as a nameless European state is engulfed in the present world-sweeping war, rousing even women and children to a fervor of patriotic activity, and continuing its course through gay settings in an old-world metropolis, in which the underground workers of the wonderful system of the international secret service find their haunts. In this film Miss LeClaire is temporarily enlisted in the ranks of those picture actresses characterized as "Dare-devil heroines," for the action of the play leads her into many a tight situation, demanding real pluck, though it is emphatically stated that the sustained dramatic interest of the play lifts it above the level of the conventional thriller. James Maguard, Joseph Morris and Suzanne Armelle, the latter in the role of an adventuress, constitute the more important members of Miss LeClaire's supporting cast. The other parts are all adequately filled by players of experience.

F. F. PROCTOR NOW USING JUVENILE KID COMEDIES.

Exclusive Features, Inc., report that the demand for the Juvenile Kid Comedies is very large and bookings are coming in from all leading theaters. J. M. Goldstein, president of the company, is arranging with a number of leading vaudeville theaters who are desirous of showing the only pictures that are entirely acted by children. Joseph Monahan, impersonating Charlie Chaplin, played at the Schuyler theater, Eighty-second street and Broadway, at a matinee for children, and it was so pleasing that most of the children who witnessed the first performance, insisted that their parents take them in the afternoon to see the second performance of this picture.

NOVELTY SLIDE COMPANY AT EXHIBITORS' EXPOSITION.

The Novelty Slide Company, who have recently entered into new, magnificent premises at 115 East 23d street, New York, are evincing every possible sign of enterprise in other directions. They are among the first to signify their intention to take a large space at the Grand Central Palace Exposition promoted by the Motion Picture Exhibitors' League, which opens May 1st. The Novelty Slide Company will have a large display drawn from their stock of motion picture and advertising slides, together with many other articles of supply for the motion picture theatre. They will make a specialty of an original, educational demonstration, they will show the making and coloring of lantern slides from the moment when the camera is turned upon the picture to be copied, to that when the finished and colored transparency is neatly bound up and is ready for projection. In order to carry out this demonstration with the utmost effect, the Novelty Slide Company will have present a staff of photographers, colorists, and others constantly at work.

Every motion picture exhibitor whom the league endorses will have his photograph taken in the Novelty booth and from that photograph a hand-colored slide or transparency will be made and presented to the exhibitor.

"THE DANGER LINE" (Essanay).

This three-act release is well fitted to the talents of Elizabeth Burbridge and Edward Arnold. It depicts the fight of a school girl who is frustrated in attaining her ambition to be a stage star by family reverses. How she wins her chance

Scene from "The Danger Line" (Essanay).

through the help of a real star and falls in love with him, and he with her, makes up the plot. It is a quite plain exposition of the obstacles in the way of stage fame. It contains enough tense situations to enable the stage star to be a hero in reel life and to hold the interest of the spectators throughout. As a large number of the scenes are theatrical an opportunity was offered for exceptional settings, which Essanay did not overlook. A strong supporting cast, in keeping with Essanay's plan to supply its most capable actors in plays of every length, has been provided.

FAMOUS FOURTEENTH CAVALRY IN "BRITTON OF THE SEVENTH" (Vitagraph).

"Britton of the Seventh," Vitagraph Blue Ribbon Feature, announced for release on Monday, May 8, a five-part military drama written by Cyrus Townsend Brady. This feature was filmed along the border line and the famous Seventh and Fourteenth Cavalries, now engaged in the man-hunt in the wilds of Mexico, are seen in action.

"Custer's Last Stand" is vividly pictured with regular United States troops and a number of Indians that were brought from the Reservations in Oklahoma, especially for this picture. The cast includes Charles Kent, Bobby Connelly, Eulalie Jensen, Harry Northrup and Ned Finley as General Custer.

Scene from "Britton of the Seventh" (Vitagraph).

"THE JUNGLE OUTCASTS" (Horsley).

"The Jungle Outcasts," a forthcoming two-reel David Horsley production, is a vehicle co-starring Margaret Gibson and William Clifford in a new type of photoplay. It is by Miss Thedosia Harris, who has worked up very strong parts for both the Horsley stars and is filled with numerous thrills.

Miss Gibson will be seen as a young wife, the mother of an infant child, and Mr. Clifford the wealthy husband. A greater part of the action is laid in Southern waters and following the wreck of a yacht on which the little family is cruising, there is plenty of opportunity for the co-stars to show their knowledge of swimming.

Through the courtesy of a Southern California picture fan, who is very wealthy, a beautiful yacht has been secured for the purpose of the cruise. All of the water scenes are taken in the Los Angeles Harbor and close to Catalina Island, a beautiful resort of the Pacific Ocean, some twenty odd miles off the entrance to the harbor.

The picture is being taken under the direction of Mr. Charles Swickard, who was lately signed to a Horsley contract, following his discontinuance at the New York Motion Picture Corporation at Inceville, California.

Some very elaborate interiors will be used in picturing the spacious interior of the yacht and there are also a number of elaborate jungle scenes in which the famous Bostock lions will be used. In all, the picture will be one of a novel and new type.

ZANGWILL'S "THE MOMENT BEFORE."

Though Pauline Frederick long ago established her claim to versatility by her interpretation of such roles as "Zaza," "Bella Donna," and "Audrey," perhaps she has never had quite so many opportunities of displaying her talents in any one production as in the Famous Players' adaptation of Israel Zangwill's "The Moment Before," which will be released on the Paramount program April 27th.

The Duchess of Maldon, which characterization Miss Frederick first appears in the photoplay, is a white-haired woman of fifty-five. When she falls dying in the church, there arises before her the vision of her youth. Then the scene fades out and Miss Frederick appears as the vivacious, splendid young creature, the gypsy for whom two men are found in desperate combat.

The greater part of the picture was staged in Florida by Director Robert G. Vignola, where the tropical foliage is especially susceptible conversion into "Australia." In support of the star there appear Thomas Holding, J. W. Johnston, Frank Losee, Edward Sturgis and others who have won distinction in previous Famous Players productions.

The powerful story which Zangwill wove into his play has been augmented by the latitude that the mobility of the camera affords the director in staging a photoplay, and it is a safe prediction that the adaptation will prove even more effective than the original which was constricted by the narrow bounds of the theater.

HELEN GIBSON MAKES QUARTER MILE SLIDE.

Helen Gibson contributes something new in the way of thrills to "The Human Telegram," a forthcoming Kalem release in the "Hazards of Helen" series. No mere drop from a bridge to a train or leap from horseback to an engine for this episode. The climax of "The Human Telegram" finds Helen taking a daring quarter-mile slide along a telegraphic wire which stretches down the side of a mountain and across a precipice. It required a battery of four cameras to catch the different parts of the thrill. Perfect atmospheric conditions which beautifully outlined the mountains against the clear sky enabled the cameras to get the scene without a photographic flaw.

Saturday, May 6th, is the release date for "The Human Telegram," which tells a story of railroad construction work in the mountain wilderness. To prevent a three-mile trip around the mountain the telegraph wires have been strung over the precipice and Helen's temporary headquarters are in a shack at the mountain top. Besides an unusually strong story and plenty of daring thrills the picture also boasts of an unusually beautiful scenic setting.

BIG SET IN "THE MADCAP."

In the picturization of "The Madcap" by Director William C. Dowlan, in which film play Miss Flora Parker De Haven is playing the featured lead, a wonderful set was erected in the electric light studio, and where some wonderful photography was secured. In this set two large rooms, a ballroom, art gallery and general reception room were shown at the rear of which was shown a regular stage with all of the performers. It is considered one of the most elaborate sets which has been used in a long time at Universal City. Seventy-five people were used in the cast.

"ELUSIVE ISABEL" (Bluebird).

Timeliness has marked the arrival of several Bluebird productions; films carrying topics that were of immedite public interest have been released on the Bluebird program with a regularity that maintained an average of about one in four.

"Elusive Isabel," the release set for May 15, is another feature that hits the nail of public timeliness immediately upon the head. Florence Lawrence, who returns to the screen in this five-reeler, plays the role of a diplomatic spy, sent to this country by a foreign Government to do nothing less than connive, plot and scheme to disdain American neutrality and jeopardise the position of the United States Government in its attitude of neutrality in Governmental and militaristic policies.

The basis of the plot is this connivance among a score of foreign diplomats to have signed on American soil a compact that would give control to the Latin nations of the political, scientific and economical attributes of the whole world. The counter plot is formulated by this woman spy in love with the Government Secret Service operator, who has been commissioned to catch her and thwart her own plans and the schemes of her employers and confederates.

Originally filmed in eight reels, "Elusive Isabel" has been reduced by the process of editing to five reels, retaining in more condensed scope the many and various sensations that were embodied in the orginal length. In producing these exciting episodes many novel methods have been employed, and a play of uncommon originality is developed.

Scene from "Elusive Isabel" (Bluebird).

Supporting Miss Lawrence are some of the most skillful of Bluebird players, including Sydney Bracey, Wallace Clarke, William Welsh, Paul Panzer, Sonia Marcel, with the leading male role entrusted to Harry Millarde, who plays the role of a Government secret service operator.

"THE WOMAN WHO DID NOT CARE" (Selig).

How Mrs. Boyd, prominent in society circles, and secretly the author of "Madame Gossip's" column in a prominent newspaper, finally realizes the evil of unsavory gossip, and reunites a young man and a young woman, is in brief the plot germ in the Selig multiple-reel drama, "The Woman Who Did Not Care," released through General Film Service Monday, April 24.

"The Woman Who Did Not Care" was produced by Frank

Scene from "The Woman Who Did Not Care" (Selig).

Beal from the story written by Chas. J. Buckley, and features Eugenie Besserer and Edith Johnson, supported by a capable cast. While this unusual drama is in one sense a story of high society, yet it contains much true-to-life newspaper atmosphere. Miss Eugenie Besserer, who has been called by critics the "Ellen Terry" of the animated screen, has many and varied opportunities for emotional work. The scenic backgrounds have been chosen with unusual care and every member of the supporting cast has been selected for convincing types.

"The Woman Who Did Not Care" will uphold the noteworthy standard of Selig plays being released through General Film Company. Wm. N. Selig, president of the Selig Company, has faithfully followed the policy of having each General Film release as perfect as possible. No expense has been spared to make "The Woman Who Did Not Care" an unusual production in every detail. It will be noticed that the foremost stars of the Selig Company, the best photoplay authors, and the leading Selig directors are all united in contributing the best releases for the General Film program.

BIG SCENES IN LAST OF "GRAFT."

Director Richard Stanton makes a declaration that the twentieth episode of the "Graft" serial which has been produced by him and in which he also played the leading role, will excel all others in acting and thrilling situations.

He has staged a fight in a real gas plant, between Robert Harding, played by Stanton, and Stanford Stone, portrayed by Glen White, which is really not mere acting. It shows the effects of a life or death battle between Harding, who has been partially numbed by a blow in the head, and Stone, who is intoxicated up to a point of frenzy.

In another part of this episode some wonderful photography has been donè when the figure of Harding rises out of a cocktail glass in the hands of Stone and when the latter dashes it to the ground in fear, both Harding and Dorothy Maxwell, played by Miss Jane Novak, appear before his eyes from the broken glass.

This episode, which is entitled "The Final Conquest," is written around the crooked gas trust and serves to bring to a happy end the various vicissitudes of Harding and Dorothy.

TWO SELIG RELEASES.

"The Hard Way" is a Selig multiple reel feature to be released through General Film Service on Monday, May 15. Jack Pickford enacts a character role that is peculiarly adaptable to his unusual talents. The drama written by Russell E. Smith and produced by T. N. Heffron, presents the story of a high school boy who is tempted to the bright lights by boon companions. How realization came to him is developed in an extraordinary climax. Mr. Pickford is ably supported by Sidney Smith, Harry Lonsdale, Lillian Hayward, Vivian Reed and others. There is a thrilling automobile accident presented during the action of the drama.

On Saturday, May 20, a rollicking comedy, "A Boarding House Ham," will be released by the Selig Company through General Film Service. The action takes place in a theatrical boarding house. Among the characters presented are, The Street Faker, The Animal Trainer, The Property Man, The Strong Man and The Lightning Sketch Artist. There is a lot of fun in this comedy and the sub-titles are carried in clever verse.

FRANCELIA BILLINGTON STAR IN "THE IRON GRIP OF CRIME."

Francelia Billington of the Universal City players, who aptly fits Tennyson's line in being "a daughter of the Gods, tall and most divinely fair," is the star in a five-reel feature entitled "The Iron Grip of Crime," now being produced under the direction of Jay Hunt. In this production Miss Billington enacts the role of a New York school teacher who later becomes the wife of a "rough-neck" detective who in his work on a mysterious tragedy, causes his intellectual, spiritual wife an emotional stress that eventually impels her to fling discretion to the winds and make sacrifices and confessions that astound all who know her.

The photo-drama was written by Frank M. Wiltermood, staff author at Universal City, and he considers the "Iron Grip of Crime" his best literary creation in years of experience as a writer.

Playing opposite Miss Billington in leading roles are Gilmore Hammond, as the detective, and Jack Holt, the latter enacting the part of a rich man's son who is in peril of being sent to the electric chair for a crime of which he is innocent. Hammond was especially chosen for the sleuth's role because of his massive proportions and ability to enact the highly dramatic work this big character part demands. Another popular actor, Paul Byron, is cast as a college student who later becomes a crook.

One of the features of this production is a series of scenes showing the automobile races at Corona, Cal., in which "wild Bob" Burman and two other men met death.

SOMETHING NEW IN SERIALS.

The one fundamental feature which made "The Exploits of Elaine" a tremendously popular serial was the universal appeal of science. Craig Kennedy and his scientfiic methods of investigation was a new thought in motion picture production which aroused world-wide curiosity. Since then, this same appeal has been utilized many times but never with the same result. The more common branches of scientific learning have been seemingly used to the limit.

"The Mysteries of Myra" is evoking a repetition of this former interest because it has struck a scientific note hitherto untouched. The basic theme of this splendid continuous feature is the science of psychology and psychics. A more perfect medium of displaying screen possibilities cannot be found. This different and yet absorbingly interesting subject has been handled in such a way as to make it a real contribution to the motion picture art.

Without the semblance of a doubt, the psychic investigator in "The Mysteries of Myra" will equal, if not surpass, the scientific detective of Elaine.

MARY FULLER IN "THE HUNTRESS OF MEN."

Mary Fuller has not presented such a charming picture in a twelve-month as she does in "The Huntress of Men," a five-reel Universal drama adapted by Catherine Carr from a story by G. Vera Tyler and produced at the New Universal studios at Fort Lee by Lucius Henderson Miss Fuller, who is supported by Joseph W. Girard and Sydney Bracy, wears a gorgeous crystal and jet beaded gown and, with her hair piled high above her charming face and figure, she makes a picture of unusual beauty. Miss Fuller devoted a great deal of

Scene from "The Huntress of Men" (Universal).

care to her costuming in this picture which will be released as a Red Feather feature by the Universal.

"The Huntress of Men" is a type of woman midway between a vampire and a flirt. No "straight" actor could be found on the Universal payroll who possessed the proper cast of features to play the role of the man whom the playwright chose to break the spirit of "The Huntress." So recourse was had to Joseph W. Girard, the Universal "villain," was was exactly the type to enact the part of Fleming Harcourt, a dominant figure both physically and mentally. Harcourt brings "The Huntress" to his feet in a clever manner.

"A MILLION A MINUTE" (Metro).

"A Million A Minute," with Francis X. Bushman and Beverly Bayne in the stellar roles, will be released on the Metro program May 15. This elaborate five-part feature, which is now being completed by the Quality Pictures Corporation for the Metro program, was picturized by Howard Irving Young from the novel of the same name written by Hudson Douglas. John W. Noble, who is directing all the Bushman-Bayne features,

Scene from "A Million a Minute" (Quality-Metro).

produced "A Million A Minute" and was assisted by William ("Bill") Bailey.

"A Million A Minute" is a fast-moving story of romance, mystery, intrigue and adventure, with some excellent touches of comedy relief. There are scores of pretentious scenes in "A Million A Minute," showing cafe life in both New York and Paris, in and around the picturesque New York Harbor, and other interesting glimpses of New York. The supporting cast includes Helen Dunbar, Robert Cummings, John Davidson, Charles Prince, Mrs. Walker, Carl Brickert, William Bailey, Mary Moore and Jerome Wilson.

PATHE'S "IRON CLAW" TO BE IN TWENTY EPISODES.

The announcement by J. A. Berst, vice-president and general manager of Pathe, that "The Iron Claw" will be continued to twenty episodes is more strongly indicative than anything else could be of the great success with which this seriol has met. Mr. Berst in his statement strongly emphasizes the fact that the exhibitors themselves have extended the serial, for it was through numerous letters received from representative exhibitors all over the country requesting the extension that the idea of making such a departure from the original plans was first considered.

When "The Iron Claw" was first decided upon and the announcement of the cast made, it was soon apparent that the exhibitors took an extraordinary interest in the new serial. Pearl White had always proven to be a big attraction in their houses, and with the addition of Creighton Hale and Sheldon Lewis the proposition looked good to them. When the first two episodes were screened it was seen at once that the serial possessed all the elements that go to make a picture great. Mystery, thrills, suspense, excellent acting and careful workmanship were most evident. The serial has more than lived up to the promise of the first episode. The mystery and suspense have been well sustained and it is a fact that the more recent episodes have been even stronger than at first. Edward Jose, the producer, has spared neither pains nor money to make his pictures the very best possible.

"THE END OF THE WORLD" (Great Northern).

The forthcoming release of the Great Northern Film Company, New York, entitled "The End of the World," is a stupendous production, the cost of which involved a great sum of money. The subject is most unusual and interesting, dealing as it does with the probable havoc and destruction wrought by a fiery comet in the earth's atmosphere.

Hundreds of people were employed to take part in the scenes of devastation, where a whole village was set afire by flames descending from the skies, and which was entirely consumed; a shipwreck on a blazing sea; an awe-inspiring electrical storm of great violence rages, and a real flood of great magnitude in the midst of its work of tremendous destruction is vividly pictured. Throughout these scenes and those less thrilling a story of human emotion winds, the whole composing a unique, absorbing and magnificent spectacle.

ADELE FARRINGTON IN "WHEELS OF POWER."

Adele Farrington plays a typical newspaper woman in "Wheels of Power," a five-reel drama which Director Jay Hunt has just finished at Universal City. Miss Farrington's work is consistent throughout the production and her acting of the role of a woman torn by conflicting emotions indicates her complete knowledge of the requirements of the screen. Especially is this noticeable in the last reels of the play where the action is fast.

Not far behind Miss Farrington in excellent acting in "Wheels of Power" is Orrin G. Jackson, who plays the part of John Morris, the city editor of the newspaper upon which Lil Magill (Miss Farrington) is employed. Jackson is at home as John Morris and gives a performance that compels more than usual attention.

C. N. Hammond has the role of Calvert Paige, the newspaper owner; Kingsley Benedict plays Brad Hamilton, a young attorney, and Mina Jeffries is Johnnie Paige, daughter of Calvert. All of these roles are well sustained.

"THE CITY OF ILLUSION" IS CLEANING UP.

At this early date, actually less than two weeks since its release, "The City of Illusion," the Ivan feature current for April, is reported as doing tremendous business. The exchangemen are delighted with the result so far attained and several have ordered additional prints of this feature for immediate delivery. Nearly every exhibitor who has played "The City of Illusion" has come back for more time and many of them have offered 25 per cent. above the regular rental so as to continue the run of phenomenal business for two, three and four days beyond contract period.

FIRST FIVE-REEL KNICKERBOCKER MAY 17.

May 17th is the date decided upon for the release of the first five-reel Knickerbocker Star Feature, starring Lois Meredith. "Spellbound" is the title of the subject, presenting in elaborate sets and magnificent locations a story which may safely be termed noval and original. The exteriors showing the ancestral home of Elsie Yorke, the English heiress played by Miss Meredith, were filmed by special permission of a wealthy Californian whose great country estate, modeled after a famous English homestead, has never before been invaded by the motion picture camera. The interiors are in keeping with the standard thus established, all the rooms shown having been reproduced from photographs of interiors. Even the foliage and glimpses of parks and driveways, shown through open windows, have been reproduced as closely as possible. The principal set in the first two reels of the picture, representing the great hall of the manor, is sixty feet deep, and shows through long French windows perspective of more than three hundred yards.

In the third reel, during the procedure of Harrington Graeme's trial for the murder of Major Cavendish, an East Indian takes the stand and narrates, briefly but dramatically, the circumstances attending the disappearance of a Hindoo idol from the temple of Karsinovoh. The interior of the temple is an exact reproduction of the great temple of Prithi-Devi

Scene from "Spellbound" (Knickerbocker).

at Benaros, which Kipling used in his story of "The Incarnation of Krishna Mulvaney."

Spectacular fire scenes furnish the climax of the picture. They have been staged with all the artistry and detail so favorably associated with the direction of H. M. and E. D. Horkheimer. Several unique lighting effects stand out in the consistently good camera work, especially in the gambling-house scenes and in the remarkable ballroom interior at the end of the fourth reel.

LOCATION AND DESIGN OF THE TICKET BOOTH.

By A. F. Powers, Designer for the Decorators Supply Co.

The location, size and design of the ticket selling booth of the picture theater is a matter worthy of careful consideration. In the legitimate theaters, this is not a matter of such importance and the box office is often located inside the lobby, far back from the street line.

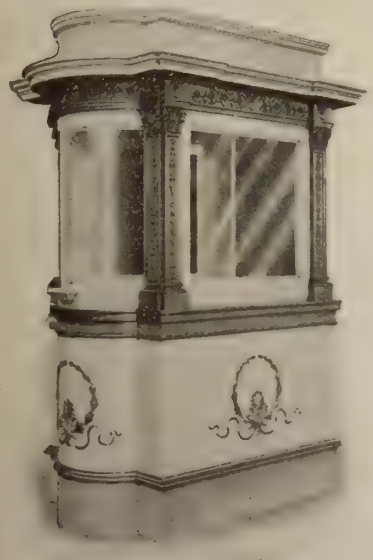
World Theater, Chicago.

With a motion picture theater, however, such an arrangement, especially if the house be located on a busy thoroughfare, would lose a large percentage of its patrons, as every exhibitor realizes the "power of suggestion" in influencing many of his patrons to enter.

There is no better "bally-hoo" for a picture theater than an artistic ticket booth located close to the front of the lobby with the cashier ready to hand out the tickets to the passers by. With this arrangement a "Now Open" sign is hardly needed.

Princess Theater, Joliet, Ill.

The exhibitor should always have the ticket selling booth in plain sight of passers-by, and in busy "down-town" locations as near the edge of the sidewalk as possible. The illustration of the World theater, in Chicago, located on a busy thoroughfare, shows an arrangement of the booth extending to the edge of the sidewalk, which is a very good arrangement, as this theater depends greatly on "getting them as they go by."



Booth Built by Decorators' Supply Company.

The illustration of the Princess theater of Joliet, Illinois, shows a good arrangement for a theater in a smaller city or a neighborhood house as the ticket booth is located just far enough back from the sidewalk to allow for storm doors which are installed in the winter.

The booth need not be large, but should be carefully and artistically designed, and should not be considered as a part of the building, but more as a fixture or piece of furniture; a booth which stands alone in a lobby, free from the wall, should, if square or octagonal, not exceed four feet in width and depth.

The ticket booth shown is two feet eight inches wide by four feet eight inches deep, which gives just sufficient room for the cashier.

Such booth can be purchased complete with glass, marble base, brass shelf and decorated to suit the taste of the purchaser, and built to fit the slope of the floor. It is always best to have the booth decorated by the manufacturer at the factory, as the decorating of the booth at the theater is always a problem.

FORD BEEBE WITH SIGNAL.

Ford Beebe is a new arrival at the studios of the Signal (Mutual) company. He is an experienced publicity man and free lance writer, and he will assist with the scenarios, as well as with the advertising.

COMEDIES OF A CARTOONIST.

Comedians who do a St. Vitus dance on the motion picture screen, when they should be as sedate as deacons, and brickbats and skillets which float with lackadaisical ease, when they should have the velocity of cannon balls, are the flies-in-the-ointment of the animated cartoonist's existence. So thinks Earl Hurd of Los Angeles, one of the artists of the Bray Studios. Mr. Hurd is the creator of "Bobby Bumps and His Goatmobile," the eighteenth release of the Paramount-Bray Animated Cartoons.

Bobby and the Goatmobile.

"The drawing and timing of an action is a brand new science and any artist who is willing to spoil a few hundred feet of film and some time and patience, will feel amply rewarded if he can see his characters come to life before his eyes and act in an almost rational manner," declares Mr. Hurd. "The animated cartoon is an entirely different proposition from any other kind of drawing. My first attempts on the screen could only be looked at through smoked glasses. Characters that I had expected to walk sedately into a picture, volplaned in, and other objects that I had drawn to move with speed were simply wafted along."

The story of "Bobby Bumps and His Goatmobile" concerns Bobby, a pinafored maiden, and a rival playmate. Bobby, out riding in his car, propelled by goat power and a treadmill affair, meets the other youngster towing the tiny Miss in his coaster. The maiden prefers goatmobiles and changes vehicles, whereupon the disappointed rival plans revenge, steals Bobby's engine and effects his downfall, but not until after a joy ride in which Bobby breaks speed laws and numerous other things.

NIGH STARS WITH MISS SNOW.

Director William Nigh, who recently completed the sensational five-part production, "The Kiss of Hate," with Ethel Barrymore in the stellar role, has begun work on a new feature for Metro in which he will be co-starred with Marguerite Snow. "Buttsy's Glory" is the name of the new production, and it was written by Mr. Nigh. Not content with writing it and starring in it, Mr. Nigh is going to go one better in this wonderplay and introduce his wife in a prominent part. She is known on the stage and on the screen as Citta Cameron, but she has never appeared on the Metro program.

"Buttsy's Glory" is a comedy drama. Part of the story is laid on the East Side and along the Great White Way, and the remainder in the West. Mr. Nigh has surrrounded himself and Miss Snow with a strong supporting cast which includes such players as Robert Elliot, Roy Applegate, Julius D. Cowles, R. A. Breese, Lieutenant Victor De Linsky, Martin Faust, Cecilia Griffiths and Frank Montgomery. David Thompson, Mr. Nigh's assistant director, will also have an important role in "Buttsy's Glory." Mr. Thompson formerly played leading roles opposite Miss Snow in Thanhouser productions.

"A DASH OF COURAGE" (Keystone).

Speeding automobiles and stout stone walls combine to produce some laughable thrills in "A Dash of Courage," a current farce from Mack Sennett's studios destined for release on the Triangle programme. Harry Gribbon and his fellow funmakers happily survived situations in which they were spilled rather promiscuously over the landscape.

The trouble all started when Harry and his crook band got hold of a telegram delegating a police commissioner to make collections for the Old Cops' Home. Harry takes his place and begins to collect by wholesale from the safe of the richest man in town. As his men have chloroformed the police force and taken their uniforms it is a motley crew that responds to the victim's call for help. The supposed police suggest that he wait until the robber has got the money, which can be produced as evidence. After the success of this ruse they start to make their escape.

Scene from "A Dash of Courage" (Keystone).

Meanwhile the regular police have been revived and lead the chase when a second call for help comes. New automobiles will be needed if Sennett wants to repeat the chase, but the stone wall still stands to test the mettle of any venturesome Keystoner who wants to match his skull against the rock.

RISKS LIFE FOR REALISM.

Driving an automobile across a thirty-five-foot chasm at a sixty-mile-an-hour clip, is a feat performed by Thomas Chatterton in "The Secret of the Submarine," the big Mutual-American film play which has its first chapter release on May 8.

To do the stunt, Mr. Chatterton, who essays the role of Lieut. Jarvis Hope, U. S. N., in the big picture, overcame objections of directors and managers, who had employed Al Thompson, a professional dare-devil, to make the mad ride, and mad ride it was.

The scene was taken on the road between Los Angeles and

Tom Chatterton Driving Across 35-Foot Chasm.

Santa Barbara, at a spot where a bridge had actually been washed out by the spring rains. Three cameras were trained on the flying car, catching it as it left the broken side of the bridge as it went through the air and landing on the far side. The accompanying picture shows the car just leaving the bridge for its plunge through the air.

There was no announcement made of their plans by the producing company, but the authorities of Camarillo, a small village nearest the scene, scenting the excitement, dismissed school, so that the pupils could witness the thrill-making.

"Aeroplanes are tame to this," Mr. Chatterton commented as he received the congratulations of Director Sargent. "I was never sure that the machine would stay right side up, and when we landed on the far side I thought my teeth were all jarred loose. But it will give a thrill to the story, and that is what we are after, realism with a big 'R'."

The following day a tourist party ran off the bridge, killing the chauffeur, so the "movie" way of jumping chasms is safest after all.

"LIFE WITHOUT SOUL" (Ocean).

In its new form "Life Without Soul," the Ocean production which is being marketed by the Raver Film Corporation, will tell a slightly different story. While the theme has not been tampered with, a new interest has been added to the production in its re-editing. The idea conveyed in the story is brought out more forcefully and a greater degree of interest has been injected into the entire picture.

In the revision of this picture, Mr. Raver—under whose personal supervision this work was done—had some scientific scenes inserted that not only clarify the story but help materially toward giving the subject a still greater interest. These scientific films show the blood coursing through the veins and arteries, the conjugation of cells and the reproduction of life in the fish world. They lend a more convincing atmosphere to the laboratory scenes and cause the final results of the scientist to appear logical.

A new color scheme is also carried out in the tinting and toning of the picture. The colors are applied so as to accentuate the idea carried in the action and also to add to the atmosphere so as to convey the impression desired. In its new form "Life Without Soul" besides its entertaining value also has an educational worth.

E. L. DAVENPORT METRO ACTOR.

Edgar L. Davenport, of the famous family of Davenports, who have contributed so many notable artists to the speaking stage, is now appearing regularly in Metro productions and will next be seen on the program in "Dorian's Divorce," in which Lionel Barrymore and Grace Valentine are starred. He was last seen on the Metro program in "The Blindness of Love."

Mr. Davenport excels in the roles of middle aged men, and generally appears as a banker, broker or other successful business man. He began his stage career when he was a mere boy, playing the title role in "Peck's Bad Boy." He appeared as leading man for many prominent Broadway stars, including Otis Skinner, Nat Goodwin, James K. Hackett, E. H. Sothern and many other notable players.

NOTES OF THE TRADE

ROBERT CLUGSTON, who was engaged by Gaumont for an important part in "The Haunted Manor," has been assigned a strong role in "The Isle of Love." In this Gaumont five-reel feature Gertrude McCoy is the star. Mr. Clugston impersonates a wealthy clubman who is desperately in love with the heroine. The photoplay will be released May 15.

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"Ambrosia," a five-reel comedy drama in which Ella Hall is being featured, is being filmed by Director Robert Leonard, who also wrote the photoplay. In this feature production Miss Hall takes the part of a twelve-year-old girl, the type which has heretofore made her so well known in the photoplay world Others in the cast are: Adele Farrington, Betty Schade, Harry Depp and Kingsley Benedict.

• • •

"The Heart's Tribute," a three-act drama produced by the Lubin Company and released April 20 through the General Film Company. The story is by Dr. Daniel Carson Goodman, with direction of Rene Plaissetty.

• • •

The football teams of the Alhambra, Cal., High School staged an exciting game recently for the benefit of the big scene in the college comedy, "Cupid's Touch-down," featuring Jack Pickford and produced by Frank Beal. The boys played as if the championship game of the year were at stake.

• • •

President Samuel S. Hutchinson, of the American Film Company, Inc., is in New York on a business trip, having arrived from Chicago several days ago. Mr. Hutchinson reported everything moving smoothly at the American, Signal and Mustang studios, where a number of important productions are now under way. He expects to remain in New York for some days, during which he will participate in a series of important conferences with President Freuler, of the Mutual.

• • •

"The Story of Edwin Baptiste," prepared by Olga Printzlau from Tennyson's poem "Maud," has been completed by Director Rupert Julian, who also played the feature lead. Julian is now engaged in filming "The Fur-Trimmed Coat," from the story of Irene Haere and prepared for the screen by E. J. Clawson. It is a one-reel photoplay, but with an all-star cast including Julian, Miss Elsie Jane Wilson, Miss Francelia Billington, Douglas Gerrard and others of the Universal Stock company.

• • •

Gustav Frieling, an attorney, who has been enjoying a good law practice in New York, has been engaged by Director William Nigh to play the role of the District Attorney in "Buttsy's Glory," in which Mr. Nigh and Marguerite Snow are starred.

• • •

"Millionaire Billie," one-act comedy, produced by the Lubin Company and released April 22 through the General Film Company. Billie Reeves featured in a story written and directed by Clay M. Greene, in which it is shown that money is a better blanket than even charity for the covering of a multitude of sins.

• • •

Anna Little, Frank Borzage and Jack Richardson are the featured players in "Unlucky Luke," a novel Western drama in three acts to be released shortly by the Mutual under the "Mustang" brand. Miss Little appears in the role of a school teacher, while Borzage, who is also directing the picture, essays the role of "Unlucky Luke," a cowboy.

• • •

Mabel Taliaferro, the dainty and winsome Metro star, plays the role of a boy in "The Snowbird," a forthcoming five-part wonderplay on the Metro program. Edwin Carewe, who is directing Miss Taliaferro, also has a prominent part in "The Snowbird."

• • •

Director Jay Hunt is preparing to film a story of New York politics and underworld life, but the title has not been selected nor has the cast been made up. It is expected Adele Farrington will play the feature lead as she did in "Wheels of Power," a five-reel feature which has just been completed.

• • •

Paul M. Bryan, of Denver, Col., a photo-playwright who has written a great many Gaumont dramas, is now visiting in the East. Mr. Bryan devoted himself so closely to his work that his physician advised him to take a vacation. Thinking to combine business with pleasure, he came east to visit the Gaumont studios and confer with General Manager F. G. Bradford and Scenario Editor George D. Proctor.

• • •

"One of the Pack," produced by the Lubin Company, and released April 18, through the General Film Company, is a two-act drama written by Tom Gibson and directed by Leon D. Kent.

The strong lights of the studios have temporarily affected Mme. Petrova's eyes and she has been obliged to take a rest. Immediately after completing the final scenes in "The Scarlet Woman," for the Metro program, Mme. Petrova, accompanied by a group of friends, sailed for Bermuda. While there she expects to write the scenario for her next production.

* * *

Director Otis Turner has been given a vacation and his company, with J. Warren Kerrigan as the star will be directed by Jack Conway. The name of the first photoplay to be directed by Conway is "The Silent Battle," from a story by George Gibbs and prepared for the screen by F. McGrew Willis. The company will begin work on the new five-reel feature production next week, and in the cast will be Lois Wilson, Madge George and Harry Carter. Turner before leaving completed "The Soil" in which the Misses Wilson and George and Harry Carter appeared.

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One of the biggest sets ever erected on a studio stage was put up by James Loy, Balboa's boss carpenter, for the production of a screen version of "Sultana." Ruth Roland and William Conklin are being featured in it. The set was so large that the camera had to be placed two hundred feet away to get all of the construction into the picture. Sherwood Macdonald is the director in charge.

* * *

Director George Cochrane and his featured actor, Thomas Jefferson, have completed the picturization of "Corporal Billie's Comeback," a comedy written around the life of an old soldier. It is in two reels, and gives Jefferson an excellent opportunity for his well known character work. A new subject will be taken up by Cochrane next week.

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Ed Sedgwick is a recent acquisition to the Vogue-Mutual studios. Ed is known as one of the biggest men, physically speaking, appearing in screen comedies, standing well over six feet and weighing in proportion.

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In chapters one and two of the George Kleine motion picture novel, "Gloria's Romance," Billie Burke, the star, wears a Lucile frock, some dainty pajamas, a $275 negligee, a suit of boy's clothes, the garb of a Seminole Indian squaw and another Lucile gown.

* * *

"Chinatown Villains," is the title of a laugh-maker now under way at the Vogue-Mutual studios under the direction of Jack Dillon. The comedy presents some remarkable trick photography, one scene in particular depicting a man falling from the roof of a skyscraper followed by a crash through a skylight.

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"The Other Woman," a two reel society drama, in which the leads are played by Dorothy Davenport and Emory Johnson, has just been finished by Director Lloyd Carleton at Universal City.

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Jack Pickford will be featured in "The Hard Way," being produced by T. N. Hefford at the Selig Pacific Coast studios.

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Director William Bowman has completed a one reel comedy entitled "The Golden Boots," in which Albert MacQuarrie, Mary Haines and Ed Brown play the roles. The story was written by Bowman and Miss Olga Printzlau prepared the working scenario.

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Ben Turpin, late of Essanay, will appear shortly in his first Vogue-Mutual release. The picture is being filmed under the direction of Jack Dillon. The release as yet, is without a title.

Director Jacques Jaccard has completed the picturization of a prison play entitled "The Cage Man," and is now preparing to produce a big serial, the scenario of which is being written by Jaccard and Miss Olga Printzlau. In this serial Miss Ruth Stonehouse will play the lead, with G. Raymond Nye, Charles Gunn and Eddie Polo in the supporting cast

* * *

The production of "Romeo and Juliet," in which Francis X. Bushman and Beverly Bayne will be starred, promises to be one of the most pretentious features ever offered on the Metro program.

* * *

Marguerite Nichols has affiliated herself with the American Film Company, Inc., and will make her initial appearance in the forthcoming Mutual release, "The Masterpiece." Miss Nichols' professional career has been connected entirely, before joining the Mutual, with the Balboa company.

* * *

The Smalleys have completed the filming of Lois Weber's psychological drama in five reels entitled "The Eye of God," in which Tyrone Power plays the featured lead, and they will next produce "Shoes," a story by Stella N. Herron, and from which Lois Weber prepared the screen adaptation. In this film play, Miss Mary McConald, one of the younger actresses of Universal City, will play the featured lead. In the supporting cast will be Mrs. Harry Davenport, Lena Baskette, the clever child dancer; William V. Mong and Harry Griffith. The story from which the adaptation was made appeared in an eastern magazine and contained strong dramatic possibilities.

PICTURE THEATERS PROJECTED

ARGENTA, ARK.—The new Princess theatre, recently opened, is devoted exclusively to the exhibit of pictures. House has seating capacity of 650; fixtures and decorations cost $7,500; building alone cost $12,500. Louis Rosenbaum is manager.

ALLENTOWN, PA.—George Steiber plans to erect a two-story moving picture theater, 60 by 90 feet, to cost $10,000.

ATLANTA, GA.—Bonita theater will expend over $4,000 in alterations to the building.

AUDUBON, IA.—A new moving picture theater is under construction for Don J. Preston, with seating capacity of 500.

AUSTIN, MINN.—M. Latta is having plans prepared for a new opera house, 55 by 140 feet, to cost $40,000.

BISBEE, ARIZ.—G. E. Reeves is reported to have taken over the Royal and Orpheum theaters.

BELLEVILLE, ILL.—An unimproved lot at the corner of Main and Race streets has been leased by John G. Fredericks. It will be operated during the summer months as an airdome.

BRECKENRIDGE, MINN.—J. H. King and J. W. Fulmer have leased a store property and will convert it into a moving picture theater.

BRICELYN, MINN.—Joseph A. Moore and Milton Sampson, who leased the Bricelyn opera house, have opened it as a first-class moving picture theater.

BROOKLYN, N. Y.—Metropolitan Amusement Company, 168 Manhattan avenue, plans alterations to their moving picture theater, to cost $7,000.

BRIDGEPORT, CONN.—The Lennox theater has been reopened and renamed the Star.

BROOKS, ME.—A new moving picture house has been opened by Pearl Crockett.

BROWNSDALE, MINN.—The Enterprise theater has been renamed the Utopian.

BLACK RIVER FALLS, WIS.—The Fox theater is now being conducted by F. A. Parsons.

CLARKS, NEB.—I. O. O. F. lodge plans the erection of a two-story theater and lodge building, 48 by 80 feet, to cost $18,000.

CRETE, NEB.—The Lyric theater has been taken over by Theodore Kemples.

CHICAGO, ILL.—Edgar Hagelin is planning to erect a three-story theater, store and office building, to cost $50,000.

CHICAGO, ILL.—Architect Albert A. Schwartz, 601 Straus building, is preparing plans for a two-story theater, store and office building, 100 by 125 feet, to cost $80,000.

COUNCIL BLUFFS, IA.—The Frank theater at the corner of Broadway and Frank streets, has been opened by R. S. Hunter and F. E. Reed.

CAMBRIDGE, MASS.—The property at 573 Massachusetts avenue has been purchased by Max J. Mydans, upon which he will erect a fireproof moving picture theater, with seating capacity of 2,500.

CLARKSVILLE, MISS.—Crescent Amusement Company, N. J. Williams, secretary and treasurer, will erect a moving picture theater to be known as the Elite.

CLEVELAND, O.—Thomas Urbansky, 2364 Ontario street, is having plans prepared for a one-story moving picture theater, 76x130 feet, to cost $25,000.

CLEVELAND, O.—Fulton Square Building Company plans to erect a one and two-story moving picture theater, to cost approximately $40,000.

DENVER, COLO.—The South Broadway theater is now owned and operated by E. J. Freeman.

DUQUESNE, PA.—Architects Carlisle & Shaner, Jenkins building, Pittsburgh, Pa., are preparing plans for a one and three-story moving picture theater and store building, 140 by 80 feet.

DENVER, COL.—Lewin & Lesser, 1544 Curtis street, plan to expend $15,000 in remodeling the United States theater.

DES MOINES, IA.—Charles Allen has taken over the Jewell theater formerly conducted by Eugene Brister.

DETROIT, MICH.—O. Ossowski, a real estate broker, 670 East Forest avenue, plans to build a two-story theater and store building, 96 x 170 feet, to cost $30,000.

DETROIT, MICH.—Colonial Theater Company plans to erect a $50,000 theater and store building.

DILLON, MONT.—The Rex theater has been taken over by O. T. Estlin.

ERIE, PA.—John Haner, 15th and Chestnut streets, is considering plans for a $6,000 moving picture theater.

ENNIS, TEXAS.—Grand theater will erect additional story; gallery and boxes; cost $5,000.

ELKHART, IND.—George Brookins, who recently purchased the Star theater, is making extensive improvements to the house. It has a seating capacity of 400.

EDGERTON, WIS.—H. E. Peters will erect a two-story moving picture theater and lodge hall, 44 by 111 feet.

FORT VALLEY, GA.—George Slappey will erect an opera house to seat 800 persons.

FERGUS FALLS, MINN.—The Lyric theater has been taken over by M. W. Appleby.

FALLON, NEB.—The Temple theater has been purchased by Charles Martin.

GAINESVILLE, FLA.—W. M. Clark, who recently purchased the Alamo theater, is making a number of improvements to the house.

GALVESTON, TEXAS.—G. W. Bell, Jr., and M. Ulrich plan to erect a modern moving picture theater.

GRAND RAPIDS, MICH.—Thomas Graham will erect a brick moving picture theater at the corner of Grand avenue and Michigan street. It will have seating capacity of 600.

HARTLEY, IA.—The Rex theater has been taken over by R. J. Stewart.

HUTCHINSON, MINN.—A. W. Dibble has disposed of his interest in the Rex theater to Werdin & Habberstad.

HENDERSON, N. C.—First National Bank is reported having plans prepared for moving picture theater on Main street.

HOPEWELL, VA.—Continental Amusement & Investment Company, Inc., capital $50,000; Charles J. Stein, president, 1340 Fairmount street, Washington, D. C.; A. Krupshaw, vice-president; John Krupshaw, treasurer; both of 712 K street, N. W., Washington, D. C.; W. H. Daniel, secretary, Hopewell; S. S. Stein, manager, 3043 M street, N. W., Washington, D. C., will erect moving picture theater at the corner of F and Cawson streets.

HOPEWELL, VA.—Up-to-Date Amusement Company, Inc., is having plans prepared for theater, 50 by 110 feet; one-story in height; two stores on first floor; seating capacity 1,500; cost $25,000; completion by May 1.

HOPEWELL, VA.—Matthew Morris will erect a moving picture theater, 24 by 94 feet.

JOPLIN, MO.—Electric Theater Company has an option on site on Virginia avenue for a theater building; concrete, brick and steel; stage 32 feet deep; will construct runway to connect with present building; install $10,000 pipe organ; auditorium to seat 2,300; cost $75,000.

KANSAS CITY, MO.—The contract has been let for the construction of a moving picture theater at the corner of 36th and Troost avenue, for A. H. Neeves, to cost about $20,000.

KEARNEY, NEB.—F. G. Green plans to erect a $10,000 moving picture theater.

LOS ANGELES, CAL.—The Strand theater at the corner of 54th and Vermont streets is now being conducted by A. C. Owley.

LOS ANGELES, CAL.—W. Besselman has taken over the Gaiety theater at 2407 Central avenue.

LOUISVILLE, KY.—The interior of the Novelty theater at the corner of Fourth avenue and Green streets, has been redecorated and the seating capacity rearranged.

MANSFIELD, O.—White Way theater, Timothy Roberts, manager, contemplates remodeling their present building. The improvements being considered consist of tearing out walls and constructing new front, etc.

MANSFIELD, O.—Kraus & Koots, owners of the opera house here, are considering making extensive improvements to the building.

MARSHFIELD, WIS.—The store building owned by Kliner, Lange & Scharmann Company will be converted into a modern moving picture house.

MT. CARMEL, ILL.—John Coleman, who recently took over the Joy theater, has made a number of improvements to the house.

MILWAUKEE, WIS.—The New Park theater at 339 Broadway is now being operated by Jacob Schilman.

MILWAUKEE, WIS.—Frederick Miller plans to erect a three to six-story theater and hotel building, 125 by 300 feet.

MISHAWAKA, IND.—A number of improvements have been made to the Princess theater.

MUSCODA, WIS.—W. Davis plans to erect a one-story moving picture theater, 40 by 100 feet, to cost $10,000.

MUSCODA, WIS.—Frederick Paulick is considering plans for a two-story opera house, 50 by 100 feet.

NATCHILOCHES, LA.—Henry Williams will erect a small but modern opera house.

NEBRASKA CITY, NEB.—The Paramount theater, owned by R. R. Booth, has been enlarged and the seating capacity increased.

NEW BETHLEHEM, PA.—Andrews Land Company, F. Andrews president, plans to erect a two-story theater, store and office building, 50 x 100 feet.

NEW ORLEANS, LA.—Herman Fitchtenberg will erect fireproof moving picture theater; interior finished in polished Caen stone; exterior terra cotta; seating capacity 800; $10,000 pipe organ; $2,500 electric sign; total cost $100,000.

NEW YORK, N. Y.—Greenwich Movie Company, A. Bolognino president, A. Fanchi treasurer, 189 Eight avenue; erect one-story moving picture theater, 50 x 100 feet; cost $20,000.

NEW YORK, N. Y.—Thomas Cantwell plans the construction of a fireproof theater building, 58 by 164 feet, to cost $65,000. Lessee Ascher's Wonderland Company, 2952 Third avenue.

NORFOLK, VA.—The Wonderland theater, located on Granby street, has been purchased by Markell & Johnson, who will conduct it as a moving picture house.

PENSACOLA, FLA.—H. M. Navaratt has reopened the opera house.

PANAMA, ILL.—The New Grand is the name of a moving picture theater opened here by J. D. Williams.

PHILADELPHIA, PA.—Harry B. Hammond has conveyed the moving picture theater at 5026-28 Baltimore avenue to Rose Kenin for a nominal consideration subject to a mortgage of $27,664. The building is situated upon a lot 40 x 92.9 feet, and is assessed at $25,000.

PIKESVILLE, KY.—The Royal is the name of a new moving picture house opened by John A. Bentley.

PITTSBURGH, PA.—D. Chartkin, 1413 Irwin avenue, is having plans prepared for a one-story moving picture theater, 176 by 40 feet, to cost $35,000.

PROVIDENCE, R. I.—Emery Amusement Company plans the erection of a $100,000 theater building.

REDWOOD CITY, CAL.—Ellis J. Arkush has taken title to a piece of ground upon which he plans to erect a modern moving picture theater of fireproof construction.

READING, PA.—The Gem theater, located at the corner of Tenth and Spring streets, operated by Julius G. Hansen, has been enlarged and remodeled.

SAN BENITO, TEX.—G. B. Falligaut has let contract to erect a moving picture theater, 100 by 41 feet, with stucco finish.

SANDUSKY, O.—The Royal theater on Water street has been remodeled and reopened by Elmer Bauer and Jean Lingen.

SAN FRANCISCO, CAL.—Extensive improvements have been made to the Valencia theater, and a handsome pipe organ installed costing approximately $8,000.

SAN FRANCISCO, CAL.—A commodious fireproof moving picture theater will shortly be erected at the corner of Ellis and Mason streets by the Ellis Street Investment Company, Inc.

SHREVEPORT, LA.—The New Lyric is the name of a moving picture house opened by Charles Rick.

SIOUX CITY, IA.—The Isis theater, recently taken over by A. M. Wood, has been redecorated and reopened.

SIOUX CITY, IA.—Curslow Estate plans to erect a two-story moving picture theater and office building, 45 by 75 feet, to cost $12,000.

SPRAY, N. C.—O. L. Robertson will erect moving picture theater, 22 x 78.10 feet; brick; metal roof; wood on concrete floors; hot air heat; electric lights; cost $3,000.

STEVENS POINT, WIS.—J. R. McKinley, proprietor of the Ideal theater, plans the erection of a new one-story moving picture house, 40 by 150 feet, to cost $12,000.

TISHOMINGO, OKLA.—Charles Illiam plans to erect a modern fireproof moving picture theater.

TITUSVILLE, PA.—Approximately $15,000 will be expended in remodeling the Orpheum theater.

TERRINGTON, NEB.—W. H. McDonald plans to build a moving picture theater of fireproof construction, to cost $12,000.

UNION, IA.—The Princess theater is now being conducted by Clarence Haldersen.

UNIONVILLE, MO.—The new Royal theater, built and operated by Percy O. Jones, has made commendable progress since it made its initial bow to the public. It is the only house in the town. The building covers an area 40 by 90 feet; lobby 10 by 40 feet; seating capacity 500; stage 16 by 30 feet; now using Metro, Gold Rooster, Fox, V-L-S-E features and General Film Service; cost $5,000.

UNION HILL, N. J.—De Riso Brothers, 217 Third street, have the contract on a two-story theater, store and office building, 97 by 180, for Goldberg & Kramer, 7 West Thirty-seventh street, New York. The structure will represent an investment of $40,000. Lessee Squires theaters.

WILMINGTON, O.—Frank Murphy plans to erect a $100,000 moving picture theater and store building.

WASHINGTON, D. C.—Harry M. Crandall, 802 First street, N. W., has plans under consideration for a theater on Fourteenth street, N. W., 100 by 160 feet, with seating capacity of $1,500.

WASHINGTON, IND.—The Theato theater has been taken over by the Palmer Amusement Company, thoroughly overhauled and reopened.

Slides Theatre Announcement, $1.25 per dozen. We have everything, order what you want or send for catalog.
NIAGARA SLIDE COMPANY, Lockport, N. Y.

Trade News of the Week

Gathered by Our Own Correspondents

Boston Doings

New Boston Home of Pathe Is a Show Place—Many Important Changes in Personnel at the Film Distributing Offices—New International Film and Unicorn Companies Getting into the Stride—Other Notes.

By William M. Flynn, Boston Corresponde nt of the Moving Picture World.

BOSTON, MASS.—The new Boston home of the Pathe is one of the show places of New England from a moving picture standpoint, and Manager Samuel Bernfield has been kept busy escorting visitors through the palatial exchange. Over the door at the entrance to Nos. 7 and 9 Isabella street hangs a gilded rooster with the word "Pathe" emblazoned in gold and the structure is refined and dignified throughout.

The lower floor of the building looks more like a bank than a moving picture exchange. Manager Bernfield's office is on the right as you enter from the street, while on the left, separated from the rest of the room by a long, highly-polished counter, is a battery of stenographers, clerks and office assistants. At the rear of the first floor is the cashier's cage and the rest of the executive offices.

The exhibition room, inspection and shipping departments and vaults are capable of storing more than 1,000 reels of film, are situated on the second floor. The building is so planned that films may be transported by means of the rear fire escapes from the shipping department to teams and automobiles in a yard at the rear, which eliminates the necessity of carrying these films through the office or any other part of the exchange. An elaborate poster department has been established in the basement, the main aisle of which has been christened "Broadway."

Manager Bernfield justly takes considerable pride in his new quarters. The building is absolutely fireproof. It is built of brick and concrete, the interior trimmings are of oak and there is an abundance of light and fresh air. The new location is expected to be a great convenience to the host of New England exhibitors that do business with the Pathe people.

Practically no change has been made in the personnel of the local Pathe staff. John Donnelly will continue covering the Rhode Island territory, Harry Goldman, Connecticut; M. P. O'Flaherty, western Massachusetts; Robert C. Kinney, eastern Massachusetts, and Walter P. Davidson, Maine and New Hampshire. These men at the present time are helping Manager Bernfield prepare the campaign that is soon to be launched to exploit the new Pathe serial release, "Who's Guilty?" This serial is expected to prove even more popular than the "Iron Claw," the episodes of which have been increased from fourteen to twenty at the request of a host of New England exhibitors, including Samuel Wasserman, secretary of the Moving Picture Exhibitors' League of Massachusetts, Inc. Mr. Wasserman is the proprietor of the Eagle theater in Roxbury.

Former World Man With International.

Boston, Mass.—Edwin H. McCloskey, former Boston correspondent of the MOVING PICTURE WORLD and one of the best-known and popular newspaper men in New England, is now making a name for himself in the local moving picture field. He has joined the road staff of the New England branch of the International Film Service under Manager Frank H. Vine and is traveling through Massachusetts exploiting the "Mysteries of Myra," the big International psychic serial. Mr. Closkey recently returned from the South where he was connected with the Atlanta office of the General Film Company and later exploited the "Social Pirates" serial for Kalem. He is well acquainted with conditions and exhibitors in Massachusetts and should prove a valuable asset to the International Film Service.

Becomes World Film's New England Manager.

Boston, Mass.—Frank A. Grady, former assistant New England branch manager of the V-L-S-E, has been made New England manager of the World Film and since assuming his new duties has been receiving congratulations from exhibitors and friends in and out of the moving picture business throughout the country. Mr. Grady has a pleasing personality and a magnetic character that is bound to increase his popularity in this territory and materially increase the World bookings. He has been connected with the New England office of the V-L-S-E ever since it was opened in Boston, and previous to that time was a road man for the local branch of the General Film ompany for about three years.

J. Lester Reardon, who was formerly a road man for the V-L-S-E, has been made assistant branch manager of that company to fill the place made vacant by the departure of Mr. Grady. Bert Cornell, former shipper of the V-L-S-E, has been made booker for the New England branch of that corporation and Maurice Curran will hereafter do the shipping.

George Balsdon, New England manager of the V-L-S-E, has just returned to Boston after an extended business trip through the cape section of Massachusetts and he reports the outlook very promising.

Local General Film Notes.

Lawrence J. Hacking, former manager of the Boston office of the General Film, has been transferred to New Haven, Conn., to handle the affairs of the company in that territory. E. A. Farrell, who went South the first of the year to direct the destinies of the General Film in that section of the country, has returned to his old position at the head of the New England branch of the same company. From all accounts, Mr. Farrell is mighty glad to get back to little old Boston. The South may be a great place for some people, but he thinks the North is the only place for a Northerner. Samuel Haas, who went to the Dallas, Texas, office of the General early in January, has also returned to the Boston branch and shaken the alkali out of his shoes. Sammie got a peek at the Indians and cowboys in their native haunts and is satisfied.

New Unicorn District Managers.

Boston, Mass.—The Unicorn combination has taken over the United Film Service and Mr. Fred B. Murphy, former proprietor of that service, is now the eastern manager for the new enterprise that is about to launch a 21-reel program for New England exhibitors.

J. A. Eslow, who, up to a short time ago, was New England manager of the Universal, has been made western manager of the Unicorn and has left Boston for San Francisco to take up his new duties.

A. S. Schaller Heads New England Universal.

Boston, Mass.—Albert S. Schaller is the new head of the New England branch of the Universal. He has been prominent in moving picture affairs in New England for several years and is thoroughly acquainted with and eminently fitted to fill his newly-acquired responsibilities. Mr. Schaller was assistant manager under Mr. Eslow ever since the Universal took over the enterprises of Walter Greene in Boston four years ago. Previous to that time he was employed as accountant by Mr. Greene.

The Empire, Maguire & Connery's theater at Salem, Mass., has gone over from stock to pictures and vaudeville, and from reports the change has increased the box office receipts.

IN NEWARK, N. J.

By Jacob Kolter, Newark Correspondent.

Observes First Anniversary.

Newark, N. J.—The Lyric theater, 211 Market street, last week observed its first anniversary under the management of R. G. Tunison. A special program was given.

Lyceum, Orange, to Open.

Orange, N. J.—The Lyceum theater, 508 Main street, will be opened as a first-class moving picture house on May 1, by G. E. Siegel, a well-known exhibitor from New England. Mr. Siegel has completely renovated his place, and has installed all new opera chairs and projection equipment.

Picture Houses Help.

Newark, N. J.—The various moving picture houses of Newark aided the clean-up crusade last week by showing slides of the work and how the city could be improved. The managers of the moving picture houses gladly offered their assistance. The campaign was conducted very vigorously and much credit is due the managers for the publicity given to the crusade.

Assistants to Organize.

Newark, N. J.—The assistant operators of Newark and vicinity are planning an organization in the very near future. The purpose of the association is to secure recognition from the operators' union so that only members of the assistants' organization will be permitted to work with union men. M. R. Heslowitz, assistant operator at the U. S. Palace theater, Orange, is the main backer of the idea. He has already enlisted the support of several other assistants and a meeting is scheduled for the near future.

Buffalo News Letter

Rochester Wants to Be Excepted in the Proposed Christman Censorship Law—Ford Cars on the Stage at the Academy—The Allendale's New Policy—Exchange Notes and News of Exhibitors.

By Joseph McGuire, Special Correspondent, 611 Erie County Bank Bldg., Buffalo.

ROCHESTER, N. Y.—In behalf of moving picture theater owners in Rochester, N. Y., Attorney John J. McInerney of that city has asked that an amendment be made to the Christman bill, introduced at Albany, N. Y., providing for the naming of three moving picture censors by the Regents. The amendment would except Rochester from the provisions of the measure.

"Rochester has passed an ordinance," said Mr. McInerney, "which provides for adequate censorship for moving pictures. The morals of a community must be judged locally. Every week in Rochester the number of persons equal to the population of this city attend moving picture theaters. Is it wise to disregard their interests and attack unduly their means of education and recreation?"

ACADEMY PROFIT-SHARING.

A Ford Car a Month to Patrons—Assembling Fords on Stage.

Buffalo, N. Y.—Manager Michaels of the Academy theater, Buffalo, has introduced Academy profit-sharing coupons among his patrons, and is giving away a Ford car each month. The coupons are deposited in a box in the lobby and the holder of the fortunate coupon wins the car, which is exhibited in the lobby.

"There are no blanks in these contests," said Mr. Michaels, "because, even if a patron fails to win an automobile, he may present five of the Academy profit-sharing coupons at our box office and receive free a ten cent admission to the theater."

With the distribution of autos, Mr. Michaels holds two contests a month in connection with the assembling of Ford cars on his stage in full view of the audience. Twelve men comprise each crew. Unless a crew can set up a Ford car inside of five minutes the team is disqualified from getting a share of the first prize, consisting of $50 in cash. Different crews show their skill on different nights, so that the interest is prolonged. The car won in the profit-sharing contest is the one used in the assembling contest. The car is run onto the stage and is then "all knocked down," according to the words of Mr. Michaels. Each crew must be composed of experts, such as "body men," "motor men," "fender men," etc. So far these contestants have shown remarkable speed and skill, and four minutes is the customary time used in assembling a machine and running it across the stage.

The Allendale's New Policy.

Buffalo, N. Y., April 18.—"Our attractions will be a revelation," was the title of a large sign which Charles Bowe, manager of the Allendale moving picture theater, Buffalo, recently placed at the front of his house. The sign announced a new policy which Mr. Bowe has begun at the Allendale.

"A feature and a two-reel comedy are offered every night, the prices being ten and fifteen cents. A recent Monday evening, before Holy Week, broke all records for attendance and good houses have been the rule ever since. The increased orchestra is now under the direction of Bertram S. Forbes, who also plays our new $10,000 organ. The house has been renovated throughout."

Mr. Bowe received flowers and many telephone messages, congratulating him.

New Theater in Perry.

Perry, N. Y.—Clayton Wood, of Hornell, N. Y., will build a modern moving picture theater in Perry, N. Y., at a cost of $15,000. The house will have a depth of 100 feet and a frontage of 77 feet. Work will begin at once, so the building will be opened by fall. The theater will be equipped with a large stage. Mr. Wood has been in the amusement business for years.

H. E. Hughes to Head Local Unicorn.

Buffalo, N. Y.—The Buffalo offices of the Unicorn Film Service Corporation will be located at 23 West Swan street. H. E. Hughes will be in charge of the Buffalo headquarters, where the United Film Service was formerly located.

S. C. Allen to Manage the Millard Fillmore.

East Aurora, N. Y.—S. C. Allen is manager of the Millard Fillmore moving picture theater, East Aurora, N. Y. The building was formerly the home of Millard Fillmore, late president of the United States.

Buffalo Exchange Notes.

Buffalo, N. Y.—Al Botham has been appointed advertising manager of the Buffalo branch of the William L. Sherry Feature Film Co. Daniel J. Savage, general manager of the Buffalo and Syracuse offices of this company, recently visited the company's headquarters in New York. Recent callers at the Buffalo branch were L. C. Babcock, Lyric theater, Wellsville, and Mr. Woods, Winter Garden theater, Jamestown.

Buffalo, N. Y.—Mrs. George Eislie has bought the Habit moving picture theater, Michigan avenue, Buffalo.

Buffalo, N. Y.—F. S. Hopkins, manager of the Buffalo branch of the Victor Film Service, has sent out many folders to exhibitors in this territory, announcing that "Peg o' the Ring," a new serial picture, will be released by his company May 1.

Buffalo, N. Y.—V. H. Hodupp, of New York, division manager of the General Film, called recently on W. A. V. Mack, manager of the comopany's Buffalo offices.

Rochester, N. Y.—C. J. Rose has opened the attractive offices of the General Film at 90 West Main street, Rochester.

Buffalo, N. Y.—Hunter Bennett, sales manager of the Mutual, called Monday on W. H. Christoffers, manager of the Buffalo offices of the company. Mr. Bennett gave an effective sales talk to the road representatives of the Buffalo branch. He was on his way to Pittsburgh, Cleveland, Detroit and other offices of the company.

"The exhibitors in the Buffalo territory are all anxious to book 'The million dollar Charlie Chaplin pictures,'" said J. M. Gorchof, Mutual road man. "Many of them are planning also to attend the coming ball of the Buffalo Screen Club."

Buffalo, N. Y.—Many stickers announcing the motion picture ball, Elmwood Music Hall, Baffalo, N. Y., Monday evening, May 15, under the auspices of the Buffalo Screen Club, are being distributed throughout the Buffalo territory. Each sticker carries the announcement: "See your favorite screen stars."

Fredonia, N. Y.—Charles Landers, proprietor of the Fredonia, N. Y., opera house, recently visited the Buffalo offices of the Triangle Film Corporation.

"Saturday was the biggest night in the history of our house," said Mr. Landers. "The feature was 'The Coward,' a Triangle production."

Crystal Beach, N. Y.—Henry S. Fisher is general manager of Crystal Beach, a Lake Erie summer resort near Buffalo. Mr. Fisher will have a moving picture theater among his season's attractions.

MAINE NEWS LETTER.

By John P. Flanagan, Special Correspondent, 147 Park View Ave., Bangor, Me.

Eastern Co-operative Amusement Co. Forms.

KITTERY, Me.—The Eastern Co-operative Amusement Co., of Kittery, has been organized with $500,000 capital for the purpose of manufacturing, operating and dealing in amusement enterprises and coin-operated machines of all kinds and descriptions, also to own and operate theaters. Horace Mitchell, of Kittery, is president and clerk; H. A. Paul, of Kittery, treasurer; directors the same and M. G. Metcalfe, Benjamin F. Bunker and Frank O. Keene, all of Kittery.

Harry E. Jones a Bankrupt.

Lewiston, Me.—Notice has been received in this city that Hary E. Jones, one of the original proprietors of the Union Square theater, formerly the Lewiston theater, was recently adjudged a bankrupt in Boston, Mr. Jones, with Sam Barabee, in 1914 erected the Union Square theater and opened it on the 31st day of December. At first it was vaudeville and moving pictures, then stock, and in the fall of 1915 became a moving picture house exclusively. Then the Keith Company acquired the house, making it a vaudeville theater, and making Music Hall, its former vaudeville theater, a straight picture house. It is understood that Mr. Jones' financial troubles have arisen as a result of his investment with the Lewiston theater.

We May Go Clam Shooting.

Freeport, Me.—Manager Mortimer, of the Nordica theater, reports that business is booming at his house, and he is looking for a great summer. He has been waiting for the weather to get warmer so he can decorate the front of the house. He has put in Metro pictures and business is picking up. Thanks for the invitation to visit Freeport and go clam shooting, Brother Mortimer.

BALTIMORE NEWS LETTER.

By J. M. Shellman, Special Correspondent, 1614 Madison Ave, Baltimore, Md.

Plans New Theater.

BALTIMORE, MD.—On April 13 J. J. Valenti filed plans with Building Inspector Byrne's office for the erection of a one-story motion picture theater, of which A. Lowther Forrest is the architect. The building is to be located at 2618-2620 Hartford avenue and will cost $5,000. The theater will be built of ornamental brick and measure 32 by 90 feet.

"Nation" Films Seventh Week.

Baltimore, Md.—The seventh big consecutive week of "The Birth of a Nation" began at Ford's on Monday, April 17. Next to the Lyric, this theater has the greatest seating capacity in Baltimore, which is 2,100. The prices have been, 300 at $2, 250 at $1.50, 500 at $1, 100 at 75 cents, 350 at 50 cents, and 600 at 25 cents, for the night performances. At matinees the prices range from 25 cents to $1. For the first several weeks they were selling one week in advance.

Baltimore Notes.

Frank B. Spurrier, manager of the Washington, D. C., office of the V-L-S-E, Inc., was in town on the night of April 12, paying visits to the Baltimore exhibitors by the aid of a big touring car.

C. Eiseman, representing the L. & R. Feature Film Company, of Washington, D. C., spent a few days last week among the Baltimore exhibitors attending to the booking of "The Spoilers."

NEWARK NEWS LETTER.

By Jacob J Kalter, Special Correspondent, 501 Century Building, Newark, N. J.

Jerome Kraker Takes Empire Service.

NEWARK, N. J.—The Empire Feature Service, with offices in the Strand theater building, has been turned over to Jerome Kraker, formerly with the Universal Film, at 286 Market street. Mr. Kraker has commenced business with great success, having booked many features. He assumed active management on Saturday, April 15. Negotiations are pending for the productions of several large film companies on state rights basis.

Newark, N. J.—The Empire Feature Service will in the future book the productions of the B. S. Moss Company.

Meisel Promoted.

Newark, N. J.—Paul Meisel, who has been inside man for the Pathe exchange, at 9-11 Mechanic street, has been promoted to roadman for the same concern.

Joseph Schlossburg, Universal.

Newark, N. J.—Joseph Schlossburg, who formerly worked with the California Film Exchange, Los Angeles, Cal., is the new inside man for the Universal Film, at 286 Market street. Mr. Schlossburg was also for a time with the Greater New York.

Central Theater Sold.

Newark, N. J.—The Central theater, Central avenue and Warren street, was opened Saturday, April 22, under the new management of Simsarian and Te Frank. The place opened with General program. Many improvements have been made, and the place has been entirely renovated. Two Power's 6A machines have been installed and much new equipment has been bought.

Will Open Bergen Park.

Newark, N. J.—Clifton Lyons is contemplating opening the Bergen Park, a moving picture theater, to which is attached an open-air park. The theater seats 600 and the airdome 1,000. Mr. Lyons plans extensive alterations and improvements.

General's Local Office Staff.

The staff of the Newark branch of the General Film, at 16-18 Beaver street, has been entirely reorganized and various changes made. Those in the above picture, reading from left to right, are: M. Van Praag, J. Ormsby, M. Small, W. Shader, J. McCurdy, Edwin Rambonnet, W. W. Anderson (manager), D. Hatch, R. Towne, Wm. Osborne, Miss Burger.

Office Staff of Newark General Film.

Censors Get Decision

In Pennsylvania, Supreme Court Justice von Moschzisker Decides That Court of Common Pleas Is Not Called Upon to Act as Super-Censors—It Can Only Reverse Ruling of Censor Board When Latter Is Oppressive.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, Pa.—The practice of having judges of the common pleas court act as moving picture consors was recently condemned by Justice von Moschzisker, of the supreme court, in an opinion reversing the lower court and upholding the state board of moving picture censors.

"A careful reading of the statute," the justice said, "convinces us that it was never contemplated that the courts of common pleas were to be constantly called upon to permit moving picture reels to be reproduced before them, and sit as super-censors thereof, in order to review the decisions of the administrative body created by the act."

The appeal to the supreme court was made in the case of a film entitled "Virtue," certain scenes of which the board of censors eliminated. The film producers appealed to common pleas court No. 2, which, after viewing the film, said the eliminated scenes could be put back. For the board of censors, Deputy Attorney General Kun appealed to the supreme court, which upheld the censors and reversed the decision of the lower court. Justic von Moschzisker tells how far the common pleas court may go in censoring a film.

"The evident intent of the act," he says, "was to grant a right of appeal to the common pleas court, so that tribunal could correct any arbitrary or oppressive orders which the board of censors might make, and nothing more; in other words, that the court might reverse the censors when the latter were guilty of abuse of discretion. This is the ordinary rule to which on appeal even this court restricts itself in reviewing an exercise of discretion, particularly of administrative officials.

"We do not mean to say that the common pleas court may not review eliminated pictures when necessary so to do in order properly to comprehend the matters before them; but such inspection should never be resorted to unless, in their opinion, the ordinary methods of proof are inadequate.

"When, after hearing, the court is convinced in any case that the censors have abused their discretion, the construction just placed upon the act of 1915 leaves ample power in the court of common pleas to see that the public is not denied proper entertainment, and to protect property rights, a power which they should not hesitate to use when occasion required."

STANLEY THEATER CELEBRATES SECOND ANNIVERSARY.

Remarkable Success of Two Years—Profit-Sharing Scheme and Increases.

Philadelphia, Pa.—The second anniversary of the building and opening of the Stanley theater, 1620 Market street, the splendid modern playhouse which has revolutionized the moving picture industry as far as Philadelphia is concerned, and even had an effect upon the standards of the entertainment world the country over, was celebrated commencing Monday, April 24, immediately following the Easter holidays. During the two years that have elapsed Stanley success and Stanley service have become words to conjure with the theatrical circles, and credit for this lays largely with Stanley V. Mastbaum, president of the company, whose clear science and indomitable energy established the service and made possible the success.

It was Mr. Mastbaum's idea—held at a time when a few agreed with him—that the film drama was due to attract the class of patronage that would demand comforts and even luxuries in their favorite place of evening resort. The net result of that idea and characteristic Mastbaum energy and enterprise, was the erection, at a cost approaching a half a million dollars, of the Stanley theater.

A Profit-Sharing for Employes.

In honor of the remarkable success which the Stanley theater has experienced, a profit-sharing and protecting system has been inaugurated among all the employes of the theater, the terms of which are as follows:

It dates from the anniversary week, beginning April 24th, 1916, to Christmas, and thereafter from Christmas to Christmas:

All in the employ of the Stanley theater for a term of one year shall receive a bonus as follows:

Those receivng twenty-five dollars per week or less, ten per cent. additional salary. Those receiving over twenty-five dollars per week, five per cent. additional salary.

The salary of every employe shall be reviewed every three months so that the management can see that the deserving ones shall have their wages increased in accordance with the business accomplished at the theater and according to the merit of their work.

There shall be a sinking fund providing that all employes should be paid a full salary during a term of illness for any time up to and including eight weeks' duration.

There shall be another fund provided for the payment of all medicines, doctor's fees and all incidentals connected with any illness whatsoever.

There shall be another fund provided for the payment for any vacation which may be necessary for an employe to take to recuperate after illness.

B. F. Dorsheimer, proprietor of the New Opera house theater, Parkesburg, Pa., was a recent visitor to Philadelphia and paid his respects to the various supply houses. Before returning to Parkesburg he purchased some new equipment at the Swaab Film Service, 1327 Vine street, including a new Power 6 B projecting machine.

Bill Wert, of the Calehuff Supply Company, 1301 Race street, Philadelphia, is making an extended trip throughout the State and announces encountering the most prosperous conditions.

Well Aired Theaters

Exhibitors in District of Columbia Take Exception to Remarks on Bad Ventilation in Local Theaters—Inspection Laws of the District Are Strict and No Bad Conditions as Reported Exist.

By Clarence L. Linz, Special Correspondent, 635 Tenth St., N.E., Washington, D. C.

WASHINGTON, D. C.—The exhibitors of Washington are taking exception to the remarks alleged to have been made by one Frank L. Bourne, of New York, a recent guest at the Raleigh Hotel, when interviewed by the representative of a local newspaper, where he asked that

"Since there seems to be an effort to make Washington the model city in every way, a city commensurate with the ideas of idealists, when considering the health of its populace, why don't they look after the horrible atmospheric conditions in some of the moving picture theaters it has been my misfortune to visit? A crusade against these theaters should result in immediate and radical changes in the systems of ventilation. Owners of theaters should be compelled to comply with the regulations in force in other cities, namely: Five hundred cubic feet of air an hour for each patron. However, in order to conserve heat during the winter, many of the local proprietors close up openings for the ingress of fresh air.

"The decrease in the number of old-fashioned moving picture theaters, if continued, will remove a menace to public health. In connection with the question of healthful atmospheres in moving picture theaters, the practice in some houses in this city of using a disinfectant and deodorant to disguise the foul air should be discouraged. I am like many another citizen—I would prefer to sit in a chilled atmosphere, knowing it was pure, than be compelled to inhale the atmosphere from a closed-up showhouse."

The local moving picture men take a great deal of pride in their houses and ventilation is a matter which is given a great deal of attention, and is largely featured in the advertising of the houses. The inspection laws of the District of Columbia are very strict and no such condition as he refers to would be allowed to exist. The newspaper is censured for printing such bunk.

FEDERAL RACE HATRED BILL.

Bill Aimed at "Nation" Film—Would Prohibit Interstate Passage of Race Pictures.

Washington, D. C.—Congressman L. C. Dyer, of Missouri, has introduced a bill (H. R. 14668) into the House of Representatives to prohibit the exhibition or use of films or pictorial representations calculated to reflect upon any race or nationality. It is understood that this measure, which has been referred to the Committee on Interstate and Foreign Commerce, of the House of Representatives, is aimed directly at the exhibition of the "Birth of a Nation." This feature is now to be seen at the National theater despite the protests of the city's colored population. The introduction of the bill follows quite closely the decision of the Board of Commissioners of the District of Columbia that it is without power to deny the right of exhibition of this picture in Washington. The Dyer measure provides "That it shall be unlawful for any person to deposit or cause to be deposited in the United States for mailing or delivery, or to deposit or cause to be deposited with any express company or other common carrier for carriage, or to send or carry from one state or tetrritory of the United States or the District of Columbia, or to bring or cause to be brought into the United States from abroad, any film or other pictorial representation based or founded on any adaptation of any book, play, or publication under whatever name, which is designed to be used or may be used for purposes of public exhibition and which would reflect or tend to reflect on any race or nationality and subject it to unjust and unwarranted criticism of which may disturb the peaceful relations existing in a community.

"Section 2. That it shall be unlawful for any person to take or receive from the mails, or any express company or other common carrier, with intent to sell, distribute, circulate, or exhibit any matter or thing herein forbidden to be deposited for mailing, delivery or carriage in interstate commerce.

"Section 3. That any person violating any of the provisions of this act shall for each offense, upon conviction thereof, be fined not more than $1,000 or sentenced to imprisonment at hard labor for not more than one year, or both, at the discretion of the court."

It is hardly expected that any action will be taken on this measure at the present session of Congress, for the legislative calendars are piled high with other far more important matters than such as this. An effort is being made to have Congress adjourn before July 1. If such is the case, the Committee on Interstate and Foreign Commerce, unless giving special attention to the Dyer bill, will not have an opportunity of reaching it at this session.

AMERICAN-MADE FIGHT FILM SEIZED.

Collector Ordered to Take Johnson-Willard Films "Shot" Across Border.

Washington, D. C.—Instructions were last week isued by the Treasury Department to the collector of customs at New York to seize the films "made in this country" of the Willard-Johnson fight, which took place in Havana, Cuba, last year. The collector had reported to the Customs Division in Washington that in connection with the photographing of the pictures, a table was erected in front of the boundary post, marking the line between the United States and the Dominion of Canada, and an apapratus containing the film to be photographed was placed on the table on the Canadian side of the line. The apparatus used to produce the photographs was placed on the American side about twelve or fifteen inches from the aparatus on the Canadian side, and the machines on the American side were started and the work continued until the seven reels were photographed.

He gave it as his opinion that the pictures of the prize fight were within the jurisdiction of the Port of New York, and asked whether or not they should be formally seized and the facts reported to the United States Attorney for appropriate action.

The Act of Congress of July 31, 1913, reads in part "That it shall be unlawful for any person * * * to bring or cause to be brought into the United States from abroad, any films or other pictorial representation of any prize fight or encounter of pugilists, under whatever name, which is designed to be used, or may be used for purposes of public exhibition."

The department held that the procedure adopted in the photographing of the films as above described constituted the bringing into the country of the debarred type of films and that these should be seized and the facts reported to the United States attorney as suggested.

Wickhams to Handle One-Reel Films.

Washington, D. C.—It is only a matter of a few days now before the Dixie Film Company will be running full blast at 626 F street, Northwest, where James and W. S. Wickham, who also operate the Dixie theater on H street, at Eighth street, Northeast, the proprietors of the new business, have secured three finely-equipped offices.

The Wickham Brothers propose to handle the films marketed by G. W. Brandenburg, of Philadelphia, Pa., in the Southern territory. At first they will confine their efforts to the District of Columbia, but will gradually extend their activities until they will have taken in Maryland, Virginia, North and South Carolina and other sections, if the business proves a success. Single reels will form the bulk of their output, although they will also have some multiple-reel subjects, but it is on the one-reelers that they are going to specialize.

"We have felt for some time past," said James Wickham in speaking of the new venture to the MOVING PICTURE WORLD correspondent, "that there is a fair field in Washington for an exchange furnishing single-reel subjects. We have been going out and pickng up four and five reels every week and we are told that there are perhaps twenty-five other exhibitors in Washington alone who have to do the same thing. We expect to do a good business once we are properly started. We will feel our way along a bit here in the District, and after that if the business warrants it, we are going to invade the nearby states. We will also carry a side line of accessories and supplies.

Federal Amusement Directors.

Washington, D. C.—The Federal Amusement Company, recently incorporated under the laws of the State of Delaware with a capital stock of $150,000 for the purpose of establishing the Spanish Gardens and motion picture theater on the site now occupied by the Lyric theater in Washington, D. C., has as its president William L. Soleau; Lanier P. McLachlan is vice-president; B. B. Wilson is secretary, and the board of directors includes: Isaac R. Hitt, Congressman Samuel J. Nicholls, R. C. Day, William Hinton Holloway, William L. Soleau, H. C. Grove, Thomas Hampton, B. B. Wilson and Arley B. McGee. Power, Stabler & Co. are the fiscal agents placing the stock of the theater on the market. This information is given to correct an impression given in a recent issue of the MOVING PICTURE WORLD that others than those named above were officers and members of the board of directors. It develops that there are two companies of the same name, the other one being already actively engaged in the motion picture business in this city and incorporated under the laws of the District of Columbia.

"The Home of Charlie."

Washington, D. C.—The Virginia theater, on Ninth street, has practically been renamed the Chaplin Photoplay House, at least it has come to be known as "The Home of Charlie," for John J. Noonan, proprietor of the theater, is a great admirer of the popular comedian and insists upon a daily showing of Chaplin films.

State Rights to Pavlowa Film.

Washington, D. C.—Marcus Notes, who operates the Empress theater on Ninth street, Northwest, and who has recently leased the Casino theater, on F street, near Seventh street, Northwest, has secured state rights privileges to "Pavlowa" for Maryland, Virginia and the District of Columbia. He will exhibit the feature at the Casino, following which it will go out on the road, bookings probably being obtained through a local booking agency.

They Painted and Cleaned.

Washington, D. C.—Quite a number of exhibitors took advantage of the noise last week of the "Paint Up—Clean Up" campaign to make numerous required improvements in the way of putting on a dab of paint here and there and using the scrubbing brush a little more freely.

NORTH CAROLINA NOTES.

By Clarence L. Linz Special Correspondent, 635 Tenth St., N.E., Washington, D. C.

New Sign Ordinance in Asheville.

ASHEVILLE, N. C.—The Board of Commissioners of Asheville, N. C., have adopted a new regulation which provides that no sign except those electrically illuminated shall extend beyond the building line more than twelve inches nor be less than nine feet above the sidewalk, or extend or project more than three feet beyond the line.

All electrically illuminated signs must be made of metal with incandescent light bulbs. Each sign must have two lamps of four candlepower for each square foot of each side of the sign surface and no sign will be permitted or allowed which has a total number of lamps less than ten and they shall be of four candlepower each. If less than the candlepower specified the number of lamps must be increased proportionately.

Both sides of the sign must be kept illuminated until ten o'clock for not less than six nights each week and must be kept in repair at all times. Signs must not be permitted to obstruct or to be attached to any fire escape. Permits must be secured from the city building commissioner before the signs are erected, and all connections and electrical wiring must be passed by the city electrical inspector.

Little Theater Dark.

Richmond, Va.—The first of the month brought with it the closing of the Little theater in Richmond, Va. This house has been under the management of Corbin Shield, he having been transferred to the New when the Strand theater was closed. Mr. Shield was unable to state what his next move would be, but it is not likely that he will remain unconnected with a theater for very long. He is well liked in this section and has been in the moving picture business for a considerable length of time.

Politic Show.

Norfolk, Va.—The Ghent theater was recently the scene of a stirring political meeting. The house, which is located at Colley avenue, near Olney road, in this city, was filled to overflowing when the members of the Independent and Democratic parties gave the voters of the section and the ladies a motion picture show, a band concert and campaign talks.

Paramount Transferred to Odeon.

Richmond, Va.—Jake Wells, of Richmond, has transferred his Paramount pictures program from the Little theater to the Odeon theater. This was necessitated by the insufficiency of the seating capacity of the former to handle the large audiences that turned out for the various productions.

Theater Changes in Covington.

Covington, Va.—There have been a number of changes in the motion picture business in Covington. The Family and the New theaters have both been converted into store properties. The Masonic theater has been renamed the Strand. It has been fixed up to quite an extent by D. E. Ellis, who also operates the Masonic theater in Hinton, W. Va. The Strand is being managed by H. W. Robertson.

Clarendon, Va.—Housel & Snyder are conducting a motion picture exhibition in Follansbee Hall.

Orange, Va.—W. B. Roberts, manager of the Palace theater here, contemplates replacing the seats now in that theater with new ones. Other improvements are also to be made.

New Pittsburgh House

Rowland & Clark Are Building a Picture Theater in the Bloomfield District at 4765 Liberty Avenue—Will Adjoin the Metropolitan—Over 750 Seats—Will Be Ready to Open Some Time in August.

Special to the Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—Rowland & Clark, prominent exhibitors with offices in the Westinghouse building, Pittsburgh, Pa., are about to add another link to their chain of handsome moving picture theaters in this city and its suburbs. The announcement was issued last week by James B. Clark that work would be started about May 1 on the erection of a new house at 4765 Liberty avenue, in the Bloomfield district. The building located on the site is now being razed to make way for the theater, which will adjoin the Metropolitan. Architect Harry S. Blair, of Pittsburgh, who designed the other theaters operated by Rowland & Clark, is preparing the plans. The structure will be of brick and steel fireproof construction, three stories in height, and will measure 45 by 115 feet. The seating capacity will be about 750 or 800. Building and equipment will entail an expenditure of about $60,000. The new theater will be modern in every particular and up to the high standards that have been set in the past by its builders. The equipment throughout and the policy of the house will be in harmony with that of the Regent, the Strand, the Belmar, the Oakland, the Arsenal, the Belevue. No name has as yet been selected for the latest addition to the Rowland & Clark chain. This detail will be settled before the completion of the theater, some time during the early Autumn.

Johnstown's Nemo Leased.

Johnstown, Pa.—The Nemo theater, Johnstown's beautiful photoplay house, has been leased by its owners, the Thomas & Hager estate, to George Panagotacos, proprietor of the Grand theater. Mr. Panagotacos is a pioneer in the moving picture business in this section, having established the Stadium theater eight years ago and later the Grand, which is being continued as formerly. The Nemo was until recently operated by M. J. Boyle. It has a seating capacity of one thousand and is among the most attractive and up-to-date in the country. It is excellently located in the down-town district and does a big business, showing feature pictures daily. The lease is for a long term of years.

Hatch Film Co. Goes to Newark.

Pittsburgh, Pa.—The J. Frank Hatch Film Company, 109 Fourth avenue, Pittsburgh, Pa., is to be discontinued in the near future, Mr. Hatch announced this week. The business, including the entire stock of films, will be removed to Newark, N. J., where offices were established some time ago. The Hatch exchange is one of the oldest independent concerns in Pittsburgh. J. F. Behan has been in charge.

Remodeling Avenue Theater.

McKeesport, Pa.—H. A. Victor has made arrangements for extensively remodelling the Avenue theater, at 524-526 Fifth avenue, McKeesport, Pa. The improvement will cost about $14,000. The plans call for an almost entirely new building, which will be fitted up attractively. Among other changes a gallery will be put in and the capacity increased to 761. Considerable new equipment will also be installed. Mr. Victor also operates the Savoy theater in McKeesport.

Seventy Exhibitors Take New Serial.

Pittsburgh, Pa.—The International Film Service, 804 Penn avenue, Pittsburgh, Pa., announces that their first subject, "The Mysteries of Myra," to be released in serial form, has already been booked by over seventy exhibitors in this section. Manager B. F. Lyons states that the International Film Service will remove into the new film building at 938-940 Penn avenue, when it is completed.

Geo. Kyros to Build Theater.

New Kensington, Pa.—The Colonial theater has been closed by George Kyros, who is contemplating the erection of a modern moving picture theater in the near future. As Mr. Kyros' lease on the building occupied by the Colonial expired May 1, he concluded to discontinue for the time being. He closed negotiations recently whereby he secures a 15-year lease on a large lot in New Kensington, and is having plans prepared for the new theater.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Unicorn Film Opens Office.

Pittsburgh, Pa.—The Unicorn Film Exchange is the latest concern to open offices in Pittsburgh. Jack Kraemer, formerly manager of the Mutual at Springfield, Mass., has been placed in charge. Quarters have been established temporarily at 113 Fourth avenue and will be occupied until May 1, when the exchange will take possession of the quarters at 124 Fourth avenue, occupied by the Feature Film & Calcium Light Company, who will remove on that datet to 938-940 Penn avenue.

Palace Theater Sold.

Pittsburgh, Pa.—The Palace theater, 1505 Carson street, South Side, was purchased recently by G. W. and H. A. Hauser from William F. Drake. This house is a cosy one, seating about 300 persons, and is one of the oldest, and also one of the most popular, in that section of the city.

"Who Is Guilty?" Booking Well.

Pittsburgh, Pa.—Manager Bradley, of the local Pathe, reports that his firm's new serial, "Who's Guilty?" to be released May 10, is attracting unusual attention and proving an excellent booker throughout this territory. Over sixty contracts have already been signed here. A print of the first episode of "Who's Guilty?" is expected soon at the local offices for private showing.

New Manager at Columbia Theater.

Pittsburgh, Pa.—Owen D. Wetherill has been appointed manager of the Columbia theater, Fifth avenue, Pittsburgh, Pa. He succeeds Thomas Thompson.

G. A. Monte With Paragon.

Pittsburgh, Pa.—The Paragon Film Service has added to its road staff G. A. Monte, formerly connected with the film business in New York City. Mr. Monte is an experienced moving picture man and a graduate of the "legitimate" show business, having been at one time with Dillingham and other theatrical producers.

Cleveland Matters

Exhibitors' League to Debate Question of General Closing of Picture Theaters for Month of July—World Film Office Has New Manager—More Trouble With Stink Bomb Jokers—Other Notes of Live Local Interest.

By Hurbert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, O.—"To close or not to close" for a month this summer is the question which is vexing Cleveland exhibitors. Part of the membership of the Northeastern Ohio Motion Picture Exhibitors' League is in favor of closing all picture theaters from July 3 to July 30.

In order to facilitate reaching a decision on the matter the League is to hold a debate at its clubrooms, a vote of the entire membership to be taken immediately after the arguments for and against the proposition are heard.

C. A. Megown, special representative, Benjamin J. Sawyer, president of the League, and Sam F. Deutsch will uphold the negative side of the question.

Sam Bullock, widely-known censor exterminator, is leader of the affirmative team. He will be assisted by Ernest Schwartz and a dark horse orator who is being kept in the background in order not to discourage the opposition.

P. A. Bloch to Manage World Film.

Cleveland, O.—P. A. Bloch, formerly manager of the Auditorium theater in Dayton, O., is the new manager of the World Film Corporation in Cleveland. He has just assumed charge, succeeding Sam E. Morris, manager for the past eight months. Morris resigned to accept a position with the new Clara Kimball Young Film Corporation.

Employees of the company here gave Morris a surprise party when his resignation was announced, presenting him with a handsome silver cup bearing this inscription:

"Presented to our manager, Samuel E. Morris, by associates and employees as a token of their appreciation and esteem. World Film Corporation, Cleveland, O., branch, April 15, 1916."

Irwin Hirsch of the company made the presentation address.

Benjamin J. Sawyer, president of the Northwestern Ohio Exhibitors' League, delivered an address on behalf of the Cleveland exhibitors, wishing Mr. Morris success in his new venture.

Mr. Bloch, the new manager, is widely known in Ohio. He has been in the motion picture business for seven years.

Unicorn in Belmouth Building.

Cleveland, O.—The Unicorn Film Company will shortly open offices in the Belmont building to buy and sell, but not produce, films. L. C. Gross is manager.

Stink Bomb Atrocities.

Cleveland, O.—Members of the Northeastern Ohio Motion Picture Exhibitors' League are enlisting the aid of members of the city council in framing legislation to reach alleged jokers who have been making a practice of breaking up motion picture theater audiences by dropping so-called "stink bombs." It is sought to make the sale of such articles a felony.

C. E. Hutsenpillar, proprietor of the Virginia theater, 810 East 152nd street, is the latest victim of bomb outrages. He has offered a $200 reward for information leading to the arrest of the persons who broke up his show several nights ago.

To Sleuth for Censored Scenes.

Cleveland, O.—A committee of the Federated Churches, goaded on by Dr. George Hugh Birney, pastor of the Euclid Avenue Methodist Church, is contemplating the employment of a staff of private detectives to watch for films run by Cleveland exhibitors without the "cut-outs" ordered by the state board of censors.

The plan was given impetus recently when C. G. Williams, chairman of the censor board, came here from Columbus for a conference with the ministers.

Benjamin J Sawyer, president of the Exhibitors' League, says the exhibitors are perfectly willing for the ministers to waste their money on such a plan.

Women Will Choose the Saturday Shows

Cleveland, O.—Members of the Garfield School Mothers' Club have arranged with the proprietors of the Melba and Homestead theaters to select all programs to be shown at Saturday matinees at both theaters. A special effort will be made to secure programs adapted to the educational needs of children.

Mrs. F. L. Sessions, president of the Garfield Club, and Mrs. F. I. Wheeler, president of the Franklin Mothers' Club, are leading in the work. They are assisted by Mrs. W. F. Maurer, Mrs. W. B. Kingston, Mrs. Fred Bosworth, Mrs. W. G. Waitt, Miss Nora Edney and Miss Mable Monson, principal of the Garfield school.

Cleveland Notes.

Cleveland, O.—The Duchess theater, Euclid avenue, near East 55th street, is shortly to reopen showing Mutual masterpictures.

Cleveland, O.—Reggie Lyons, formerly photographer for the Vitagraph in New York, has joined the staff of the new Reserve Photoplay Company. He will work on the "Casey" pictures, featuring Johnny and Emma Ray.

Cleveland, O.—Members of the Cleveland and St. Louis baseball teams of the American League were recently guests of the management of the Alhambra theater to see a film of the opening game.

Cleveland, O.—C. W. Deibel, of Youngstown, who has leased the rights to the "Carmen" pictures featuring Chaplin, just shown at the Opera House here, has announced that he is contemplating building a large motion picture house in some northern Ohio town, probably Cleveland.

Cleveland, O.—Many Cleveland picture theater owners have agreed to show films illustrating the work of the American Red Cross Society, to aid its membership campaign which is now on.

Cincinnati's Big Theaters Showing Films

Every Big Theater in City, Save Two Vaudeville Houses, Are Motion Picture Shows—Features at the Grand and Lyric.

By Kenneth C. Crain, Special Correspondent, 610 First. Nat. Bank, Cincinnati, O.

CINCINNATI, O.—Beginning on Sunday, April 16, every big theater in Cincinnati, with the exception of the two vaudeville houses, was devoted to moving pictures; and, inasmuch as this includes the Grand Opera house and the Lyric, not to mention the Walnut, the Strand and other downtown houses which have long been carrying pictures exclusively, it indicates the extent to which the stage is being turned to films, as far as Cincinnati is concerned and especially in summer.

At the Grand, Essanay's Chaplin "Carmen" was continued, with immense success, with a new offering, Beatriz Michelena in "The Unwritten Law," as a companion piece.

Across the street the moving picture season at the Lyric was auspiciously started by the first Ohio showing of Pavlowa's great Universal feature, "The Dumb Girl of Portici," and the same artist and her company in "Diana," a classic subject. McMahon & Jackson, who have the State rights on the Pavlowa films, announce that on Sunday the pictures showed to 3,200 persons, who bought seats at prices ranging from 25 cents to one dollar, the highest yet charged in Cincinnati for a moving picture exhibition. The bulk of the seats at night, however, were sold at 50 cents, the dollar seats being in the boxes.

ILL VENTILATED THEATERS.
Cincinnati Building and Health Departments Watch for Bad Air.

Cincinnati, O.—The investigation which was conducted some time back by chemists and inspectors of the building commissioner's office in Cincinnati has resulted in the announcement by Commissioner Rendigs that he will assist the health department in taking action against houses in which the air is not kept pure. He declared that it has been shown that in many cases there is lack of proper care in this respect, and that unless there is improvement in instances which are called to the attention of exhibitors certain houses will be closed. However, as pointed out heretofore, most of the larger houses and many of the small ones are unexceptionable in this respect, as they are generally equipped with modern ventilating systems.

Swindler of Would-Be Actresses.

Cincinnati, O.—A swindling game which is so plausible and tempting that it found many victims in Cincinnati, and will be practiced often enough here and elsewhere, was detected a short time ago and the perpetrator, who gave the name of Charles Johnson, was arrested. According to the police, he represented himself as the agent of a big and well-known Eastern moving picture company.

Bagshaw Feature Film to Wait.

Cincinnati, O.—A peculiar complication has stopped for the present steps which were being taken toward the formal incorporation of the Bagshaw Feature Film Co., a new local producing company. According to those interested, it was discovered that unauthorized persons were soliciting subscriptions to the company's stock, and it was decided to hold up incorporation for a time, thus rendering such persons guilty of selling stock in a non-existent company.

New Theater on Liberty Street.

Cincinnati, O.—The Liberty Theater Co. has taken out a permit for the construction of a fireproof house at 832-34 Liberty street, to cost about $20,000. The house will have a seating capacity of about 500, and will be modern in every respect. Construction will be pushed through in order to have the theater ready for business by the time the summer is over.

Local V-L-S-E Grows Fast.

Cincinnati, O.—Manager C. E. Holah, in charge of the Cincinnati V-L-S-E office, now has under his immediate direction, in the local office and branches under it, probably the largest force of any exchange in the city—twenty-five people. The run on the several big releases handled recently, including "The Ne'er-Do-Well," Chaplin's "Carmen," "The Battle Cry of Peace," and several others, has crowded the office to such an extent that additional help was absolutely necessary.

Pontiac's Oakland to Be Built at Once.

Detroit, Mich.—Harry Goldstein, of the Oakland Theater Co., of Pontiac, Mich., was a visitor to the World office this week. He informed our correspondent that C. Howard Crane was the architect for the proposed theater, that bids were being asked and that contracts would be let before May 1. He expects that work will start immediately thereafter and that the building will be ready for occupancy about the first of September. The Oakland will cost over $100,000 and will be built by the three incorporators, Messrs. A. I. Marentette, James O'Donnell and Mr. Goldstein. The cash is now in the bank waiting to be spent. There will be no selling of stock to the public.

Michigan Notes and Changes.

Niles, Mich.—A new theater seating 800 people will be erected here by D. S. Scoffern.

Calumet, Mich.—The Star theater, here, is to be enlarged and redecorated.

Muskegon, Mich.—The common council of Muskegon contemplates increasing the license fee for motion picture theaters.

Saginaw, Mich.—The new Palace theater, in Saginaw, opens April 24, in charge of W. V. Newkirk.

Muskegon, Mich.—George E. Murphy will increase the capacity of the Lion theater here and will redecorate.

Ionia, Mich.—A new theater is contemplated by Paul Ferrel, of Grand Rapids, to be erected here, and to be managed by his son, Russell Ferrel. It will seat 1,000.

Re-Editing Pictures

Detroit Exhibitor, Harry I. Garson, of the Broadway-Strand, Carefully Examines Every Scene of His Big Offerings—Writes Better Leaders When Needed—Finds This Worth While—His House Seats 1,500 Persons.

By Jacob Smith, Special Correspondent, 503 Free Press Bldg., Detroit, Mich.

DETROIT, Mich.—"It isn't always the picture that makes people talk and like it," says Harry I. Garson, of the Broadway-Strand, Detroit. "It's the way you put it on and how you build it. Every picture we show is thoroughly gone over, scene by scene, by the leader of the orchestra, the operator and myself. Between us we decide on the music, and oftentimes put in new captions that are more suited to the picture and make it more interesting. The music is an important factor in connection with your picture, and there are no end of details that require close attention if you want to put your picture on right and get the most out of it." The Broadway-Strand is setting a record in its gallery—on Saturdays and Sundays it takes care of from 1,000 to 1,500 people up there at 10 cents. In most theaters the galleries are kept closed, but Mr. Garson finds that people will go up there and pay 10 cents if the show is good.

Watching for Crowded Aisles.

Detroit, Mich.—Some of the large downtown theaters have received notifications from the fire chief to the effect that they must observe the law and keep their aisles clear and keep down the number of standees in the rear of their theaters.

TRIANGLE'S NEW PLANS FOR STATE OF MICHIGAN.

R. & L. Will Open Branch in Detroit—L. W. Foster Will Be in Charge.

Detroit, Mich.—The Triangle Film Corporation of New York City has decided to abandon the idea of selling the Michigan franchise and will open its own office and exchange. At present the Triangle affairs are being conducted from the office at 183 East Jefferson avenue, in charge of L. W. Foster. The company has leased the second floor of the building at 318 Woodward avenue, between Columbia and Montcalm streets, Detroit, and will make this its permanent location. Mr. Foster will be in charge and will handle the bookings of the entire state of Michigan. The new location is just about three blocks north of Grand Circus Park.

It will be about May 1st before the new quarters will be in shape for occupancy. Mr. Foster has been with the Triangle company since last December, having been associated with both the Cleveland and Cincinnati offices. For seven years he had the summer season at the Grand Opera house in Cincinnati, hence has been an exhibitor as well as an exchange man.

The Majestic theater, Woodward and Willis avenues, has entered into a contract which will give them the first run choice of Triangle pictures in Detroit.

Detroit Actors' Fund Committee.

Detroit, Mich.—The following committee chairmen are handling the activities of the fund to be raised in Detroit for the Actors' Home: Active chairman, John H. Kunsky; publicity manager, Howard O. Pierce; A. J. Gilligham, chairman for the theaters; D. Leo Dennison, chairman for film exchanges; C. M. Orth and J. C Ritter, chairmen for the exhibitors.

May Festival in Adrian Theater.

Adrian, Mich.—The Moving Picture World office in Detroit had a visit this week from Elwyn M. Simons, proprietor and manager of the New Family theater, Adrian. Mr. Simons reported that he had absorbed the Star theater, at Adrian and had changed its name to the Garden, placing Ernest Kaiser in charge as manager. He will make extensive improvements. Mr. Simons is making elaborate plans for "May Festival" at the New Family from May 1 to 13. The theater will be appropriately decorated; there will be hundreds of cut flowers; a special advertising and publicity campaign is being planned; there will be a special augmented orchestra; on Sunday there will be a special free concert for invited guests; the program for the festival will be the best that Mr. Simons can secure. In fact he is going to spare no pains in making the "May Festival" an event long to be remembered by the people of Adrian.

"Nation" Film Back for Long Run.

Detroit, Mich.—"The Birth of a Nation," which ran for six weeks early in the year at the Detroit Opera House at prices ranging from 50 cents to $2, returns to that playhouse about the middle of May for an indefinite run—probably until the opening of the regular theatrical season in August. The summer prices will be 25 cents to $1 at night, and popular prices in the afternoons.

Importance of Perfect Ventilation

Head of Michigan Anti-Tuberculosis Movement Says Many Theaters Are Too Poorly Aired for the Good of Their Patrons.

Special to Moving Picture World from Midwest News Service.

LANSING, MICH.—There are still numerous photoplay theaters in which the patrons are starved for air and which are unsafe for persons of weak constitution, according to Dr. William De Kleine, who is at the head of the anti-tuberculosis movement in Michigan. His statement was made in connection with praise of the automobile for getting people out into the open air.

"But to some extent the motion picture houses offset the benefit of the automobile," he said. "Like the automobile, the film is the product of the present-day generation, something our fathers and grandfathers knew nothing of. It is a new element in the present-day life and is creating new problems, and one of these problems has to do with public health. An amazingly large proportion of the population spends one, two or three evenings a week in a crowded motion picture theater, some of them not by any means well ventilated, evenings that otherwise would be spent on the front porch or around the home fire. This evening confinement, after a day's work in closed rooms, cannot but help but have its effect upon the less robust, even where the film houses are at their best.

"Of course the automobile offsets some of the harm done. But it must not be forgotten that on the whole the same people do not ride in automobiles who frequent the motion picture houses. The well-to-do ride in automobiles, the poor seek recreation in the film houses. Hence too much cannot be done to make film houses safe."

EXHIBITOR GETS DAMAGES.

Contract Agreement Broken by Man Who Sold Theater.

Paw Paw, Mich.—M. L. Decker, proprietor of the Idle Hour theater in Paw Paw, is entitled to $500 damages from George Pierce, because the latter started the Colonial theater in Paw Paw within five years after he had sold the Idle Hour to Decker. This has been decided by the Michigan Supreme Court.

The point at issue was whether Decker had re-sold the Idle Hour when his son Royal and R. J. Crosbie entered into an agreement with him for the purchase of the theater on a contract. Young Decker and Crosbie operated the house for several months, but nothing was paid on the contract and Decker, senior, took back the property. Pierce had an agreement not to re-enter the photoplay business in Paw Paw for five years unless Decker sold the Idle Hour. Pierce contended the transfer to young Decker and his partner released him from his contract.

When the Pierces sold the Idle Hour in December, 1913, the sale contract included a consideration that if Pierce reentered the business within a specified time he was to pay $500. Six months before two years was up he started the Colonial theater in the Longwell opera house, maintaining that he was at liberty to do so. Decker secured an injunction last April restraining him from giving shows. The circuit court decided Decker was entitled to $500 damages. The court also stipulated that, pending a review of the case by the supreme court, Pierce might operate his show by filing a $500 bond, which was done, but later the Colonial was voluntarily closed. The supreme court upholds the decision of the lower body.

Michigan Theater Changes.

Kalamazoo, Mich.—The Acadia theater at Portage street and Washington avenue, which was closed for two weeks, has been re-opened under new management.

Sandusky, Mich.—Fred Wagner sold the Star theater to James Christensen.

Ionia, Mich.—The Orpheum theater, which was left without a manager by the death of Fred Lauster, Sr., has been purchased by Mr. and Mrs. A. W. Marcussen, formerly of Big Rapids.

Battle Creek, Mich.—Shipment of the wrong lens for the projection machine delayed the opening of the new Park theater for one night.

Tennessee News Notes

Closing of the Theaters on Sunday in Chattanooga, Nashville and Knoxville—Memphis Held Out Till Mid-April—Epidemic of Scarlet Fever in Chattanooga Added to Exhibitors' Troubles.

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

CHATTANOOGA, TENN.—Sunday pictures continue to be the big question in the moving picture field in Tennessee, at least in the legal field. Sunday pictures are simply not, as regards Chattanooga, Nashville, Knoxville and some of the smaller cities, although until past the middle of April conspicuously excepting Memphis. Here under the caption "Get What You Want When You Want It," the chain of Majestic theaters advertised in the papers of Saturday, April 15, the program for the week following, with "The Dragon" as the offering for Sunday at the New Majestic No. 1, a Sidney Drew and Paramount Cartoon comedy and others at the Majestic No. 2, and "My Pardner" at Old Majestic No. 1.

This is in the face of the fact that as long ago as March 27 Mayor Ashcroft announced that "moving picture houses must not operate on Sundays in Memphis." It was also stated that the mayor had instructed Commissioner McLain to see that all theaters, including moving picture houses, should be closed on the following Sunday and every Sunday thereafter. He was acting on the strength of the opinion of City Attorney Bryan that this course must be pursued under the finding of the Supreme Court. In Nashville and in Knoxville Sunday is a blank, while Clarksville theaters also carefully refrain from the Sunday shows.

Epidemic in Chattanooga.

Chattanooga, Tenn.—On top of their Sunday closing troubles the exhibitors of this city are having further discomfort on account of an epidemic of scarlet fever which has been raging in the city. Commissioner Huffaker declared that the wilful disregard of quarantine regulations by the parents of children is responsible for the spread of the epidemic. Children with light cases, excluded from school, he asserts, are taken to the moving picture shows by their parents. Much publicity has been given to the commissioners' warning and the newspapers headed their stories with lines like: "Keep Your Children from Moving Picture Shows." Warnings like these, though probably necessary and right, do not help to make up for the loss of one day in the week.

Operators Arrested, But Released.

Nashville, Tenn.—Detectives of this city on April 11 arrested six moving picture operators while they were engaged in handing out cards on uptown streets advising people not to patronize any of the shows operated by the Crescent Amusement Co. They were locked up on the charges of disorderly conduct. Two days later the six men were dismissed in the city court and told that they might continue distributing cards, but that they were not at liberty to annoy pedestrians. The six operators were said to have struck for higher wages and the Crescent Company filled their places with non-union men.

A New Theater in Rockwood.

Rockwood, Tenn.—This city is to have a new moving picture and vaudeville house combined. Walter Howard and Judge J. M. Colvin have the project in charge and will spend $5,000 in remodeling a large brick building on Rockwood avenue. This will have a 50-foot stage and be the biggest theater between Chattanooga and Somerset, Ky.

LOUISVILLE NEWS LETTER.

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

Theaters to Show Base Ball Scores.

LOUISVILLE, Ky.—Now that the moving picture theaters are competing in the afternoons with the baseball games when teams are here, several of the Louisville picture houses have undertaken to draw all the fans they can by means of score boards on which the progress of all important games will be recorded. Johnson Musselman, of the Star theater, was the first to make provision for this service. Immediately thereafter, however, the announcement was made by Lee Goldberg, of the Mary Anderson theater, that the scores will be kept there. In addition to that the returns from the local game will be flashed on the screen. On Sundays this service is expected to do a great deal toward holding up the afternoon attendance, in view of the fact that there is no other means by which the returns of the Sunday games can be ascertained until the Monday morning papers.

James L. Weed Gets Jeweled Token.

Louisville, Ky.—James L. Weed, resident manager since 1908 of the Mary Anderson theater and the National, now Keith's, under the various vaudeville administrations, will return to his former home in Indianapolis, where he will take charge of the B. F. Keith theater at that place. He is changing places with Ned S. Hastings, who comes to Louisville. Employees of the Keith theater presented Mr. Weed with a jeweled Knights Templar watch charm

Special Shows at Opera House.

Georgetown, Ky.—A. B. Barkley, manager of the Georgetown, Ky., opera house, in connection with the local representative of the Federation of Women's Clubs of the state, is making Friday of each week special moving picture day at his house on the "Youth's Companion plan." The special showings are being given hearty support by the papers and ministers and are promising to do well.

New Picture House in Middlesboro.

Middlesboro, Ky.—R. L. Brown and son, Otto Brown, will build and operate a new moving picture theater here. The Manring theater has been closed temporarily by the management and turned over to the St. Mary's Episcopal Church, which is making use of the building as a mission.

Strand's Popularity Contest.

Louisville, Ky.—The popularity contest which is under way at the Strand theater is gaining in interest all the time and the number of candidates increasing. Not only are individuals being entered by their friends but fraternal and other organizations are also making entries if favorite daughters. The theater is making the most of the contest in its advertising and from time to time at the theater the names and standings of the contestants are announced. The winner will be given an automobile.

A Knights Templar Benefit at Walnut.

Louisville, Ky.—For two days recently the Walnut theater handled a benefit run in the interest of the drum and trumpet corps of a local Knights Templar commandery. In addition to the pictures there was a musical program given by Miss Pansy Mottler. The Knights Templar worked loyally in the interest of the picture, which was managed on a percentage basis, and the house was well filled at every showing.

St. Louis to Have New $100,000 Theater

Picture House to Be Built on South Grand Avenue and Miami Street by Melba Amusement Company—Increase in Capital Stock.

By A. H. Giebler, Special Correspondent, 236 Vanol Bldg., St. Louis, Mo.

ST. LOUIS, MO.—Construction work is to begin this month on a theater to cost about $100,000, to be erected at the southeast corner of Grand and Miami street, by the Melba Amusement Company. The theater will seat about 2,500 persons and have the latest ventilating and lighting systems, and will be completed by the time the airdome season closes. The company declares it will be the best constructed and arranged theater on the South side. The Melba Airdome opened last summer, and did a very encouraging business in spite of the inclement and rainy weather that prevailed in St. Louis all during the airdome season. The capital stock of the Melba Amusement Company has been increased from $10,000 to $50,000, to permit the company to extend its operations to include the building of the new theater. The officials of the Melba company are William C. Neubauer, Mollie Neubauer and Gus Bauer.

UNICORN OFFICE OPENS.

New Concern's Local Exchange Will Be Managed by Sam Werner.

The Unicorn Film Service Corporation have opened a film exchange at 3628 Olive street, under the management of Sam Werner, former manager of the United Film Exchange. The Unicorn will handle only one and two-reel dramas, comedies and westerns, and will release twenty-one reels a week, and have two copies of each subject. One and three-sheet posters can be had with each subject, and the first release will be on April 24. The St. Louis branch is one of twenty-five exchanges which will be operated in all of the large cities. Mr. Werner was formerly connected with the first film exchange in the city, the Swanson-Crawford, and is well known in film circles, having been in the business for several years. Mr. Werner says there is a tendency to return to the program of short stuff. "When a patron sees a long feature that he doesn't like, he doesn't mind the ten cents he has spent near so much as he does the time he has wasted," says Mr. Werner, "whereas if he has seen several short subjects he will have seen one or more to his liking, and will not mind the others in thinking that part of the program was good, at any rate."

Chaplin "Carmen" at the Lyrics.

J. W. Cornelius, manager of the two Lyric theaters, the West End, at Delmar and Euclid, and the house at Sixth and Pine, obtained first-run privileges of Chaplin's "Carmen," and ran two engagements of the film at both theaters, raising the price of admission at the down-town theater from ten to fifteen cents, and crowding the house at all performances. The first engagement ended April 9 and the second on April 16. The West End Lyric is a first-run Paramount theater with ten and twenty-cent admission, and the downtown runs a feature and short subjects, with daily change, at ten cents a seat.

THE TAX MUST BE PAID.

Collector of Internal Revenue Will Make Trouble for Delinquents.

Special to Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, IND.—Peter J. Kruyer, collector of internal revenue tax for the sixth district, comprising fifty-six counties in Indiana, has announced that he will begin formal prosecution in federal court against owners of motion picture houses and kindred amusements who have failed to pay the special war tax imposed recently. Mr. Kruyer is now engaged in checking up the delinquents in the territory over which he has supervision, and it is said that he has found a number who have not made inquiries concerning the tax. Others, numerous others, Mr. Kruyer said, have been informed that they are delinquent and have rushed into the office to pay the taxes when informed that prosecution would be begun in federal court.

The plan of notifying the theater owners and operators, Mr. Kruyer says, is a tedious one and one difficult to carry out. Mr. Kruyer says that the motion picture theater owners and operators should know the law and that none of them will be notified hereafter. They must come in and pay the tax.

Kokomo Musicians Ask Raise.

Kokomo, Ind.—Musicians working in the motion picture houses here have asked for a $3 a week raise, contending that the high cost of living has made it impossible for them to continue their work at the present scale.

Grand at Kokomo Has New Policy.

Kokomo, Ind.—The Grand of this city has changed hands. A deal was recently completed whereby the property passes into the hands of Mrs. Belle Sweeney and Robert Sherwood, of Indianapolis. The theater will hereafter be under the direction of Bob Sherwood and his wife, Mrs. Sherwood. The Sherwoods are entertainers of merit, having, for several years, been the headline motion picture house artists of Indianapolis.

American Theater Sold.

Terre Haute, Ind.—The American theater, of this city, has been sold, for a consideration of $42,000, to the Irving Theater Company of Chicago. Maurice Less, formerly manager of the theater, made the deal. J. S. Herad, representing the Chicago holding company, will be in charge of the American. No changes in the programs have been announced. Less will take charge of the Lyric Film & Supply Company and will devote all his time to the exchange business.

Unicorn Film Branch to Open.

Indianapolis, Ind.—The Unicorn Film Service Corporation of Delaware has qualified to do business in Indiana and, it is said, a branch office, will be soon opened in this city. It is set out in the articles of qualification, filed with the secretary of state, that the company has $16,000 of its capital stock represented in Indiana. R. W. McBride is named in the papers of qualification as the agent of the company.

Becomes the Washington Theater.

Richmond, Ind.—With the completion of improvements, the name of the Gennett theater, of this city, will be changed to the Washington. A new marble front will be put on the theater, together with new interior decorations.

New Court Theater Company.

Auburn, Ind.—The Court Theater Company has filed articles of incorporation and will operate, after remodeling, the Auburn opera house of this city. The summer months will see the installation of a new motion picture house in the theater.

Censors Shown Up

Decatur, Illinois, Exhibitors Are Asking Local Proponents of Federal Censorship a Few Embarrassing Questions—Pictures Condemned by Would-Be Censors Are Praised by Schools and Churches.

By Frank H. Madison, Special Correspondent, 6747 Emerald Ave., Chicago, Ill.

DECATUR, ILL.—Challenges to cite better pictures than are now being shown in certain Decatur theaters have been issued to the Federation of Mothers Clubs by local exhibitors. The Federation has gone on record as wanting a local censorship of films and posters, as endorsing federal censorship and urging Congressman McKinley to work for the federal bill. The resolution states: "Children who attend the average movie are having every ideal shattered by what they see there, and the continued exhibition of harmful, suggestive and inferior films is a most demoralizing influence in a child's development."

Among the exhibitors who believe that the women are unfamiliar with the situation are: A. Sigfried of the Bijou, and Emma J. Stirwing of the Crystal. Sigfried points out that some of Paramount pictures shown on his regular program have been sought by the Decatur high school. "I am ready to give a premium if they can show me where I can get better pictures than the Paramount and Metro for money. The high school also is using pictures that appeared in the regular program at the Crystal theater, and the Presbyterian church showed one that the Crystal had exhibited two years ago. The Crystal theater is willing to pay a forfeit to anyone that finds anything objectionable in our programs," was the offer.

Manager Sigfried of the Bijou says his attendance of children averages about twenty a day and he would not be averse to any move to limit the attendance to adults.

Recently the police officials sent out an order forbidding any bad pictures and the exhibitors think the exercise of police power is sufficient inasmuch as no specific cases of improper films has been cited.

Censors Fail to Agree.

Belleville, Ill.—A self-constituted board of censors here agreed—the verdict was unanimous—that the Bluebird feature "Undine" was not vulgar nor even suggestive. Complaint had been made to the mayor by the Federation of Catholic Societies, the Mothers' Club and individuals. The mayor and the chief of police and representatives from the two complaining organizations were given a special show by Manager Landau of the Washington theater and all agreed that not only was it not suggestive but that it was an artistic production.

Exhibitor Sodini Arrested.

Moline, Ill.—H. A. Sodini, former manager of the Family theater, was arrested at Minneapolis on a charge of securing goods by false pretense. The charge was filed by W. A. Bartz, manager of the American Express Company in Rock Island, who alleged that Sodini gave a worthless check for $308 for motion picture films sent C. O. D. Sodini refused to return to Illinois without extradition papers, and Governor Dunne of Illinois was asked to make a request upon the governor of Minnesota for the prisoner.

Moline Licenses Are $50.

Moline, Ill.—The city council has passed its ordinance raising the license fee for picture houses from $25 to $50 a year without regard to seating capacity. The photoplay men are protesting, but the council feels that the tax is not unfair.

Palm Theater Joins 10-Cent Rank.

Aurora, Ill.—Aurora now has but two five-cent moving picture houses—the Star and the "B" theaters. The Palm has entered the ten-cent ranks and will show Triangle, Metro and Pathe Gold Rooster features.

More Free Films.

Cisco, Ill.—Free motion picture shows on the streets were so successful last summer that the business men have decided to make out a more elaborate program for this summer and are raising a fund of $500.

Acme Feature Film Incorporator.

Springfield, Ill.—Secretary of State Stevenson has granted a charter to the Acme Feature Film Company of 172 West Washington street, Chicago. The company which will have capital stock of $10,000, will purchase, sell, hire and lease moving picture films. The incorporators are David Jacobson, William W. Orr and John B. Robinson.

Illinois Theater Changes.

Pontiac, Ill.—Fred Longnecker, formerly of Cayuga, Ind., has leased the Burke building on Madison street and will remodel it into a moving picture theater.

Lima, Ill.—D. E. Leamon is now operating the Orpheum theater, John Tesmer, proprietor, having gone to Alaska to accept a position with the Booth fisheries company.

Hillsboro, Ill.—C. J. and G. A. Sharrock of Pana, Ill., have purchased the new Colonial theater here. Mr. and Mrs. C. J. Sharrock will have charge of the new property. G. A. Sharrock will manage the Joy theater in Pana. However, the new owners will alternate in the management of both houses.

Elmira, Ill.—Alex Turnbull has opened a moving picture show in the opera house.

Woodriver, Ill.—Charles Wahl and A. W. Worcester of White Hall, Ill., have purchased two lots here and will erect a brick moving picture theater building.

Mahomet, Ill.—Forrest Tanner has opened a moving picture theater here. It will have its own electric power plant.

Moline, Ill.—Felderman & Zabel have opened the Family theater at Fourteenth street and Fifth avenue.

Sterling, Ill.—The Grand theater has started the construction of a 50-foot addition and a new front. It was planned to make all the improvements without missing a performance.

Murrayville, Ill.—Guy Durlin of Chambersburg has opened a moving picture show in Carlson's Hall.

Brief Illinois Notes.

Quincy, Ill.—Spring time patrons of the Star theater will see that the house has blossomed. A garden setting for the screen, a refinished lobby in birch mahogany, a new ventilating system and an indirect lighting scheme are visible signs of the regeneration.

Elkville, Ill.—Four days at the week-end were gala days at the Lyric theater. Local pictures of business houses, schools and mines drew their share of the crowds, a baby show contest with a diamond ring as prize was a further magnet and on Saturday afternoon there was a special matinee for school children with a bag of candy for each visitor.

Champaign, Ill.—S. L. Brownie, local camera man, made a home talent photoplay, "The Curse of Beauty," utilizing the pageant value of the Gala Week festivities.

To Test Power of Screen

Kansas Amusement Association to Try Out Political Value of Screen Publicity This Fall Election—Candidates Who Are Set Against Picture Shows Will Not Be Mentioned—Others Will Enthusiastically Be Advertised.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—According to figures recently compiled by E. R. Pearson, chairman of the executive committee of the Amusement Association of Kansas, that state has collected $21,488 in censorship inspection fees since April 12, 1915, to April 1, 1916. After deducting expenses for the year amounting to $4,643, the net profit to the state remains $16,845. This extraordinary condition is not a new thing to the opponents of the censorship law, but it only strengthens the case those persons have against Kansas censors. Of this net profit, $1,682 must be deducted, as that is the amount of money paid for inspection "under protest"—the new action begun by the exchange men from March 1. The net profit has been turned into the general revenue fund and Kansas has used it in any manner desired. The moving picture men claim this is an unjust taxation and are going to try and stop it.

Their latest move is the beginning of an organization to fight those members of the legislature who oppose moving pictures. The next state legislature will be elected in November, and it is the plan of this association to see each candidate and get him lined up for or against them. If the aspirant for office declares against the shows, his name will not be mentioned in any of the 500 houses in Kansas, while his opponent, who is willing to go halfway with the exhibitors, will be boosted in all possible ways. There will be nothing said of the candidate against pictures; but the case of absolutely ignoring a person will be tried out. The aim of the association is now to get the entire censorship act repealed and in order to do that, it is necessary to get an act through the state legislature authorizing the same. And this, the moving picture men claim, is exactly what they are going to do.

New Adjustment Committee Meets.

The adjustment committee of the Amusement Association of Kansas held its first meeting April 18 at the office of the Universal exchange in Kansas City. This was for the formation of the work of the newly-elected committee which took charge of affairs since the recent Kansas convention. R. C. Cropper, manager of the Universal exchange here, was elected chairman. The members of the committee are as follows: Fred Savage, Hutchinson, Kan.; M. H. Miller, Wichita, Kan.; J. J. Marshall, Manhattan, Kan.; H. A. Berman, manager of the Kansas City Metro office, and R. C. Cropper, manager of the local Universal Company. Nothing of importance was taken up, this merely being the first meeting preliminary to actual work.

UNICORN SERVICE BEGINS.

Under Management of J. W. Morgan New Exchange Opens in Gloyd Bldg.

Kansas City, Mo.—Under the management of J. W. Morgan, the Unicorn Film Service has established headquarters at 602 Gloyd Bldg., opening for business with a staff of twelve employees on April 24. The new exchange will release twenty-one pictures each week. Eight rooms are used for the company, the office, inspection department and shipping rooms, with a combined floor space of 2,000 square feet.

Mr. Morgan is the person who organized and owned the Universal Film & Supply Co., in St. Louis and Kansas City, and he has a wide acquaintance in this territory. Associated with him as travelers will be E. E. Crockett, of Minneapolis, and C. C. Chenoweth. The booker will be G. S. Shumard, who worked with Mr. Morgan when he had the old Universal exchanges.

Manager Cropper's Baby Wins.

Kansas City, Mo.—At the recent baby show contest held here during Baby Week, the fourteen months' old daughter of R. C. Cropper, manager of the local office of the Universal Film & Supply Co., was selected as one of the three perfect maidens in the class of one to two-year-old kiddies. Over one hundred participants were present.

Local Exchange Notes.

Kansas City, Mo.—Although it is not generally known, A. D. Flinton, president of the Kansas City Feature Film Co., is the brother-in-law of the new mayor of this city. The election of George H. Edwards to the position of chief executive of this city was greeted with pleasure by the local moving picture men.

Albert W. Howell of the Metro exchange at Pittsburg, Kan., has been in Kansas City for some time introducing new accounting and booking systems into the local office.

A. A. Chatkin, manager of the Kansas City office of the United Film Service, says that from now on his office will make 21 releases each week, instead of 12, their former capacity. Other changes will come later, Mr. Chatkin reported.

C. S. Edwards, Jr., the jovial manager of the local office of the Pathe exchange, recently came back from a trip over the Oklahoma territory with his two representatives in that vicinity, Howard Jameyson and George P. Meek. According to Mr. Edwards, that state is a second heaven for moving picture exhibitors and exchanges. He said among other things that in Tulsa, Okla., he encountered the best conditions he ever saw in any city in the moving picture industry. Prices there are going up and the people are paying.

H. E. Berman, manager of the local office of the Metro, has recently been to Excelsior Springs, taking a short rest. His place was filled by A. W. Howell, of the Pittsburg branch, who was here temporarily. Immediately after his return from the Springs, Mr. Berman went to St. Louis.

Lee D. Balsley, of the publicity department of the Kansas City Feature Film Co., announces that the name of the publication issued by that office will hereafter be known as "Paramount Pep," instead of "Picture Pep," under which name it gave birth. This was done on recommendation of the New York headquarters, and is just what Mr. Balsley was about to suggest to the latter when they beat him to it.

The Universal Film & Supply Co. announces that M. A. "Marty" Williams will handle the new serial, "Adventures of Peg of the Ring," in this territory. As manager of the Mutual and Metro exchanges and assistant district manager of the Universal, Mr. Williams made numerous acquaintances and is one of the best known travelers in this section.

Theater Changes Hereabouts.

Great Bend, Kan.—The old Fred Savage theater here has been taken over by W. S. Nelson & Son, who are doing some extensive remodeling and altering and will open about May 15. New machinery has been put in, among other things. Fred Savage, former proprietor, is now a very successful exhibitor at Hutchinson, Kan.

Jamesport, Mo.—The theater here has been taken over by I. Malone, a former exhibitor, who is remodeling and redecorating it with the view of opening on May 1.

Kansas City, Mo.—The Rex theater, 39th and Main, has been bought by Donald Frankenberger from B. B. Saunders.

Kansas City, Mo.—The Colonial theater, 39th and Woodland, has been sold by A. W. Walker to J. A. Curtin. Mr. Curtin retires from the local field, moving to Portland immediately. Owing to the excellent condition of the house no improvements were made.

Kansas City, Mo.—The Broadmour theater, 34th and Broadway, located in one of the choice residence districts of the city, has been purchased by C. H. McCann, booker in the local Metro exchange. Mr. McCann, who has been managing the house for D. Donnice for some time, has made many improvements, including some new machinery, and he now has an up-to-date theater in all respects.

Springfield, Mo.—Improvements amounting to $25,000 are contemplated for the Alhambra theater of this city. A new front will be erected and it will be rearranged so as to have a seating capacity of nearly 1,800, which will make it one of the largest houses in the state.

PRAIRIE STATES NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Goldbergs Hold Lease to World-Herald Site.

OMAHA, NEB.—Suit for an adjudication of the lease to the old World-Herald building site was brought against Sam and Harry Goldberg by the Princess theater and David Harding. Harding declared a partnership existed between him and the Goldbergs, but the lease to the site, which he values at $25,000, has been made out to the Goldbergs.

Among Nebraska Theaters.

Wymore, Neb.—The Lyric theater advertised the big four days sale of the merchants and the merchants advertised "The Birth of the Nation" at the Lyric. The two events were the same four days.

Greeley, Neb.—A. G. Smith, of Central City, has purchased the Electric theater from Mrs. Hattie Crockett.

IN IOWA.

Theater Changes and New Houses.

DE WITT, IA.—Oscar Sheldon opened a moving picture theater here with a free performance. De Witt now has two photoplay houses.

Manson, Ia.—The Gem theater, owned by H. H. Ling, was damaged by fire.

Atlantic, Ia.—Will Frost, proprietor of the Unique theater, has taken over the Garden theater from Chris Geannacopoulos and will operate both houses, at least for a while. The only change is that the programs have been switched.

Hazelton, Ia.—A moving picture show has been opened in Swartzell's hall by Halbin Holmstrom and Clifford Graham.

Riceville, Ia.—B. W. Shepard, of Manly, Ia., has leased the opera house for one year from Brown & Son.

Independence, Ia.—G. A. Curtis, of Harlan, has purchased the Isis theater from E. Bristol.

Sioux City, Ia.—The U. S. A. theater is the new name Hammitt Brothers have bestowed upon the Isis, which they recently purchased. They make the significant announcement that cheap vaudeville will be a thing of the past and that they aim to make it a high-class moving picture theater.

Oelwein, Ia.—Hanna & Reese sold Dreamland theater to Frank Fertig of New Hampton.

Osage, Ia.—H. E. Baumgartner, who recently sold the Lyric theater, probably will devote his time to the manufacture and sale of his device for cooling theaters, which he patented a few years ago.

Muscatine, Ia.—The Palace theater was selected as the official theater for the delegates to the Royal Arcanum convention and Manager Henle had added numbers on his film program.

Theater Changes in the Dakotas.

Portal, N. D.—The construction of a new opera house here this summer is contemplated.

Tuttle, N. D.—Walter Tuttle will erect an opera house here.

Jamestown, N. D.—S. K. Leen has purchased a moving picture theater here.

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

New Superior Theater Company.

SUPERIOR, WIS.—The Cook Amusement Company of Superior, which will erect a new $100,000 theater at Tower avenue and Eleventh street, has filed articles of incorporation. The capital stock will be $25,000 and the incorporators are Moses S. Cook, Barnett J. Cook and N. J. Phelps, of Duluth. The structure, which will be of steel, concrete and brick, will be entirely occupied by the theater, no provision being made for stores or offices. Construction will start about June 1. It is hoped to open about November 1. N. J. Phelps will be manager. The seats will be similar to those installed in the Milwaukee Hippodrome. A feature will be a children's playroom with 2,000 feet of floor space.

New House to Be Called American.

Milwaukee, Wis.—The new theater to be housed in the $300,000 building at Third and Wells streets will be known as the American theater and will be leased by J. B. Olinger and Fred A. Landeck. It will seat 1,400.

New Saxe Bros. Theater.

Milwaukee, Wis.—Buildings on the site of the new Miller Hotel are being razed and construction soon will start. This is the structure which will contain the new 2,000-seat theater which will be operated by Saxe Brothers.

Many New Downtown Houses.

Milwaukee, Wis.—Downtown theaters erected in the last year or which are near construction represent an outlay of more than a million dollars.

New Theaters and Changes.

South Kaukauna, Wis.—Frank Ellsworth has purchased the Vaudette theater from William Van Dyke.

Marshfield, Wis.—Contract for the remodeling of the Kliner, Lang & Scharman Building, into a moving picture theater seating 543, has been let and calls for the opening of the house by July 15.

Sparta, Wis.—Otto Bell has had plans drawn by Parkinson & Dockendorff, La Crosse architects, for a 50x110 brick and concrete moving picture theater seating 700 on the saucer-shaped main floor. It will have air-washing, ventilating, indirect lighting and vacuum cleaning systems.

Oconto, Wis.—J. A. Philipp, who formerly operated the Lyric theater at Munising, Mich., has taken charge of the Grand theater here.

Milwaukee, Wis.—I. J. Rosenthal will erect a one-story brick, concrete and steel, 47 x 100, moving picture theater, to cost $20,000, at Seventh and Walnut streets.

New Minneapolis Exchange.

Minneapolis, Minn.—This city's long list of exchanges probably will be added to within a week or ten days, according to word from the East which indicates the Hearst-Vitagraph concern will name a representative to serve this market. Harold P. Brown, who is cameraman with the Hearst company, was in the city to take flood pictures at St. Paul as well as films of the log jam on the government High Dam between St. Paul and Minneapolis.

Twin City Screen Club

Minnesota Organization Will Include Both Minneapolis and St. Paul in Its Membership—Name Changed to Suit—Hospitable to Picture Men Passing Through the City—New Quarters in Radisson Hotel.

By Perry S. Williams, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, Minn. — The organization of film men here has enlarged its original plan in order to include the men of St. Paul where only a few exchanges are located. The name therefore has been officially made the Twin City Screen Club. The club made an important announcement this week when it made public its agreement with the Radisson hotel of Minneapolis for quarters on the twelfth floor of the hostelry adjoining the roof garden. The club and the hotel agreement is dated April 26. The Screen Club men are expecting to keep open house continuously during the big show of the Motion Picture Exhibitors of the Northwest in the Armory here May 2, 3, 4 and 5. A special initiation fee for out-of-town members has been established at $10, which extends to such a member all the privileges of the club while in Minneapolis. The screen men intend to make their quarters a home to all visiting picture men passing through Minneapolis, and any man connected with the screen business anywhere who does go through the city without stopping off for a howdy will be considered pretty poor stuff. The club has announced it will give a prize to the man obtaining the largest number of members. Just what the prize will be has not leaked out, but the boys are working hard and taking a chance on the "bacon."

FRANKLIN THEATER READY.

Fine New House Seating 1,000 Will Open on May 22.

Minneapolis, Minn.—May 22 will see the opening of the largest one-floor house west of Chicago, the New Franklin theater, 1021 Franklin avenue. The theater will seat 1,000. It is being erected by C. E. Marrs, real estate dealer, at a cost of $40,000. F. H. Coyle, a new figure in the moving picture business, will manage the house.

Fourteen huge drop lights will be used in the theater proper and the lobby will blaze with ornamental side lights and 161 ceiling lamps. The entire interior will be decorated in a soft rose tint as a predominating color note. There will be four aisles. The building is so constructed that if desired a balcony may be put in later. The offices will be on the second floor. The lobby may be entered through five sets of revolving doors.

Particular attention is being paid to the projection room, which will be one of the finest equipped and largest in the country. Two 6A machines have been purchased. The screen is 100 feet from the machine.

Mr. Coyle has obtained advertising for the house in the shape of a neat folder bearing a picture of the theater on the front.

T. P. Grogan Owns Lake City Grand.

Lake City, Minn.—Al Grant has sold his share in the Grand theater here to his partner, T. P. Grogan. Grant is not certain where he will settle, but one thing sure, he says, is that he will not quit the movie business.

Exchanges Asking Advance Payment.

Minneapolis, Minn.—April 17 marked the beginning of the policy of all exchanges in this district of demanding payment for films one week in advance, under a system similar to that adopted in other parts of the country. Despite rather strong opposition to the scheme among the exhibitors they were finally brought around to the exchanges' view of the situation and the matter was amicably settled. The exchanges won their point after their committee had argued their case before the exhibitors who had requested them to appear. Manager Van Meter of the General Film and Manager Meyers of Universal stated the situation for the exchanges. Other managers present were Stafford of Mutual, Sampson of Pathe and Nelson and Moore of the Nelson & Moore Film Exchange.

Theater Loses License.

Minneapolis, Minn.—Because Miss Constance Madison of the Humane Society said J. Barnet's theater, the Crystal, had become a rendezvous for minors and disorderly characters, the city council has tied up the application for a renewal of the license. The Crystal has been operating all night and it also was claimed it worked to the detriment of the curfew law.

New Friedman Film Corporation.

Minneapolis, Minn.—Benjamin Friedman, manager, and I. Friedman, secretary and treasurer of the Western Kriterion Film Company, will head the proposed Friedman Film Corporation which will be formed here, according to reliable reports. The Kriterion concern has taken over the front half of the third floor in the new Film Exchange building, which it will occupy May 1. The company will handle ten to fifteen more reels a week after its removal. The new quarters will be equipped with an entire new lot of apparatus.

H. R. Harrison With Favorite Film.

H. R. Harrison, formerly proprietor of the Harrison Feature Film Company, has joined the salesmen of the Favorite Film Corporation. Harrison has been in the celluloid show business six years.

Business Notes Hereabouts.

Walker, Minn.—F. J. Kinkele has disposed of his furniture business here and opened the Kinkele theater. He purchased his equipment from the Rialto Theater Supply Company of Minneapolis.

Perham, Minn.—The Lux is the name of the remodeled theater here operated by Walz & Eggers.

St. Paul, Minn.—The M. E. T. Film Company, Tunstall and Ermatinger, managers, has obtained the state rights in Michigan, Montana, Washington, Oregon, Indiana and California for "Twilight Sleep." The company will establish a branch at Detroit, Mich., to aid in the distribution of the film. The Southwest will be taken care of by Miss Manzie Robison from Los Angeles. Miss Robison made a success in booking the "Quo Vadis" film in the southern territory for the Kliene offices and it was on account of that record she was chosen for the "Twilight Sleep" agency.

Minneapolis, Minn.—The American theater here has been taken over on a five-year lease by W. S. Deeth, formerly of Brookings, S. D.

St. Paul, Minn.—Wallace D. Coburn, who recently started the film producing company here for the purpose of depicting life as it really is on the Western ranches, has arrived at his 22,000-acre ranch near Malta, Mont., where he was given a great ovation. "Yellowstone Pete's Only Daughter," a scenario written by Coburn, will be the first play filmed by the company.

Winona, Minn.—The B-B Film Producing Company announces it almost has completed its camera work on its four-reel comedy, "Going Some," and expects to put it on the market shortly.

New Orleans Letter

Birmingham, Alabama, Majorities Favor Open Shows on Sundays—Notes on New Picture Theaters in the Local Field—Large New Supply Office—Other Items Heard Along Film Row in New Orleans.

By George M. Cheney, New Orleans Correspondent of Moving Picture World.

BIRMINGHAM, Ala.—"Resolved, That the Moving Picture Houses of Birmingham Should Be Closed on Sunday" was the title of a debate at the Birmingham Y. M. C. A. that attracted wide attention. The affirmatives had their inning, and there was perfunctory handclapping. Then the negatives arose, and, to the tune of deafening applause, won out. Sunday pictures are safe in Birmingham for a while anyway, if Y. M. C. A. opinion counts for anything.

SUPPLY MAN'S NEW OFFICE.

George Vivirito Opens Large Store on Baronne Street.

New Orleans, La.—George Vivirito, of 318 Baronne street, has been "at home" to his film friends all of this week. Mr. Vivirito was all puffed up when he opened his new headquarters in Baronne street, so he sent out invitations to all the exchange managers to assist in the christening ceremonies. Mr. Vivirito in his new shop has what is practically the largest supply house in the Crescent City. He has an entire battery of Edison and Simplex machines trained on any one entering the door, and this formidable array very strongly reminds one of the German siege guns at Verdun, according to newspaper accounts. In Mr. Vivirito there is material for a much longer story of business acumen, for, from a humble beginning in a little shop further down the street, he has aggressively branched out and now is one of the factors in the supply business in this territory.

J. C. Ragland Heads Local General.

New Orleans, La.—J. C. Ragland has assumed charge of Kleine-Edison affairs in New Orleans, succeeding Howard Gale, former metropolitan newspaper man, who was Kleine-Edison's first and only manager since the company entered this territory some six months ago. Mr. Gale has taken charge of a billiard parlor in Canal street, in which establishment he is "putting them over" in his usual rapid style.

Josiah Pearce Improving.

It is a pleasure to note that the condition of the venerable Josiah Pearce, head of J. Pearce & Sons, New Orleans motion picture magnates, is steadily improving. Mr. Pearce was stricken with an acute malady when returning from a trip to Panama. All that modern skill and loving attention can do for him is being done.

Triangle Has 30 Houses in Crescent City

New Orleans, La.—Manager Nat Ehrlich of the Triangle exchange announced this week that thirty houses in New Orleans had signed up for Triangle service. This is taken as quite a record for the short time that the Triangle Film Corporation had been in this territory. The Triangle Film Corporation is giving every aid to the exhibitor by advertising the films with every known advertising device.

New Theaters and Changes.

Lake Charles, La.—Ernest Boehringer, owner of the Triangle theater, is identified with a project to build a large modern picture house at Lake Charles. Plans for the new stucture are practically completed. Mr. Boehringer has a string of theaters throughout Louisiana. He has two in New Orleans, the Triangle and the Columbia, and only several weeks ago announced he would build a $200,000 house in St. Charles street.

New Orleans, La.—The house which John Sheppard is building at Cortez and Cleveland streets has been christened the Star theater, and it will open on April 23.

Gulfport, Miss.—Fred Abbley will open a new airdome in that city on May 1. He has contracted in New Orleans for Fox service.

New Orleans, La.—G. R. Larrieu reopened the Old Dumaine theater No. 2, in North Jefferson Davis Parkway, on Easter Sunday.

Gretna, La.—Moving pictures will form part of the program at Electric Park, a new amusement garden here, a place across the Mississippi from New Orleans, which opened on Easter Sunday.

Lake Charles, La.—Dr. de Praslin, a Triangle exhibitor at Lake Charles, La., was in New Orleans this week and announced he had completed arrangements for the erection of a large motion picture theater in Lake Charles, La.

Lagrange, Ga.—The new Grand is being built on the west side of the square by Market Brothers, who declare that within a short time they are going to show Lagrange one of the most modern picture theaters in that section.

Galveston, Tex.—G. W. Bell, Jr., recently with the Palace theater of this city, has sold out his interest and now is connected with M. Ulrich and the recently remodeled Rex theater. A new theater will be built in Galveston this summer by Bell & Ulrich, it is announced.

Heard on Film Row.

Visitors to Exchange Row this week included J. C. Landen, manager of the Istrione theater at Jackson, Miss., who reported that business in his neck of the woods has been decidedly better for the past two months.

Lafayette, La.—Phil Reilly, well known in Dallas and New Orleans film circles, now is editor of the Lafayette Press, upon the front page of which newspaper he "pushes motion pictures."

Galveston, Tex.—The American Seating Company has been awarded a contract for $6,523.40 for seats to be installed in Galveston's new auditorium.

Monroe, La.—In conjunction with its regular night's program, the Monroe Opera house recently put on a fashion show, participated in by the merchants of the city, and with real, live models.

The Carrollton theater, at Canal and Carrollton avenues, owned by Al. G. Shear, Universal manager in New Orleans, has been converted into an all-feature house with a Paramount program.

Arlington, Tex.—The Palace theater, enlarged and refitted, has opened with the Triangle program.

Columbus, Ga.—Erection of a $40,000 motion picture house for this city seems certain. Sol Loen probably will be the builder. Columbus is entering on a period of unprecedented building development, over half a million dollars worth of buildings being planned.

La Grange, Texas.—A new picture show will be opened in Main street, next to the Edmundson-Christopher Company, about May 1. Abe Ginsburg, of Atlanta, Ga., will be the owner. The seating capacity will be 600, with comfortable seats 36 inches apart. An orchestra will be imported from Atlanta. Triangle and Paramount programs will be used, it is stated.

Bay Minette, Ala.—E. V. O'Connor is the manager of a picture show which opened here a few weeks ago.

Atlanta Screen Club Elects

William Oldknow, of the Consolidated Film and Supply, Chosen President of the Local Film Organization—Other Officers of the Club.

By A. M. Beatty, Special Correspondent, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—William Oldknow, of Consolidated Film & Supply Company, and of the Atlanta offices of the Universal, was elected president of the Atlanta Screen Club, at the organization meeting held Monday night in the Hotel Ansley.

Other officers selected were: Robert Savini, head of the Atlanta offices United Film Service, vice-president; Britt Craig, of the Constitution, secretary, and Joe Marentette, of the General Film Company, treasurer. Many of the city's leading film executives attended the meeting

Another meeting was to be held Thursday night, April 20, after which the club's quarters were to be announced. Only those interested in the moving picture trade, and newspaper executives and writers on film topics, are eligible for membership.

Among the membership of the Atlanta club will be found executives, road representatives, picture producers, exhibitors, newspaper writers, performing artists, theater owners and executives and representatives of virtually every branch of the film industry. The club will be organized under a charter, and the quarters will be outfitted in elaborate fashion.

Producing Plant at Gainesville, Ga.

Gainesville, Ga.—This city is to have a moving picture studio on the banks of the Chattahoochee river, nestling in the most picturesque country to be found among the foothills of the Blue Ridge mountains.

Dr. Horace Grant, of Atlanta, has been in Gainesville negotiating to build this studio. The Gainesville chamber of commerce and business men are taking an active interest.

The company will require twenty-five acres of land and will invest $75,000 or $100,000 in buildings. Irving Cummings, well-known motion picture star, will be engaged as director.

Dr. Grant has all the capital required and no money will be asked of the Gainesville people. He wants to secure a lease on the land of the Georgia Railway and Power company, and is negotiating with Preston Arkwright, of that company.

Mr. Cummings is enthusiastic and says Gainesville is an ideal location, and the climate is excellent for the production of moving picture films.

Operators' Annual Banquet.

Forty members of the Atlanta Motion Picture Operators' club attended the annual banquet held in the Piedmont hotel Tuesday night shortly before 12 o'clock when the picture theaters of the city had closed. Addresses were delivered by many operators, and a program of entertainment enjoyed. Numbers of their employers, including exchange managers, exhibitors and theater owners, were also present.

B. S. Daniels Heads Atlanta Pathe.

Atlanta, Ga.—Assistant Manager B. S. Daniels, of the New York Pathe offices, has been transferred to Atlanta as manager of the Pathe company's local exchange. Mr. Daniels is well known here, having been a resident of Atlanta for several years prior to his entrance into the film business. He has many friends in the city.

Fine Flag Day Film Made.

Athens, Ga.—The "Honoring the American Flag" celebration at Athens this week

is graphically shown in 1,000 feet of moving pictures specially photographed by the Scenic Film company, to be distributed over the country in the various news weeklies.

This picture shows the mile of "Flag Day" parade, composed of military students, college girls and women, school girls, automobile floats, child flag bearers, soldiers, artillery and Confederate veterans, as well as thousands of civilians.

Scenes were taken on the state university campus showing the student body and faculty, and the historic buildings that make the Georgia campus one of the most picturesque in the south. Thousands of handsomely dressed girls and young women participate in the scenes taken on the campus of the Georgia Normal, Lucy Cobb, and grammar schools.

Redecorating the Bonita.

Atlanta, Ga.—Th Bonita theater, Atlanta, has closed for improvements, and is in the hands of the contractors.

About $7,000 will be spent in improvements and the house will not reopen until May 20.

Saw the "Dumb Girl" Picture.

Atlanta, Ga.—A small audience of newspaper and film men saw a special showing of "The Dumb Girl of Portici" at the invitation of Ralph de Bruler at the Piedmont theater Sunday night.

NEW THEATER FOR DENVER.

Old U. S. Theater to Be Made Into New Rialto With 1,200 Seats.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—This city is to have another big downtown moving picture theater. This was assured when the Federal Amusement Company, owner of the Strand, let a contract this week for the complete rebuilding of the old U. S. theater at Sixteenth and Curtis streets. The improvements will cost $25,000.

It will be known as the Rialto and will have a capacity of 1,250 seats, bringing the total seating capacity of Denver's downtown photoplay houses, all located within a radius of two blocks, up to 13,000.

Work already has been started and the new theater will be opened for business July 1, according to present plans. The entire interior of the building is being torn out and will be completely rebuilt. The front will be of Grecian architecture.

An extensive and up-to-date ventilating system will be installed and brand new equipment of every description will be put in.

One of the features of the new theater will be an elevator to covey patrons to the balcony and gallery. This is an accommodation not afforded by any other theater in Denver.

An augmented orchestra is one of the features decided upon for the house. The owners also have announced that a general admission of 10 cents will be charged.

F. Y. Langtry With Metro.

Denver, Colo.—Frederick Y. Langtree who, until a few months ago was with the General Film in New York as manager and assistant manager of several branch exchanges, has now started work as roadman for the Metro Company out of Denver. Mr. Langtree has just come to the city from Salt Lake where, with J. J. Unger and A. S. Bailey, he has recently opened a new Metro office.

W. H. Musselman Goes to Universal.

Denver, Colo.—William H. Musselman was added to the road staff of the Universal exchange this week. He will have charge of the new serial, "Peg of the Ring," which the company will release May 1. Musselman was formerly proprietor of a theater at Raton, N. M., and is well known and popular throughout the Denver territory.

Exchange Office Notes.

Denver, Colo.—Several changes in the office forces of the Denver film exchanges were announced this week.

Irving Ehrensaft, shipping clerk for the Mutual for several years, went to the Universal office in the same capacity. Earnest Fred succeeded him at the Mutual. Jess A. Riblett was transferred from the accounting department of the Mutual to the booking and poster department.

C. D. Kreiling, who has been in charge of the poster department at the Pathe exchange for some time, retired from that position this week to devote his time to the operation of the Light theater at 22nd and Washington avenue, of which he is the proprietor.

Rex Theater Burns.

Denver, Colo.—The Rex theater, located at First and Broadway, and one of the larger of the residence moving picture theaters, was completely gutted by fire this week. The blaze originated in the furnace room at the rear of the theater and had a good start before being discovered. No one was in the theater at the time but guests in the hotel over the theater were routed by smoke. Work has already been begun on the rebuilding of the theater.

Paris Theater Bids Highest.

Denver, Colo.—The Paris theater has been awarded the exclusive first run privilege to the new Mutual-Chaplin productions. Spirited bidding, in which every theater owner on Curtis street took part, marked the contest to land this feature in Denver. The Paris management plans a two weeks' run on the first release, May 15.

W. S. Agnew has purchased the Eleventh Avenue theater from K. D. Brabston. The latter has returned to Mississippi. He bought the theater only three weeks ago.

Blanche Sturtevant, daughter of Sam Sturtevant, owner of the Majestic theaters at Grand Junction and Fruita, Colo., and former owner of the Royal theater in Denver, died this week. The young woman was buried in Denver. Sturtevant is well known in the moving picture industry and he has the sympathy of the entire fraternity.

To Go After Sunday Law

Texas Exhibitors, Exchange Men and Others Interested or Sympathetic Will Make Concerted Effort to Have State Blue Law Repealed or Revised—Organized Labor Will Aid—Hope For Plank in Democratic Platform.

By S. A. M. Harrison, Special Correspondent, 618 Comal St., Dallas, Texas.

DALLAS, TEXAS.—A concerted, organized effort will be made to have the Texas law in regard to Sunday exhibitions and other business either repealed or radically amended. A campaign committee has been organized in Dallas and will make a systematic effort to get a plank in the Democratic platform calling for the revision of the law.

R. H. Campbell, a very influential member of organized labor, is secretary of the committee. It is divided into three sections and direct effort will be made in three channels to get the matter properly considered. One channel will go after organized labor, one after the exhibitors and one after the general public.

Practically all of the exchanges in Dallas have pledged their support and the exhibitors are unanimous in its favor. E. H. Hulsey of the Hulsey theaters, P. G. Camero of the Crystal, Leon Gholman of the Rex and others are particularly active. Organized labor will also take an active interest in the matter.

The present law was passed in 1887 and is very broad in its scope—so broad, in fact, that many businesses now enjoying a great deal of freedom, could be harassed to death under it. It will be remembered that only recently Corpus Christi authorities decided to enforce the law to the letter with the result that things in that town went completely dead on Sunday. Soda fountains, cigar stands, gasoline stations and grocery stores were closed.

Texas, being so radically Democratic in politics, to get anything into that party's platform means to get it before the legislature, and so that is where the attack will center. The Democratic primaries will be held July 22 and petitions will be circulated at once to have the question placed on the ballot.

Fotoplayer Company Has Agency.

Dallas, Tex.—The American Music Company has opened for business in Dallas at 1818 Main street. Their specialty will be the Fotoplayer. A. G. Williams is manager of the new company and one of the salesmen is Charles Touchon, former manager of the Newport theater, Dallas.

Auditor Visits Dallas.

Dallas, Tex.—I. W. Goodfield, inspector-auditor for the Pathe company, was in Dallas the middle of April and looked over the local office. He expressed himself as greatly pleased with the outlook and also with the way Manager W. G. Underwood was handling the office.

Consolidated's Ball Team.

Dallas, Tex.—The Consolidated Film and Supply Company is represented in amateur baseball circles in Dallas by a very efficient team. They did not have much of a team last year, but "Smiling Jimmy" Kelly says he has a bunch of "clawing cats" this year and has dubbed them the Consolidated Cats accordingly.

The Cats lined up recently and tried to spoil a camera for Mr. Rogers, a local photographer. But they did not. However, they insist they are going to spile some of the other local teams, especially the Motion Picture Cubs, the Peter-Reed-Remy team. A good photograph was sent to this paper, but there was no space for it, we regret to say.

Dallas Territory Notes.

Athens, Tex.—Dorbandt Brothers will remodel their Dixie theater here, adding another story so as to accommodate a balcony.

Corsicana, Tex.—The St. Charles airdome will open here about May 1 under the management of Charles St. Clair, who is also manager of the Majestic theater here.

Celeste, Tex.—The Jefferson theater at this place has been sold to J. L. Lawrimore, who will rename it the Lawrimore.

Celeste, Tex.—The negroes of this place wanted a picture house, but were unable to secure a suitable building in town, so Seymour Pennington leased an old oil mill on the outskirts and opened up. It is a great building, being repaired with oil cans, old tin and anything else available, but seems to be doing business.

Leonard, Tex.—W. T. McQuade of the Happy Hour theater here, with the assistance of his brother, has been putting on a stunt in electrical tricks. The McQuades will endeavor to get the act on one of the larger circuits as soon as they have it worked up to a satisfactory point.

Marshall, Tex. — The Powell-Moore Amusement Company has sold the Elk theater to F. A. McConicho. The Powell-Moore Company will continue to run the Grand theater.

San Francisco Notes

Local Exchange Men and Exhibitors Make New Payment Agreement—Benjamin Michaels Killed in Accident When Steering Gear of His Automobile Breaks —Other Items of Interest Throughout the District.

By T. A Church, Special Correspondent, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—The question of the payment in advance for film service, which has been rather warmly discussed here during the past few weeks, bids fair to be settled by an understanding reached by exhibitors and film exchange interests. The new arrangement agreed upon will supercede the strict rule for the prepayment of film service and will enable exchanges to extend limited credit to customers they may desire to favor. According to this new rule all bills for film service must be settled on or before Friday of the current week, giving exhibitors four days' credit and collecting in advance for three days' service, where daily changes of program are made. When exhibitors fail to observe this rule they are to be placed on a cash in advance standing and will so remain. Managers of local exchanges state that they will insist upon prompt payment for service and that the loose methods of doing business that have characterized the past with attendant heavy losses, will be eliminated.

BENJAMIN MICHAELS KILLED.

Steering Gear of His Automobile Broke —Owned the Verdi Theater.

San Francisco, Cal.—Benjamin Michaels, proprietor of the Verdi theater, 644 Broadway, and one of the best-known exhibitors of San Francisco, passed away on April 12 following an automobile accident earlier in the day. While driving his automobile near the beach the steering gear broke and caused the machine to swerve into a sand bank. His companion escaped with a broken arm, but Mr. Michaels received internal injuries from which he died a few hours later. The deceased for several years was a prominent figure in local moving picture circles and at the time of his death was a commanding figure in the North Beach district, a section where competition has been exceedingly keen.

A native of Russia, most of his life was spent in this country, and for many years he made this city his home. His experience as a circus and side-show man assisted to fit him for the moving picture business, a field in which he displayed remarkable energy. His first work in this line was in connection with the Silver Palace theater on Market street, which he opened with I. H. Lichtenstein, now manager of the Globe film exchange, and others. When this house was opened it was regarded as being a model and contained innovations that were ahead of the times. Later he opened the Royal Palace theater on Broadway, and after this was destroyed by fire, erected the Verdi at a cost of about $80,000, this being the finest house in the North Beach district. This house will probably be conducted in the future by his wife, Mrs. Nellie Michaels, who operates the Shanghai theater nearby.

"Ramona" Goes to Savoy Theater.

San Francisco, Cal.—Having concluded a three weeks' engagement at the Cort on Ellis street, the Clune production, "Ramona," has been transferred to the Savoy theater. The results at the Cort were very satisfactory and induced the owners of the film to continue the exhibition for an indefinite period at another house.

International Booked Big Business.

San Francisco, Cal.—The International Film Service, Inc., recently opened at 280 Golden Gate avenue under the management of H. L. Knappen, is doing a very large volume of business in advance bookings on the "Mysteries of Myra." The local office has made an especially fine showing, its business being larger relatively than that of several other cities much larger in size, The Rialto theater, which opens shortly, will run this serial and will be the first exclusive moving picture house in the city to show a serial for an entire week. The New Mission theater, also to open shortly, has booked the production for the Mission district.

H. W. Korper is on the road for the concern in the San Joaquin valley and is meeting with splendid success, having placed the serial in every large town he has visited. L. M. Hyslop, formerly with the Pathe exchange, has joined the staff of the new exchange, and H. I. Krause will shortly be in the field in northern California, Nevada and Utah. It is planned to establish a sub-office at Salt Lake City to care for the mountain territory.

Manager Knappen expresses much pleasure with being able to return to San Francisco, where he received his first experience in film exchange work, and declares that conditions here are more favorable than in other sections of the country in which he has worked during the past year, exhibitors expressing a willingness to try the new things offered.

Popular Exhibitor Remembered on Birthday.

San Francisco, Cal.—Sid Grauman, manager of the Empress theater, San Francisco, and director of the Screen Club, was surprised in a very pleasant manner recently on the occasion of his birthday by being presented with a huge floral piece, the gift of the talent and attaches of the theater, flanked by an excellent likeness of himself in enlarged form. His pleasure in thus being remembered was heightened by the presentation on the part of his father of a framed photograph finished in a wonderfully lifelike manner showing his father in a characteristic pose.

Sid Grauman, San Francisco.

The Graumans, father and son, have been connected with the amusement business on the Pacific Coast for twenty years and were the first to introduce 10-cent shows in this territory. Their connection with the moving picture business dates back to the very beginning of the industry, and they were among the first to show moving pictures in San Francisco.

The popularity of Sid Grauman in film circles was attested when he was chosen first president of the Screen Club of San Francisco, and the recent tribute of his co-workers on the occasion of his birthday seemed to surprise no one except himself. His ability as a master showman is evidenced by his long association with the vaudeville end of the business and of the important positions he has filled while still a very young man.

New Exchange Formed.

San Francisco.—Articles of incorporation of the Peerless Film Service, Inc., have been filed here with a capital stock of $10,000 by E. H. Emmick, L. H. Fox and M. K. Emmick. Headquarters have been established at 100 Golden Gate avenue and a stock of film is now on hand there.

Mexican Exhibitor in San Francisco.

San Francisco, Cal.—C. Maxemim, of Mazatlan, was a recent visitor here to inspect theater equipment and announced that at an early date he planned to establish a chain of moving picture theaters in the vicinity of that city. Conditions on the west coast are said to be fairly well settled and it is anticipated that business will soon be normal again.

Supply House Doing Big Business.

San Francisco, Cal.—The Breck Photoplay Supply Company, Inc., has been appointed exclusive distributors for Simplex projection machines in the Pacific Coast territory north of Bakersfield, Cal., and has made a number of noteworthy sales of late. An order for three machines of the latest type has been received from the Kahn & Greenfield Circuit for its New Mission theater, a machine has been installed in the Orpheum, another has been shipped to the Tuolumne Fire Department at Tuolumne, Cal., while still another has been furnished to the Masonic opera house at Truckee, Cal. Edison machines have also been selling freely, four having been disposed of during the past month. E. J. Hartmanshenn, for nine years with the Novelty Moving Picture Company and the General Film Company, is now with this concern and the organization is materially strengthened, as he is one of the best repair men on the Pacific coast. W. E. Francis recently returned from a trip through the Napa valley.

California Briefs.

Oakland, Cal.—The Princess theater on San Pablo avenue, which has been closed for some time, has been reopened.

Berkeley, Cal.—The T. & D. theater is now changing program four times a week instead of three times.

Alameda, Cal.—The Park theater, at 1340 Park street, has been purchased by E. W. Scott, formerly of Indiana.

Chico, Cal.—The Majestic and Broadway theaters are to be closed at an early date and an airdome opened by Anderson & Wood.

Redwood City, Cal.—A contract has been awarded by Lydia Dugan for the construction of a one-story reinforced concrete moving picture theater to cost about $16,000.

San Francisco Notes.

The M. & F. theater on Twenty-fourth street has been renamed and is now known as the Palmer theater.

The offices of the William Fox Film at 107 Golden Gate avenue have been rearranged in order that business may be cared for more expeditiously.

Edward H. Kemp has disposed of a Motiograph projection machine to F. J. Matson of the Christian Church at Wheatland, Cal.

The Nat A. Magner Company, Pacific building, has made arrangements to distribute the films of the New Film Corporation in the Los Angeles territory, a branch office being maintained in the southern city.

The Atlas Educational Film Company has taken over the exclusive California agency for the metal operating booths of the Grinden Art Metal Company and is preparing for an active campaign on this line.

SPOKANE NEWS LETTER.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

C. A. Stillwell Buys the Class A.

SPOKANE, WASH.—C. A. Stillwell, manager of the Unique theater, on Main avenue, Spokane, purchased the Class A theater from Lee S. Forbes, and took immediate possession. The name is rtained. Mr. Stillwell took over the lease and paid cash for the theater. The consideration was not announced.

He has not determined fully on policy, and plans to make a trip to the Coast the first of next week to complete arrangements for picture service. He stated that he would show the World features the first three days of the week and will begin Sunday, April 16, with Clara Kimball Young in "Camille," a Metro production.

Mr. Stillwell opened the theater with a Mutual Masterpicture, "Overalls," and he expects to show the masterpictures of the Mutual program regularly. He will retain all the house staff for the time being.

Several radical changes in policy will probably be made after Mr. Stillwell returns from the Coast. These include the adoption of a three-a-week policy with program changes Sunday, Wednesday and Friday, and the inauguration of straight 10-cent policy afternoon and night, children five cents.

The "Spokane."

Spokane, Wash.—The Strand theater, called the "Little Orpheum," photoville and "Doc Crews, who cures the blues," made its debut jointly at the rechristened Spokane theater, Sunday, April 9. Five vaudeville offerings are presented in the initial program, with a Universal film.

The odor of fresh paint was over the theater and the lobby and main entrance especially were brightened up with ivory tint. The ushers were spick and span in white flannel trousers and blue coats. There is a five-piece orchestra.

Among Spokane Exchanges.

P. L. Carroll, manager of the Pathe exchange in Spokane, announces that the Pantages has booked "The Iron Claw" serial to run at that place, starting Sunday, April 23. He further announces that he has 22 bookings of the same film to run in various houses in the Spokane territory, including Northern Idaho, Western Montana and Eastern Washington. Mr. Carroll said that the Spokane, Butte and Seattle offices had done the biggest business in the history of the offices since January 1.

A. T. Lambson, formerly of Spokane and now of the Reel Play Features Company of Seattle, and E. R. Redlick, district representatives, also E. Eden, traveling representative of the same company, were here and it is understood they plan to open an office here. They purchase their productions on the open market, according to the information given me.

George W. Braden, who has been with the Liberty theater since its opening, has taken a position with the Mutual film exchange in Spokane as shipping clerk. He succeeds J. H. Connell, who has accepted a similar position with the Universal Film & Supply Company exchange. Ernest Wilkinson, shipping clerk of the Universal, has gone to the Coast.

E. M. Shaw, of Oakesdale, has sold his theater to W. Mustard, who has signed for the Universal service. Both he and Harry Beal of the Medical Lake picture house, visited the Universal and reported to W. Potter that business was good with them.

The Liberty theater is now using a Universal comedy and through the efforts of W. Potter, manager of the Universal exchange, six of the eleven central picture houses in Spokane are using some part of the Universal service. J. J. Kenzie, an efficiency man, has been placed in charge of the poster department of the Universal.

Daily Fire Inspection

Public Safety Commission Inspects Film Exchanges—Recommends Concrete Film Storage Vaults—Suggests Another Fire Ordinance—This Will Be the Third Ordinance in a Few Months—Firemen Now Call Every Day.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE—Recently the city's Public Safety Commission inspected the film exchanges. A few days afterwards firemen commenced making daily tours of Film Row and examining the exchanges. The commission said it considered the vaults where films were stored not safe and thought they should be of reinforced concrete with sufficient vents to prevent explosions in case of fire. Fault was also found with exhibition rooms in several exchanges, the commission claiming there were not enough exits. The commission suggested the passage of an ordinance regulating all exchanges.

This is the third time within the year that a fire ordinance covering exchanges has been proposed. Owners of buildings housing exchanges have expressed themselves in favor of doing anything reasonable that the city administration thinks will further safeguard the lives of the occupants, but declare that with the maze of municipal regulations and the ever-changing requirements they are at a loss to know what to do. Exchange men pointed out that while the Public Safety Commission and the fire marshall were continually harping on the question of films in exchanges and theaters where every logical means of preventing fires is now being used, it has not come to public knowledge that they have ever tried to regulate the handling of kodak films sold in paper cartons throughout the city.

PORTLAND'S NEW THEATER.

The Rex Opens Its Doors at Third and Morrison Streets—A Fine House.

Portland's newest theater, the Rex, opened its doors on schedule time April 15. The house is located at Third and Morrison streets, in the heart of the downtown shopping district and at a prominent transfer point. It is owned by J. G. and H. M. Fleishman, owners of the Novelty, further down Morrison street, and will be under the direct management of H. M. Fleishman.

For the opening, the auditorium was decorated with carnations and roses, and while there was an atmosphere of newness about the house, the first show was put over without a hitch. Manager Fleishman corralled the first nickel that was paid for admission and hung it in the box office as a good-luck token; this was the only christening ceremony. The first program featured Essanay's "Blind Justice," with Henry B. Walthall, and will be followed by "The Deathlock" and "New York."

A large pipe organ, formerly used in the San Francisco Exposition, will soon be installed in the theater, and there is some work yet to be done on the front of the house. Otherwise the theater opened completely equipped for business.

Alaska Exchange Man Visits.

Portland, Ore.—W. D. Gross, who conducts the Alaska Film Exchange, Juneau, the Alaska distributors of Universal films, was in Portland recently visiting Gus Metzger, manager of the Film Supply Company of Oregon. Mr. Gross stated that Universal was the only service that came regularly to his territory, the other pictures coming only as features. The admission price throughout Alaska, said Mr. Gross, is 25 cents and until recently four reels have constituted a show. Now, however, competition has become keen and the length of shows has been increased.

Mr. Gross controls seven houses in Alaska and reports them all prosperous. There is at present a great influx of people to Alaska and he predicts that in a year and a half, when the new railroad has been completed, many new towns will spring up. Mr. Gross has handled the Universal product in Juneau for four years and makes a trip to the "States" every six months to keep in touch with film conditions.

Coos Bay Prosperous.

Marshfield, Ore.—H. L. Thompson, who has been road man out of Portland for Universal during the past two months, returned recently from a trip through the Coos Bay country in southwestern Oregon and reports prosperous conditions with the coming of the new railroad to Marshfield. Heretofore this territory could be reached only by stage coach over the mountains from Roseburg or by ocean steamer, and owing to the uncertainty of stage connections and the long time films were kept in transit from Portland, exhibitors were compelled to use cheap pictures. Mr. Thompson said that immediately upon the opening of the railroad the theater men put in better service and now the pictures shown in the Coos Bay towns are on a par with those shown throughout the state.

H. H. Brownell With Pathe.

Portland, Ore.—H. H. Brownell has been employed by Pathe as road man out of Portland to succeed B. J. Sperry, who was promoted to the position of manager some time ago. The position of travelling solicitor has been vacant since Mr. Sperry's promotion. Mr. Brownell entered the film game as operator. Later he was manager of the Portland Apex office and exploited features on his own account in Oregon and California. Recently he has served as cameraman for Gaumont in this territory and also photographed the Pendleton Roundup.

Mr. Brownell recently returned from a trip through eastern Oregon and stated that the exhibitors there knew very little of the dangers of the proposed statewide Sunday closing law which is being fathered in Portland.

J. V. Lynn With Universal.

Portland, Ore.—J. V. Lynn, who was publicity manager for the People's Amusement Company for some time, has been employed by Universal as road man. Mr. Lynn will work out of Seattle and handle the Washington territory.

New Theater at Woodburn.

Woodburn, Ore.—George C. Healy and Harry Samchuck have opened the Opera House as a moving picture theater. The equipment was furnished by the Service Film Company of Portland. The new house has been renamed the Woodburn theater.

Heard on Film Row.

Paul Noble, formerly manager of the National, has left Portland for San Francisco and Los Angeles. The boys on Film Row regret his departure, but expect to hear big things from him in the South.

The Columbia and People's theaters are holding Fashion Shows one night each week.

Among the recent visitors in Portland were: H. Herman, travelling representative for the Rudolf Wurlitzer Company; M. E. Mead, road man for Triangle; Lew Cullins, of the Casino theater, The Dalles, Oregon; B. J. Callahan, Critic theater, Seaside, Oregon; E. R. Saunders, Bell theater, Ilwaco, Wash.

Victoria, B. C., Theaters

A Visit to Picture Houses in the Provincial Capital—Eight Fine Theaters Inspected—Only One of Them a Five-Cent House—Ten-Cent Seats Found More Popular Than Fifteen-Cent Seats.

By E. S. Thomas, Vancouver Correspondent of Moving Picture World.

VICTORIA, B. C.—The correspondent of the Moving Picture World took a trip to Victoria, B. C., recently, for the purpose of calling on the exhibitors of that city. It was found that while business is not all that could be desired, everyone is optimistic regarding future business. There are some fine theaters in the city, and very good programs are the rule. It was noticed that where admission prices are 10 and 15 cents an unusually large proportion of 10-cent tickets are sold.

The Dominion.

The Dominion theater, on Yates street, was the first house visited, and the Lasky feature, "The Golden Chance," was the attraction. J. M. Robertson is the manager of this theater, which has a seating capacity of 900, and is one of the leading houses of the city, with the exclusive franchise for Paramount subjects in Victoria. Mr. Robertson called particular attention to the large rest-room over the lobby, where patrons may sit until seats are available in the auditorium—an innovation that is typical of the attention given to patrons at this house. Business is reported as good, and the theater would probably have been more crowded when visited had not the streets outside been lined with people waiting for the passing of a military parade. In this connection it is stated that the principal difficulty experienced by the management is in keeping a staff of ushers, twelve having enlisted since the beginning of the war.

Through the efforts of Mr. Robertson the Victoria Daily Colonist has just commenced to run a Sunday page of photoplay publicity.

Music at the Dominion is supplied by a pipe organ, played by John Thill.

The Royal Victoria.

The Royal Victoria, next visited, is a really magnificent theater, built two years ago at a cost of $450,000, and seating 1,554. The house is constructed without stairways, and inclined runways reach the balcony at two different levels. Manager Clifford Denham conducted the World man over the entire building, and onto the enormous stage, underneath which is installed an automatic heating and ventilating plant, and a series of especially fine dressing rooms for the accommodation of the road shows which occasionally play the house. A large, clear picture is projected from the rear of the balcony, with a throw of 140 feet to the screen. Although slightly away from the main business section of the city, it is not far enough out to have this fact materially affect the attendance, and Mr. Denham is expecting increased patronage with the Triangle program, which is about to be installed in the Royal Victoria. This house is controlled by the National Amusement Company, of which W. P. Nichols is managing director.

The Variety.

The Variety, on Government street, is the principal Victoria customer of the Universal, and has recently begun the showing of Bluebird Photoplays. This house, which is owned by L. J. Quagliotti, was recently reopened after extensive alterations, and a $10,000 organ has been ordered from the Karn Morris Piano & Organ Company, of Woodstock, Ont., although an orchestra is being used at present. Mr. Quagliotti intimated that he might leave Victoria for an indefinite stay, and would turn over the management of his local houses to his brother Hector, of the Colonial theater, in Vancouver. Seating capacity of the Variety is 678, and the house was comfortably filled. The following was displayed prominently in the foyer: "Notice to Patrons. The management desires to promote the comfort and convenience of its patrons in every possible way. Any suggestion tending to this end will be gladly received."

The Columbia.

When the World man approached the box office at 10.20 p. m., the startled cashier almost fainted.

This house, located on Government street, is controlled by the National Amusement Company, and is under the management of M. B. Maysmith. At present four acts of Fischer small time vaudeville are shown in conjunction with moving pictures, but the future policy of the house is problematical, and it is considered likely that exclusive picture programs will be shown hereafter. Seating capacity is 704, and a three-piece orchestra is used. Good business is done at 10 cents admission.

The Romano.

A store show, located on Government street and controlled by L. J. Guagliotti. Admission is 10 cents, and the seating capacity is about five hundred. Universal programs, including Red Feathers, are shown.

The Majestic.

Manager C. E. Bailey is just giving up this house, which will in future be conducted by B. S. Heisterman, the owner of the property. The house (a store show) seats 520, and has recently booked General Film service. Mr. Bailey, who was formerly proprietor of the Rex, at Esquimalt, expects to leave soon for Calgary.

The Empress.

This is another of the houses on "Quagliotti Row," and is the only 5-cent theater in town, with a large trade among the Chinese and other foreigners. It was also the only house which was observed to be "standing them out" during our visit. Universal pictures are used.

General Manager W. P. Nichols, of the National Amusement Company, was on the same boat with us going to Victoria, and also on the return trip to Vancouver, and we had some interesting talks with him regarding conditions generally. Mr. Nichols stated that late in April the National Film Service would confine its attention to the Triangle releases, which start on April 17. Seven reels per week will be brought in until May 8, when fourteen reels will be the weekly importation, and all will be shown at the Rex and Globe theaters, with the Rex taking first run. For some weeks large advertising space has been taken in local newspapers advertising this program, and these houses expect to start off to big business.

Manager Not Permitted to Operate.

Victoria, B. C.—C. E. Bailey, manager of the Majestic theater, appeared before the works committee of the city council recently to complain of the examination provided by the by-laws for moving picture operators. He explained that he had taken the examination and had failed because of certain technical electrical questions which were asked. He claimed that this knowledge was not needed by an operator. His operator being sick, the manager had taken his place in the booth, and Chief Davis had issued a summons against him. It was decided that the regulations must be enforced, and Mr. Bailey was advised to secure a qualified operator. However, as he has practically decided to go to Calgary, the matter will be dropped.

Confer on Operators' License.

Vancouver, B. C.—A committee, consisting of J. O. Thomas, vice president of Vancouver Local No. 348, I. A. T. S. E., and E. J. Huttelmayer, business agent, went to Victoria recently, and were joined by a committee from the operators' union of that city in a consultation which had been arranged with Premier Bowser relative to a change in the laws governing provincial operators' licenses, along the lines set forth in the Moving Picture World some weeks ago. It is stated that the premier was favorably impressed with the suggestions of the unions, and that legislation covering the proposals will probably be undertaken in the near future.

Clifford Denham, Picture Pioneer.

Victoria, B. C.—Clifford Denham, manager of the $450,000 Royal Victoria theater in Victoria, B. C., is one of the real pioneers of the moving picture industry in Canada. Twelve years ago he was sent out from England by Charles Urban's Bioscope Company, and spent four years taking pictures throughout Canada, both for the Canadian Pacific Railway and the Dominion Government. These films were exhibited all over the British Isles, and were a great factor in the colonization of Canadian territory. In England Mr. Denham was also associated with the Moss & Thornton theaters, now known as the Moss & Stoll circuit.

Settling in Victoria, Mr. Denham exhibited the first moving pictures in that city in the open air, at Gorge Park, and later became manager of the old Victoria theater in the palmy days of the province. On the completion of the Royal Victoria two years ago he was placed in charge of this house, in which road shows were played for a time, but where for the past year moving pictures have been presented, under the control of the National Amusement Company.

Mr. Denham has made many friends in Victoria through his policy of giving benefit performances in aid of local charities. He has just agreed to donate thirty per cent. of his receipts each Monday night to the local Red Cross fund, and many local artists are always at hand on these occasions to assist with their services.

Western Canada Notes.

Vancouver, B. C.—This city's first Charlie Chaplin contest was held recently at the Columbia theater, and brought out eight entries, including two young ladies and a Chinaman. The amateurs appeared several times during the evening and all attendance records at the Columbia were broken.

Calgary, Alberta.—The Naomi Mothers' Society is planning a Child Welfare Week here in the near future, and local exhibitors have promised to help in every way possible—either by the exhibition of special films, or by allowing short speeches to be made in the theaters, dealing with the movement.

Victoria, B. C.—During the three-day engagement of the Vitagraph comedy "Green Stockings," at the Royal Victoria theater, Manager Clifford Denham arranged with a local store to display green stockings in a prominent show window. One theater ticket each night bore the name "Green Stockings," and the holder of the lucky ticket was presented with an order on the store for a pair of the emerald hose.

Edmonton, Alberta.—The first local house to adopt the Saturday morning matinee for children is the Monarch. Manager Max Allen will give a special performance at ten o'clock every Saturday hereafter, and will show a variety of films especially suitable for children. One of the first pictures to be shown is "Cinderella," with Mary Pickford.

OVERCROWDING IN TORONTO.

A Little Too Much of a Good Thing—But It Shows Health.

By W. M. Gladish, Special Correspondent, 1263 Gerrard St. East, Toronto, Ont.

TORONTO, Ont.—When Francis X. Bushman and Beverly Bayne, the Metro stars, paid a visit to Toronto recently they made short appearances at some fifteen picture theaters. The crowds were enormous, but the College playhouse, 346 College street, was so jammed that Manager M. J. Thaler was summoned to police court because of the overcrowding. He explained the circumstances and also proved that he had phoned for police assistance to handle the attendance, but the policeman never came. Judge Cohen did not impose sentence.

A few nights later, however, Patrol-Sergeant Rogers found thirty-seven people standing in the aisles of the picture house owned by T. J. Ryan, 336 Pape avenue. In court next day Mr. Ryan was fined $20 and costs.

With theater overcrowding cases in the police court it sounds as if Toronto exhibitors are doing good business.

May Change Health Inspection Law.

Toronto, Ont.—The City of Toronto has applied for legislation to amend the Public Health Act to permit an inspector to enter a moving picture theater or other place of amusement at any time of day or night. Under the prevailing law a civic investigator can only examine theater premises during the day time, when nearly all the small houses are empty.

Will Buy Red Cross Motor Ambulance.

Toronto, Ont.—The members of the Moving Picture Protective Association of Toronto have decided to pool the proceeds of recruiting meetings in their theaters in a general fund for the purchase of a Red Cross motor ambulance.

Starfilms Co-operative Circuits.

Toronto, Ont.—W. B. Lubin, assistant general manager of Starfilms, Limited, Metro distributors in Canada, has been working up a plan for the establishment of circuits of co-operative theaters for the exchange of Metro features throughout Ontario. This is similar to the group system which has been evolved in Toronto by which fifteen local theaters contracted for three Metro pictures per week each for a period of six months on a co-operative basis.

Mr. Lubin says that he has been pleased at the manner in which the co-operative arrangement between the fifteen Toronto theaters became effective and that the circuit idea in the country sections deserves a trial at least.

Local Universal Notes.

Toronto, Ont.—Mr. Claire Hague, general manager; W. R. Lennon, Toronto manager, and W. Davidson, of the Canadian Universal, recently paid a return visit to the headquarters of the Universal, in Detroit, Mich., when a conference was held with George Weekes, Detroit manager, and William Bailey.

Violet MacMillan, Universal star, has been making a tour of Ontario theaters during the past six weeks. She spent one whole week in Ottawa and another week saw her before the public at Hamilton.

An important business arrangement has just been consummated at the Toronto branch of the Universal whereby the new Regent, Ottawa, one of Canada's best show houses, will take Universal service exclusively.

World Film Notes.

Toronto, Ont.—Arrangements have been made whereby World Features, Limited, World Film distributors in Canada, will look after the bookings for "The Whirl of Life," the photo-play feature in which the Vernon Castles are starred. The first exhibition of the picture was given at the Flower theater, Ottawa, during the week of April 10, after which it was seen at the Connaught, Montreal. It will be shown in Massey Hall, Toronto. A percentage of the proceeds from the picture will be turned over to British aviators, it is declared.

World Features, Limited, are also handling Equitable features in the Dominion, the first release to be "Trilby."

The World branch at Toronto has two new roadmen, Mr. H. W. Burton and George Brownridge. The latter was formerly with the defunct Conness-Till Film Manufacturing Company, Toronto.

Toronto, Ontario.—Phil Kauffman, of the Paramount Pictures Corporation, has announced that "The Hypocrites," which was banned by the Ontario Board of Censors, has been passed by the censor in Nova Scotia. It is understood that no attempt will be made to show the feature in the Province of Quebec where the population is mainly French-Canadian.

Begin to Know Power

Montreal Exhibitors Successfully Work for the Election of Mayor Mederic Martin—Two Days Before Voting a Meeting of the Exhibitors' Association, with Little Concord, Gave Marked Results, It Is Claimed.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

MONTREAL, Canada.—Montreal recently had its civic elections. Two days before the public went to the polls, somebody among the exhibitors woke up. A meeting of the Exhbitors' Association was summoned. Eighty per cent. of the members were absent. Mr. Herring, the president, after shedding a few figurative tears over the pitifully small attendance, proposed that the exhibitors should help to re-elect Mayor Mederic Martin. This happened forty-eight hours before the elections. Mr. Herring said that Mederic Martin would be the film man's friend. Lapointe, one of the other contestants, had imposed the charity tax on local amusements, Mr. Herring pointed out. Mr. Herring stated that Martin had promised him he would help the moving picture business.

One of the exhibitors ventured to tell Mr. Martin the reason for the poor attendance at the meeting. He said that in his case, as in many others, the association did not back their members. Mr. Herring pointed out that the association would not help law-breakers. A lively discussion took place. The Charity Tax, the inefficiency of the association, this, that and the other thing were then discussed in rapid order. At last someone decided to remind the gathering that the meeting had been called to discuss whether or not the Montreal exhibitors would support Martin in his bid for the mayoralty. When the meeting broke up it was generally understood, some way or other, that the great moving picture industry was behind Martin. His vote was taken from those at the meeting. Mr. Herring later said that thirty-five houses used the screen to boost Martin. The writer saw in Mr. Herring's theater, the audience laugh, hiss and shoo Martin's picture on the screen. However, Martin won the election. This is the attiture of the exhibitors who supported Martin: "We can always say that the man we backed was elected." We want to see a "live" association now. It's a funny bunch of exhibitors who start an election campaign forty-eight hours before the elections.

Another New Theater?

Westmont, Quebec.—Although several new houses have been recently opened in Montreal, and seem to be doing a bad business, still we hear stories every day of more new houses. The Montreal suburb, Westmount, is now named as a site for a new house, according to Montreal newspapers. It is said that a new house will be erected in Westmount by the Independent Amusement Ltd., who own and operate the Strand and Moulin Rouge theaters, as well as the recently-opened Regent. We are given to understand that the proposed house will be a facsimile of the Majestic at Detroit, and will seat fifteen hundred. One connected with the above-named company stated that it was extremely probable that the house would be erected, but that everything had not been settled as yet.

Has $61,000 from Charity Tax.

Montreal, Quebec.—As soon as the new Board of Control convenes, members will be asked to approve distribution to hospitals and institutions of charity the sum of $61,000 resulting from the one cent charity tax between August and January last. The money has been in the civic treasury, awaiting decision as to the manner in which it should be divided. In accordance with charter amendments at the last session of the Legislature, one-half will go to general hospitals, one-third to special hospitals, and one-sixth to institutions of charity.

Among Montreal Exhibitors.

Mr. Wickham has opened a new house in St. Lamberts, across the river from Montreal, and has called it the Victoria. It seats 500 people.

Business among Montreal exhibitors has been slow lately, most exhibitors giving the Lenten season as the reason for the slackness.

It looks as if quite a few small Montreal houses will be compelled to close their doors before September. A dull season has just been experienced, and the hot weather will soon come.

The new St. Denis theater will put on a stock company very soon. They will be featured and helped by pictures. If the venture is successful, then pictures will be abolished. The new house does not seem to have been making much of a show, from a financial standpoint. Other houses recently opened in Montreal seem to be in the same position.

Manager Campbell, for Ontario Bluebird, has been in Montreal on an extended trip dealing with the bookings of the Blue Bird films in the East.

J. J. Orkney has been appointed Montreal manager for Blue Bird.

The following out-of-town exhibitors made recent calls on the Montreal exchanges: Manager Bedard, of Quebec, who runs the Princess and Crystal Palace theaters in the Ancient City, and also the Orpheum in Riviere du Loup; Messrs. O'Connor Bros., of Huntingdon, P. Q.; Mr. Bayeur, of Sherbrooke, P. Q., and Mr. Paquette, of the Auditorium, Quebec City; Mr. Bedard, of the Casino, Quebec; Mr. Audette, of the Royal, St. Johns, P. Q.; Mr. Bouchard, of Three Rivers; Mr. Tanguay, of the Victoria, Quebec.

We recommend to Canadian exhibitors a two-reel comedy entitled "The Revenge of Mr. Tommy Atkins," which is handled locally by Allfeatures. It is sure to make a hit with any British audience.

H. W. McCollum, formerly with Universal and V-L-S-E., has connected with the Feaster Film Feed, of which he is Canadian managing director, and has opened offices at 204 St. Catherine street West. The Feaster Film Feed is an appliance which does away with all trouble in rewinding film.

Calendar of Daily Program Releases

Releases for Weeks Ending May 6 and May 13

(For Extended Table of Current Releases See Pages 1056, 1058, 1060, 1062.)

General Film Company.

Current Releases.

MONDAY, MAY 1, 1916. (Serial No.)

BIOGRAPH—Swords and Hearts (Drama) (Biograph—Reissue No. 48) 20457
ESSANAY—The Strange Case of Mary Page, No. 15 (Two parts—Drama) .....
KALEM—The Master Swindlers (No. 6 of the "Social Pirates" (Two parts—Drama) .....
LUBIN—The Buckshot Feud (Comedy)..... 20458
SELIG—The Man Within (Three parts—Drama).... 20452-3-4
SELIG—The Selig-Tribune No. 35, 1916 (Topical)... 20456
VITAGRAPH—Jane's Husband (Comedy)..... 20455

TUESDAY, MAY 2, 1916.

EDISON—The Matchmakers (Three parts—Drama).. 20464-5-6
ESSANAY—In the Moon's Ray (Two parts—Drama) 20459-60
KALEM—Ham and the Masked Marvel (Comedy). 20461
LUBIN—The Candle (Two parts—Drama)..... 20462-3

WEDNESDAY, MAY 3, 1916.

BIOGRAPH—Fit for Burning (Three parts—Dr.)... 20469-70-1
EDISON—The Real Dr. Kay (Comedy)..... 20472
ESSANAY—The Fable of "The Preacher Who Flew His Kite But Not Because He Wished to Do So" (Comedy) 20468
KALEM—Romeo of the Coal Wagon (Comedy)..... 20467

THURSDAY, MAY 4, 1916.

LUBIN—None So Blind (Three parts—Drama).... 20473-4-5
SELIG—The Selig-Tribune No. 36, 1916 (Topical)... 20476
VIM—The Brave Ones (Comedy)..... 20477

FRIDAY, MAY 5, 1916.

KALEM—The Dumb Heiress (Comedy)..... 20481
KNICKERBOCKER STAR FEATURE—The Oath of Hate (Three parts—Drama) 20478-9-80
VIM—Home-Made Pies (Comedy)..... 20483
VITAGRAPH—Some Chicken (Comedy)..... 20482

SATURDAY, MAY 6, 1916.

ESSANAY—Once a Thief—? (Three parts—Drama). 20484-5-6
KALEM—The Human Telegram (No. 78 of the "Hazards of Helen" Railroad Series (Drama).. 20491
LUBIN—Father's Night Off (Comedy)..... 20487
SELIG—An Elephant's Gratitude (Drama)..... 20492
VITAGRAPH—The Resurrection of Horror (Three parts—Drama) (Broadway Star Feature)..... 20488-9-90

General Film Company.

Advance Releases.

MONDAY, MAY 8, 1916.

BIOGRAPH—During the Round-Up (Drama—Biograph Reissue No. 49).
ESSANAY—The Strange Case of Mary Page No. 16 (Two parts—Drama).
KALEM—The Rouges Nemesis, (No. 7 of the "Social Pirates"—Two parts—Drama).
LUBIN—Skirts and Cinders (Comedy).
SELIG—A Stranger in New York (Three parts—Drama).
SELIG—The Selig-Tribune No. 37, 1916 (Topical).
VITAGRAPH—The Sleuth (Comedy)

TUESDAY, MAY 9, 1916.

BIOGRAPH—Merry Mary (Two parts—Comedy—Drama).
EDISON—Celeste of the Ambulance Corps (Three parts—Dr.).
ESSANAY—A Return to Youth and Trouble (Two parts—Comedy—Drama).
KALEM—Title Not Yet Decided.

WEDNESDAY, MAY 10, 1916.

EDISON—A Mix-Up in Black (Comedy).
ESSANAY—The Fable of "The Good Fairy and the Lorgnette and Why She Got It Good" (Comedy).
KALEM—Not What the Doctor Ordered (Comedy).

THURSDAY, MAY 11, 1916.

LUBIN—The Wheat and the Chaff (Three parts—Drama).
SELIG—The Selig-Tribune No. 38, 1916 (Topical).
VIM—The Water Cure (Comedy).

FRIDAY, MAY 12, 1916.

KALEM—A Lunch-Room Legacy (Comedy).
KNICKERBOCKER STAR FEATURE—Broken Fetters (Three parts—Drama).
VIM—The Pretenders (Comedy).
VITAGRAPH—In Ag'in Out Ag'in (Comedy).

SATURDAY, MAY 13, 1916.

ESSANAY—The Jester (Three parts—Drama).
KALEM—Hazards of Helen No. 79 (Title Not Yet Decided).
LUBIN—Jenkins Jinx (Comedy).
SELIG—The Sheriff's Duty (Western—Drama).
VITAGRAPH—O'Hagan's Scoop (Three parts—Drama) (Broadway Star Feature).

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Calendar of Daily Program Releases

Releases for Weeks Ending May 6 and May 13

(For Extended Table of Current Releases See Pages 1056, 1058, 1060, 1062.)

Universal Film Mfg. Company.

SUNDAY, APRIL 30, 1916.

	(Serial No.)
IMP—Through Flames to Love (Two parts—Drama)	01392
L-KO—No release this day.	
REX—Their Anniversary (Comedy)	01391

MONDAY, MAY 1, 1916.

NESTOR—Her Hero Maid (Comedy)	01395
RED FEATHER PHOTOPLAY—Dr. Neighbor (Five parts—Drama)	01394
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring No. 1—"The Leopard's Mark" —(Two parts—Drama)	01412

TUESDAY, MAY 2, 1916.

GOLD SEAL—The Purple Maze (Two parts—Modern —Drama)	01396
IMP—When Slim Was Home Cured (Comedy)	01398
REX—Eleanor's Catch (Comedy)	01397

WEDNESDAY, MAY 3, 1916.

ANIMATED WEEKLY—Number 18 (Topical)	01401
L-KO—The Bankruptcy of Boggs & Schultz (Com.)	01400
VICTOR—The Girl Who Feared Daylight (Two parts —Drama)	01399

THURSDAY, MAY 4, 1916.

BIG U—The Beloved Liar (Three parts—Human Interest Drama)	01402
IMP—Won with a Make-up (Comedy)	01403
LAEMMLE—No release this day.	

FRIDAY, MAY 5, 1916.

IMP—Just Kitty (Drama)	01404
LAEMMLE—The Thief of the Desert (Drama)	01405
NESTOR—Lem's College Career (Two parts—Com.)	01406

SATURDAY, MAY 6, 1916.

BISON—The Leap (Two parts—Railroad Drama)	01407
JOKER—A Perfect Match (Comedy)	01408
POWERS—No release this day.	

SUNDAY, MAY 7, 1916.

LAEMMLE—The Marriage of Arthur (Two parts—Drama)	01410
L-KO—Mr. Buddy Bruggs, Burglar (Comedy)	01411
REX—Scaling the Jungfrau (Educational)	01409

MONDAY, MAY 8, 1916.

NESTOR—Potts Bungles Again (Comedy)	01414
RED FEATHER PHOTOPLAY—A Huntress of Men (Five parts—Drama)	01413
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring, No. 2, "A Strange Inheritance" (Two parts—Drama)	01430

TUESDAY, MAY 9, 1916.

GOLD SEAL—The Mark of a Gentleman (Two parts Drama)	01415
IMP—When a Wife Worries (Comedy)	01417
REX—Virginia (Drama)	01416

WEDNESDAY, MAY 10, 1916.

ANIMATED WEEKLY—Number 19 (Topical)	01420
IMP—The Go-Between (Drama)	01418
L-KO—The Great Smash (Three parts—Comedy)	01419

THURSDAY, MAY 11, 1916.

BIG U—No release this day.	
LAEMMLE—Her Husband's Faith (Two parts—Drama)	01421
POWERS—Mr. Fuller-Pep—He Tries Mesmerism (Comedy Cartoon)	01422
—Some Monkey Stars (Ditmars Educational)	01422

FRIDAY, MAY 12, 1916.

IMP—The Capital Prize (Two parts—Drama)	01423
NESTOR—Never Lie to Your Wife (Comedy)	01425
VICTOR—A Strange Confession (Drama)	01424

SATURDAY, MAY 13, 1916.

BISON—A Fight for Love (Two parts—Drama)	01426
JOKER—A Wife for a Ransom (Comedy)	01427
POWERS—No release this day.	

Mutual Film Corporation.

SUNDAY, APRIL 30, 1916.

	(Serial No.)
BEAUTY—Two Beds and No Sleep (Comedy)	04682
VOGUE—Bungling Bill, Doctor (Comedy)	04683

MONDAY, MAY 1, 1916.

AMERICAN—Pierre Brissac the Brazen (Two parts —Drama)	04684-5
FALSTAFF — The Dashing Druggist's Dilemma (Comedy)	04686
MUTUAL MASTERPICTURE DE LUXE—The Quality of Faith (Gaumont—Five parts—Drama) (No. 97)	

TUESDAY, MAY 2, 1916.

THANHOUSER—The Weakling (Two parts—Dr.)	04687-8
VOGUE—Out For the Count (Comedy)	04689

WEDNESDAY, MAY 3, 1916.

BEAUTY—Billy Van Deusen's Ancestrie (Comedy)	04691
GAUMONT—See America First No. 34 "Yosemite National Park" (Scenic)	04692
—Kartoon Komics (Cartoon)	04692
MUTUAL WEEKLY, Number 70 (Topical)	04690

THURSDAY, MAY 4, 1916.

MUTUAL MASTERPICTURE DE LUXE—Lying Lips (American—Five parts—Drama) (No. 98)	
THANHOUSER—The Spirit of '61 (Three parts—Dr.)	04693-4-5

FRIDAY, MAY 5, 1916.

CUB—M. T. Dome's Awful Night (Comedy)	04691
MUSTANG—With a Life At Stake (Two parts—Dr.)	04696-7

SATURDAY, MAY 6, 1916.

CENTAUR—Avenged By Lions (Two parts—Drama)	04699-700
FALSTAFF—The Skillful Sleigher's Strategy (Comedy)	04701

SUNDAY, MAY 7, 1916.

BEAUTY—All for Nuttin' (Comedy)	04702
GAUMONT—"Reel Life" (The Mutual Film Corp)	04704
VOGUE—Bungling Bill's Dream (Comedy)	04703

MONDAY, MAY 8, 1916.

AMERICAN—The Touch on the Key (Two parts—Drama)	04708-9
FALSTAFF—The Kiddie's Kaptain Kid (Comedy)	04710
MUTUAL MASTERPICTURE DE LUXE—Soul Mates (American (Five parts—Drama) (No. 99)	

TUESDAY, MAY 9, 1916.

THANHOUSER—When She Played Broadway (Two parts—Drama)	04711-2
VOGUE—Germanic Love (Comedy)	04713

WEDNESDAY, MAY 10, 1916.

BEAUTY—Skelly's Skeleton (Comedy)	04715
GAUMONT—See America First, No. 35 ((Atlanta, Ga." (Scenic)	04716
—Kartoon Komics (Cartoon)	04716
MUTUAL WEEKLY—Number 71 (Topical)	04714

THURSDAY, MAY 11, 1916.

AMERICAN—The Profligate (Three parts—Drama)	04717-8-9
MUTUAL MASTERPICTURE DE LUXE—His Father's Gold (Thanhouser—Five parts—Dr.) (No. 100)	

FRIDAY, MAY 12, 1916.

CUB—Jerry's Perfect Day (Comedy)	04722
MUSTANG—The Blindness (Two parts—Drama)	04720-1

SATURDAY, MAY 13, 1916.

CENTAUR—The Ordeal (Two parts—Drama)	04723-4
FALSTAFF—Freddie's Frigid Finish (Comedy)	04725

MUTUAL PROGRAM

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ESSANAY.

IN THE MOON'S RAY (Two Parts—May 2).—The cast: Richard Neal (Francis X. Bushman); Meredith Blake (E. H. Calvert); "Spider" (Bryant Washburn); Robert Hamilton (Rapley Holmes); Judith, his daughter (Gerda Holmes).

Meredith Blake, a gentleman crook, learns that the millionaire, Robert Hamilton, has just obtained a priceless scarab. He decides to get it. Accidently his accomplice, "Spider," finds an invitation to attend a reception at the Hamilton home. Blake poses as a detective and also attends. He secretes himself in Hamilton's apartment while "Spider" awaits outside to aid in the flight.

After Hamilton has retired, Blake emerges from his hiding place and by the light of the moon shining through the windows obtains the scarab. Hamilton awakes and the "Spider" leaps in and knocks him senseless.

Judith, Hamilton's daughter, hurries into the room at the noise and Blake, infatuated with her, has "Spider" carry her out into a waiting taxi. When Judith recovers from her faint she notes the number of the license. Tightly clasped within her hand she holds a fountain pen, which she unconsciously carried with her when disturbed in writing. On her white slipper she makes a plea for help and hurls it out the window of the cab. The slipper strikes Richard Neal, private investigator, who was on his way to the Hamilton home at the behest of the millionaire.

He forms a connection between the two incidents and at the house learns of a heel print of peculiar markings. He discovers this to belong to the driver of the cab and finds that this driver is none other than "Spider." By a ruse the crook is compelled to lead Neal and Hamilton to the hiding place of Blake where after a battle the girl is released and the scarab returned. The ending suggests that a love story will be the continuation of the exciting incidents.

THE FABLE OF THE PREACHER WHO FLEW HIS KITE BUT NOT BECAUSE HE WISHED TO DO SO (May 3).—A certain Preacher became wise to the Fact that he was not making a Hit with his Congregation. The Parishioners did not seem inclined to seek him out after services and tell him he was a Pansy. He has always tried to Expound—in a straightforward Manner—along the intellectual Plane of the aggregation who chipped in to pay his Salary. The Pew-holders could understand everything he said and they began to think the Preacher was Common. The Preacher decided that to Win and make everybody believe he was a Nobby and Boss Minister he would have to hand out a little Guff. He fixed it up Good and Plenty.

On the following Sunday Morning—from his Lookout—he gave out a Text which didn't mean anything—read from either Direction. He sized up his Flock with Dreamy Eye as he voiced the Poetry and Mysticism in those familiar lines of the great Icelandic Poet—Ikon Navrojk. A Stout Woman leaned forward so as not to miss Anything. A Venerable Harness Dealer seemed to recognize the Quotation and nodded his head Solemnly. The Preacher didn't know what all the Talk meant, and he didn't care. The Parishioners had paid their money for Tall Talk and were prepared for all Styles of Delivery. Perceiving that the Congregation would stand for Anything, the Preacher knew what to do after that.

MORAL—Give the People what they Think they Want.

ONCE A THIEF (Three Parts—May 6).—The cast: Paul Kendrick (Bryant Washburn); Mary Fulton (Nell Craig); Frank Overton (Edmund F. Cobb); James Overton (Richardson Cotton).

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Paul Kendrick has a position in James Overton's antique shop. Mary Fulton, another serious minded young person greatly interested in her work, has more than a feeling of friendship toward Paul, an attitude which is mutual. Paul's sister is terribly crippled and when a specialist tells him it will cost $1,000 to restore her to perfect health, he approaches his employer and asks the loan. Overton dismisses the idea as preposterous. Paul feels hurt, and when he sells a curio for $1,200 he merely makes out a sales slip for $200 and spends the $1,000 for his sister's operation, intending to ultimately repay. He is caught, however, and in the light of the circumstances gets only a six months' term.

Frank Overton makes advances to Mary. He is a rather dissolute son of the owner, quite as dishonest as his father. Mary consents to go out with him in the hope of making him place Paul back at work on the expiration of his sentence to allow him to repay the money. When he becomes intoxicated he tells how the firm is evading customs duty and literally smuggling its goods from Europe. With this as a lever Mary forces old Overton to take back Paul. The bookkeeper, who knows of the Overton smuggling, tries to get a raise and fails. Therefore, he promptly juggles the books to add to his salary. Paul—"Once a thief, always a thief"— is accused. But Mary comes to the rescue, having discovered the accountant's wrongdoing. Overton is compelled to pay all back duties to the government and keep Paul in his position until the boy can return the $1,000 he stole to help his sister. When the story ends it is natural to assume that Mary will resign her position when the thousand dollars is paid.

KALEM.

A WAR OF WITS (No. 4 of "The Social Pirates"—Two Parts—April 17).—The cast: Mona (Marin Sais); Mary (Ollie Kirkby); Dr. Hyoscine (Thomas Lingham); Marty McMurtha (Frank Jonasson); Letty McLean (Mrs. E. Sherart); Dr. Brown (Edward Clisbee); Billings (Paul C. Hurst). Directed by James W. Horne.

Mona and Mary, in the course of their career of aiding the helpless and combating "The Social Pirates," cross swords with a character known as Dr. Hyoscine, from the fact that he uses that insidious drug to extort money from his wealthy patients. The doctor is working his crafty designs on the wealthy Letty McLean when he comes to the attention of the girls.

They are stopping at the same summer resort, with Mona posing as Mary's maid, to aid their plans. By a clever ruse Mona secures the position as Mrs. McLean's maid, while Mary's beauty captures the amorous eye of Dr. Hyoscine. Facing a clever antagonist the girls are put on their sternest mettle, but with the aid of Mary McMurtha they succeed in teaching Dr. Hyoscine a severe lesson and at the same time bringing him to justice.

HAM AND PREPAREDNESS (April 18).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); The Daughter of the Regiment (Norma Nichols); Bud's rescuer (Juanita Sponsler).

Ham and Bud set out for Mexico to study athletics, but when bullets sing around their ears and bombs burst above them the place becomes too warm. One bursting shell sends Bud up in the air and he lands far out at sea. Meanwhile Ham, by proving that he was "a hero of Cow's Run" has been welcomed into the home of the captain of the regiment and his pretty daughter. Ham's jealousy when the periscope shows Bud being rescued by a charming mermaid, and the disappearance of some important papers start a whirlwind mix-up that ends with Ham and Bud swimming for dear life, hard pressed by army, navy and police force.

THEIR TAKING WAYS (April 19).—The cast: Clever Leona (Ethel Teare); Gentleman Jerry (Jack McDermott); The valet (Victor Rottman); The maid (Lillian Clark). Written by Paul Arlington. Directed by William Beaudine.

Clever Leona and Gentleman Jerry have a wonderfully enjoyable time at the swell society function lifting each other's valuables. But you can imagine the surprise when each arrives home to find that all they have are the things they have "borrowed." Off they go to the pawnshop—there to meet and learn each other's identity. A partnership is formed—both for business and life—which comes in mighty handy when they are later pursued by detectives.

A DOUBLE-BARRELED COURTSHIP (April 21).—The cast: Sis Hopkins (Rose Melville); Dorothy (Mary Kennedy); Jack (Arthur Albertson); Dorothy's mother (Mary Taylor-Rose); Sis' lover (Henry Murdock); Aunt Clara (Olive West); Uncle Dick (Richard Purdon); The butler (Frank Minzey). Written by Paul Arlington. Directed by Robert Ellis.

Jack is becoming altogether too attentive to Dorothy to suit her mother, so she ships her off to Aunt Clara. As her aunt has never seen her, Dorothy considers it a bright idea when she meets Sis on the way to the same house, to accept a job as maid to change places, since she will thus be able to see Jack without any trouble. So Sis is installed as the "young lady of the house," while Dorothy becomes the maid. But the arrival of Sis' persistent suitor—none other than Indifferent Ignatz—results in a mix-up that gets everybody in a tangle before Dorothy's mother comes to expose the whole affair.

THE GOVERNOR'S SPECIAL (No. 76 of the "Hazards of Helen" Series—April 22).—The cast: The operator at Lone Point (Helen Gibson); Tom Arnold (P. S. Pembroke); Detective Stanton (True Boardman); The Governor (George Williams); Glen Nash (Roy Watson); his aides (Harry Schum and Ed. Gibson).

When Nash, the crooked contractor, learns that the detective on the way to the Capitol with the evidence that will convict him must stop off at Lone Point to make train connections he determines to make use of the opportunity. He speeds in his automobile to the connecting point, and at the proper moment his aides set on Stanton and succeed in making way with the bag in which the documents are carried.

Tom Arnold, a tramp who has earned Helen's gratitude by aiding her in preventing an attempted robbery of the station, comes to the detective's aid, but just in time to be arrested himself as one of the thieves. Helen, convinced of his innocence, sets out on a high-powered motorcycle after the automobile containing Nash and his aides. His perilous ride is the beginning of a pursuit which reaches the climax when Helen leaps from horse-back to the speeding Governor's Special, barely grasping the hand-rail and pulling herself aboard in time to escape injury. But she succeeds in bringing the real culprit to justice and setting Arnold on his feet again.

BIOGRAPH.

SWORDS AND HEARTS (Reissue—May 1).—The cast: The Confederate soldier (Wilfred Lucas); His father (Vernon Clargers); A Southern belle (Claire McDowell); The poor girl (Dorothy West); The colored servant (W. J. Butler); The Union soldier (Charles H. West); Bushwhackers (Francis Grandin, Alfred Paget and W. C. Robinson).

In the old South, before the war, the wealthy belle is wooed by her neighbor's son. When he rides away to join his regiment, she kisses him before the assembled crowd. The daughter of a "poor white" on the plantation, who loves him secretly, also bids him good-bye. Later, while riding to see his sweetheart, the officer is pursued by Union troops. The poor girl sees them and, galloping off, draws the troopers in pursuit. She is wounded, but makes her escape, returning the horse without her escapade having been suspected. Her father heads a band of lawless men who, knowing that the lieutenant's father has a treasure chest in the house, attack the mansion, kill the owner and set fire to the place during their drunken orgy. They do not find the treasure chest, however, for the old negro butler has buried it in the earth. At the close of the war the officer returns home a beggar and is flouted by his former sweetheart in favor of a Union man. The old butler discloses the secret hoard and tells of the poor girl's bravery. The young man offers the heroine the life she saved, and she confesses her love.

FIT FOR BURNING (Three Parts—May 3)—The cast: Constance Grey (Vera Sisson); Rev. Mr. Thorndyke (Charles Perley); Madge Martin (Gretchen Hartman); Richard Foraker (Charles H. Mailes); John Masters (Ivan Christy); Mrs. Masters (Cora Drew); Sophie Masters (Grace Hamilton).

Constance Grey meets and falls in love with Dick Foraker, the editor of the reform paper. Dick is her idol and her ideal. He is the noble and unselfish champion of every cause that looks for moral betterment. That is what she thinks—that is what all the city thinks, except poor Madge Martin.

One day Sophie Masters disappears. Constance searches for her in vain. Then she thinks of Madge Martin, who is now one of the owners of a notorious resort. Constance describes the missing girl to Madge. That night Constance goes to the resort. Madge leads her to a door and asks her to look through the transom. Constance looks. What she sees is little Sophie Masters in the arms of Dick Foraker. There are empty wine glasses on the table, which tell their own story. Dick sees

the face through the transom. But in his drunken condition he thinks it is a phantom.

Then it is shown how Madge almost becomes mad with rage when she learns that her beloved Constance had been dealt almost a mortal blow by Foraker. She confronts this arch-hypocrite, the author of her own first great suffering, and tries to tear him to pieces. The men of the establishment come to her assistance and it goes hard with Foraker.

The next day the editor is seated at his desk reading in his own paper an account of how he was pitched upon by ruffians and badly beaten while on a mission of uplift in the slums. He thinks of the quick and eager sympathy of Constance Grey when he tells her of the outrage, and how she will love him more, if possible, for the things he has suffered for humanity's sake. But his complacent musings are interrupted by a boy who hands him a package —it is the ring he gave Constance—it is accompanied with a brief note—just a few words of molten grief, direct from her broken heart. But it is enough to convince Dick Foraker that the face at the transom was not a figment of his brain, that those pure serene eyes had beheld him with his mask off, and nowhere in this wide world could he ever again hide his shame.

And poor Madge Martin, tormented beyond endurance by her conscience, seeks oblivion in the river, while Constance Grey, strong of mind and high of soul, rises superior to the shocks of life and continues her work of love and kindness among the weak and down-trodden.

VIM.

THE BRAVE ONES (May 4).—The cast: Plump (Babe Hardy); Runt (Billy Ruge); Sheriff (Billie Bletcher); His Daughter (Elsie MacLeod).

Plump and Runt are once again in hard luck. Footsore and weary they arrive at a village and after devouring a plate of newly-made pies, proceed to make love to the Sheriff's daughter, who is rescued from their attentions by the worthy official himself. Not having the necessary money to pay for their meal, the old man tells them that if they will sleep for one night in an untenanted house on his property, he will not have them jailed. Our two heroes agree to his proposal and take up their new quarters. As midnight approaches, they are disturbed by unearthly noises, creakings and shadow-like apparitions.

Finally, giving up hope of sleeping, they lay awake. Their door slowly opens and in the wall appears a ghost like shape. This puts the finishing touch to their nerves and they bury their heads under the bed clothes. Meanwhile, a gang of counterfeiters who have long used the house as their headquarters discover the presence of the new tenants and decide to scare them off. Dressing in white sheets, they invade the bedroom, but Plump and Runt, now thoroughly aroused, attack and make them prisoner's. The Sheriff's daughter, thinking to have a joke, also dons a sheet and is mistaken by the coiners for one of themselves.

Confusion now reigns. The two boys try to escape. The Sheriff fires at them. Elsie screams as the villains vamoose and inform the police that the Sheriff is a coiner. A posse is dispatched, the Sheriff arrested and only released on the explanation from Plump and Runt who are now hailed as the saviours of the village, for were they not truly the means of making the ghost walk?

HOME-MADE PIES May 5).—The cast: Pokes (Robert Burns); Jabbs (Walt Stull); Ethel (Ethel Burton).

No one could blame Jabbs for being disgusted when he was forced to attempt to eat some of the biscuits made by his daughter, Ethel, a recent graduate of the Culinary Correspondence Course. Not discouraged by her first failure, Ethel bravely attempts a second trial under the supervision of her mother. This time she tries her hand at home-made pies, using all the ingredients she can find in the kitchen. When she places the pies outside the window to cool, the aroma attracts the attention of Pokes, who is badly in need of a meal. Pokes attempts to get away with the pies, but succeeds only in separating himself from some of his teeth.

Finally, when he is contentedly munching one of the pies made by the mother and which he has found amongst the sad efforts of Ethel, he is attacked by a policeman and a farmer whom he had previously insulted. Vigorously defending himself by using the pies as ammunition, which proves most effective, Pokes manages to seize Ethel and carry her off. Followed by the crowd, Pokes carries Ethel off to the quarry which Jabbs owns. Here he pauses to rest and sits on an old log where an irate employe, whom Jabbs had discharged, had planted a keg of powder in an attempt to blow up Jabbs. Unheedful of the burning fuse stealing quickly up to the keg, Pokes tells Ethel of his love for her, when the explosion occurs. The blast hurls both Pokes and Ethel high in the air and Ethel falls in on top of her mother and astonished crowd. When they look off in horror expecting to see the mangled remains of Pokes, to their chagrin they see him perched on top of a high tree calmly devouring the last of the home-made pies.

KNICKERBOCKER STAR FEATURES.

THE BROKEN PROMISE (Three Parts—April 28).—The cast: Aleda Shannon (Ann Drew); Edith Shannon (Joyce Moore); Roland Felder (Geo. Larkin); Mr. Shannon (Henry Stanley); Mrs. Shannon (Mollie McConnell); Mr. Felder (Daniel Gilfeather); Burke (Frank Watson).

Aleda Shannon, a child of nature, full of life and talent for classic dances, dances in her garden to the music from the birds. Roland Felder, her sweetheart, and her parents oppose the dances for they can't realize their beauty. Edith, sister of Aleda, returns home from a trip and a ball is given in her honor, but the parents refuse to let Aleda perform before the guests. Angered over it and urged by Edith, who has fallen in love with Roland, Aleda accepts the offer of Burke, the theatrical manager, to appear on the stage for the season. Her father disowns her.

Edith sets her cap for Roland and Mr. Shannon spares no expense in aiding her to keep him in the family. She gives Roland the wrong address to Aleda and his letter never reaches her. Aleda writes Edith and mentions she would wait till Roland has written first. Later Aleda writes again and states she has received his letter but had no time to answer. As the time goes, Roland believes he cares for Edith.

Three months later Aleda returns to New York weary of the stage and longing to see Roland. He reads of her in the paper and attends the performance. He goes to her dressing room, where they realize Edith's interference and she promises to quit the stage and marry him. Mr. Shannon gives his consent upon Aleda's promise never to return to the stage. She is welcomed back home, where Edith denies her charges and is jealous over losing Roland. Burke tells Aleda any time she wants to return, he will give her $2,000 a night.

Aleda and Roland become engaged. Shannon's extravagance during her absence has crippled him financially, but no one else knows of it. On December 9, during a reception, Shannon receives word from the trust company of his $20,000 note being past due, allowing him to January 1 to pay in, otherwise his property will go into the receiver's hands. Aleda reads this and decides to save him, writing Burke her wish to return. He replies that he is pleased and assures her secrecy, she having requested it, and he asks her to meet him at nine that night. Edith reads this and takes Roland that night to the theater and shows him Aleda entering the office with Burke. He is heartbroken, but does not respond to Edith's love making.

Shannon is shown the letter and Aleda allows herself to be falsely accused and is driven from home. She writes Roland of taking a two weeks' visit but Edith tells him the truth: That Aleda has signed up for fourteen nights, under the name of Princess Yoma to avoid recognition. Roland's father attends later and recognizes her. Roland rushes to the theater. She shows him why she was there and he reclaims her. The maid is substituted, his father is sent for and is convinced that it was not Aleda he saw. Christmas Eve, while Shannon is waiting for the crisis, he receives a letter and receipt for the $20,000 from Aleda, who has paid it. Filled with shame, he goes to her hotel and is shown the contract she made with Burke. On Christmas morning Aleda returns home and Roland's father gives her a large check for keeping her promise.

THE OATH OF HATE (Three Parts—May 5).—The cast: Captain Mark Stone (Henry King); May Manning (Marguerite Nichols).

Captain Mark Stone of the freighter, Annabel, gets word from his fiancee that she has decided to marry another man. He puts back to port and arrives just after the wedding ceremoney. Forcing his way into the house, he faces the girl and swears vengeance, vowing that he will marry and rear children to hate her children as he hates her.

Next day her father uses his influence to have Stone discharged. Stone lies in wait for him on the wharf, and through an accident he is injured in the head. A specialist is doubtful whether he will recover his sight. Mindful of his oath, Stone proposes marriage to May Manning, the slavey at his boarding house, and she accepts. Later, their child is born—a girl. At the news, the blind man stumbles from the house in a rage of disappointment, and, meeting with an old shipmate, goes on a voyage with him.

One of the crew bears a grudge against Stone and, seeing him helpless, drops him overboard on a dark night. The shock restores his sight. Reaching the shore, he makes his way to a fisherman's cabin, where a doctor, in attendance upon the fisherman's wife, declares that Stone's normal mind, deranged by a former blow on the head, has also been restored. His one idea now is to get back to his wife and child. But they have disappeared from the old home.

May, his wife, seeks work to support her child and becomes a dishwasher in a cheap waterfront restaurant. Stone, seeking her, is recognized on the street by his former sweetheart, who, having left her husband for another man, is now an outcast. To avoid her he enters the restaurant and there comes face to face with May. Explanations ensue, and he discovers that the weapon he chose to work evil against the woman he once hated has turned to love in his hands.

EDISON.

BLADE O' GRASS (Three Parts—April 25).—The cast: Dorothy Ward (Leonie Flugrath); Dorothy Ward, as a child (Eldean Steuart); Emerson Peabody Winthrop (Pat O'Malley); John Ward (Charles Sutton); Mrs. Ward (Mabel Dwight); Aunt Catherine Van Schuyler (Mrs. Wallace Erskine); Catherine Van Schuyler (Grace Morrison); David Travers (Guido Colucci); Jerome, a guide (T. Tamamoto); the Butler (Joe Bingham). Written by William Addison Lathrop. Directed by Burton George.

John Ward, deserted by a wife he adored, decides to spend the remainder of his life in solitude and, taking his baby daughter with him, he goes into the depths of the Maine forests, builds a cabin to shelter himself and his child, and leads the life of a recluse. By day he hunts, procuring enough food in this way to meet the necessities of life, and by night he imparts what knowledge he has to his child. Years are passed in this way and the little girl who came into the woods grows up and becomes a lithsome and beautiful young woman who is truly a child of nature.

But as the years go by, the woods that were virgin when Ward entered them become noted for their abundance of game and they are sought by many hunters. Emerson Winthrop, a wealthy New Yorker, learns of the reputation of the woods as a hunting ground and he establishes a cabin near the camp of Ward. One day he sees Dorothy in a canoe, gliding swiftly along a forest stream. At first he believes that he has seen a vision, but when he determines that it was no phantom or forest-sprite that he saw he seeks the acquaintance of the strange and beautiful girl. Unaccustomed to strangers, Dorothy at first makes every effort to avoid him but finally he wins her confidence. They spend much of their time together and finally they come to love each other. The girl, unexperienced in the ways of life, does not know of the origin of the emotions that move her when she is in the presence of Winthrop but the latter, educated and sophisticated, realizes that he is deeply in love with the maiden of the woods.

Then the time comes when the father of Dorothy learns of the meetings of Dorothy and the New Yorker and he forbids the girl to see Winthrop again and compells the latter to leave the woods. Winthrop relates his experience when he returns to the city and it comes to the sister of Ward who is indignant at the way in which her brother keeps his daughter apart from humanity and an exile in the forest. She writes him and rebukes him for his selfishness and, as a result, he sends Dorothy to the city. There she comes for the first time in contact with the stilted conventions and the petty deceptions of metropolitan life and she soon decides to return to the forest cabin where she has found contentment and happiness. While in the city she meets Winthrop who falls so completely under the spell of her charm and beauty that he follows her back to the Maine woods when she leaves the city.

He finds that his suit is still opposed by Ward but he never abandons the hope that in some way he will win the hand of the girl. And it is well for Dorothy and her father that he persists for while wandering through the woods one day the girl is attacked by a brutal woodsman. Winthrop goes to her rescue and, after an exhausting struggle, succeeds in hurling the girl's assailant over the edge of some cliffs. Then there is a woodland wedding, for Ward can no longer refuse the request of Winthrop. Even the recluse realized that, in all justice, the heart and hand of Dorothy belonged to the brave man who saved her from death or from a fate far worse than death.

THE MATCHMAKERS (Three parts—May 2).—The cast: Mamie Lane (Sallie Crute); Pa Lane (William Wadsworth); Hugh Hardy (Carlton King); Bertie Van Loon (Paul Bliss); Alice Warren (Margaret Prussing); Aunt Catherine DeLauncy (Leonora Von Ottinger); Mr. Van Loon (Robert Brower); Mrs. Van Loon (Mrs. Wallace Erskine). Author, William Addison Lathrop. Producer, George Ridgwell.

Mamie is the daughter of Pa Lane, postmaster and keeper of the general store in a little mining town. Hugh loves Mamie and Mamie loves Hugh, so when Hugh wants to go prospecting Pa Lane naturally is willing to grub

stake him. Hugh promises to divide his gold with Pa Lane—providing, of course, that he makes a strike. While these momentous events, to Mamie and Hugh, are taking place in the West, the aristocratic Van Loons in New York are wondering how they ever are going to get out of the condition of penury to which they have been reduced. Work—horrors, no! who ever heard of a Van Loon working? Their only hope lies in their son Bertie, who might be married to some wealthy young girl if a campaign in this direction was properly conducted. But dear little Bertie is not what his name implies. He really has a heart and he loves a girl—a poor girl, it is true, but, nevertheless, he loves her. Then, the newspapers announce that Hugh has made a fortune, and, true to his word, divided it with Pa Lane. Reading this, Mrs. De Launcy has a rare experience—she is struck by a thought, Mamie Lane is her niece, so she invites Pa Lane to visit New York and bring his daughter. Pa, like all new millionaires in the West, makes the trip.

Dissatisfied with Bertie's love affair, and fearful that he will marry the girl he desires, Mrs. Van Loon pays the latter a visit and pictures in eloquent language the terrible things that inevitably happen to people who marry for love. So the poor girl, not wanting to wreck the career of the man she loves, agrees to give him up. This leaves a clear field for Mrs. Van Loon and she immediately lays plans to have her son marry the daughter of the wealthy mining man. But when Mamie arrives she thinks only of Hugh and Bertie continues to think only of Alice, and each of them soon realizes that the other is in love with someone else. Immediately they have a common interest—not to marry each other.

Pa Lane finally falls to the state of affairs that exist and he sends for Hugh to come from the West to New York. And then he makes a few other moves without consulting the elder Van Loons. As a result, Mamie marries Hugh and Bertie marries Alice. Mr. Van Loon makes some aristocratic objections but the sight of a blunt democratic 44-calibre gun silences him quickly. Then Pa Lane takes the two young couples back to the West and Bertie gets a good position in Hugh's gold mine. Pa Lane spends much of his time asserting that no Van Loon or any other fancy-named artistocrat can make a fool out of him—that is, him and his little gun.

THE REAL DR. KAY (One Part—May 3).—The cast: Dr. Kay (Guido Colucci); Adsom Claus (Raymond McKee); Mrs. Sickler (Mabel Dwight); Her Ward (Gladys Gane); Felice Terpsichore (Jesse Stevens); John Brown (William Ruge). Author, Webster Oliver. Director, Will Louis.

Dr. I. J. Kay visits Adsom Claus, a lawyer, at his office. Neither of them has had a case in ages, and both are down at the mouth and at the heels. Dr. Kay goes away and forgets his bag and Adsom Claus goes out in search of him, taking the bag so that he can return it. Mrs. Sickler has a billious attack and her niece hurries out for a physician. Along ambles Lawyer Claus with Dr. Kay's bag and Mrs. Sickler's ward thinks that he is a sure-enough M. D. To be sure, Adsom protests against going into the house, but when a rich lady's ward happens to be mighty pretty and when one happens to be mighty nearly broke—"Oh, well, I'll take a chance," says the lawyer. Of course he examines Mrs. Sickler and gives her medicine. And he's a mighty lucky fellow—this Adsom Claus. He gives the lady strychnine but he is fortunate enough to give her an overdose.

Meanwhile, the real Dr. Kay has returned to Adsom's office to get his bag and is in there when in wanders petite Felice Terpsichore, weight, 350 pounds net. She wants to divorce her hubby so Dr. Kay takes both her case and her money and tells her to come around some other time. Claus then comes in and they relate the experiences they have had. Adsom is preparing Felice's divorce case when in comes her husband, also seeking a divorce. Adsom is just about to take his case and his fee when he sees his wife. Then there is a lively mix-up. But what does this matter in the end when Dr. Kay marries the wealthy Mrs. Sickler; Adsom Claus weds the pretty and equally wealthy ward, and Felice keeps her little lambkin.

LUBIN.

GERMS AND MICROBES (April 24).—The cast: Otto (Davy Don); His son (Raymond Duncan); Robbers (George Egan and Charles Leonard). Written and directed by Edwin McKino.

Colonel Otto's one fear is the dread of germs and microbes. He supplies himself with disinfectant which he uses constantly when eating, drinking, using the phone, handling money, etc. His son, Harold, is a sport and is in the bad graces of his father. On the day in question Harold returns from a cafe where he has spent his last dollar. To replenish his purse he meets the colonel and asks for more money, but is refused.

Picking up the newspaper he finds an article about germs which a crank has been sending people to scare them in order to get money. Harold gets an idea and proceeds to put his plan into execution by sending his father a germ letter, putting insect powder in the letter, which when opened flies over the person reading it. His father, who is very much afraid of germs, receives the letter on his birthday. His desk is filled with presents. One present is from an old comrade who sends him a German police dog. This the colonel orders the servant to put in the cellar. He then opens the letter. The powder flies over his clothing. He reads the following: "On opening this letter you have liberated about 2,000,000 healthy germs. You are without doubt inoculated by now. No doctor can save you. Send $5,000 to the old cave rock and I will send you my serum, which is the only thing that will cure you. Fail to heed this warning and you will be dead within six hours."

Otto is undecided what to do. Finally he picks up the phone and calls up the police station. As he is phoning two robbers relieve him of all his gifts, taking the fatal letter with them. They carry the booty to their den, but when they open the letter they read it and are scared. They decide to return the stolen goods, give him back the letter, and make him send enough money to buy serum for them also. Otto takes the money to the old cave place and returns to the house. When he is gone his son, Harold, and a friend take the money and proceed to the cafe for a good time. Otto and the two robbers in the meantime are waiting for the serum. The blackmailers never arrive. The robbers, not getting worse, decide it was a trick, steal the presents again and go back to their den, where they divide it. Otto hears the dog barking in the cellar, goes down, lets the dog smell the letter and the dog starts out, followed by Otto. The dog leads him to the cafe where he finds his son having a good time spending his money. He takes back the money. Then the dog leads him to the robbers' den, and Otto has them arrested.

PLAYTHINGS OF THE GODS (Three Parts—April 27).—The cast: John Raymond (Cecil Van Auker); Earl Raymond (Allan Forrest); Mrs. John Raymond (Adelaide Bronti); James Carlson (Sydney Deane); Claire Travers (Ruth Saville); Madeline Carlson (Evelyn Page); Tony (Walter Spencer). Written and directed by Captain Wilbert Melville.

John Raymond, millionaire, is of a dominant nature. Upon his son's marriage to his model, he disowns him completely. The young couple find it is not so easy to get along as they thought, for Earl has no great talent for painting. Earl finally gives under the strain of privation and Claire goes to Mr. Raymond for help, unknown to her husband. There she meets Mrs. Raymond, who gives her money. Raymond, coming in, finds Claire with the money, and, sending his wife out, accuses her of stealing it. He has her arrested and railroaded to jail.

Earl searches in vain for his wife, finally going to his house in hopes of news. There Mrs. Raymond tells him of Claire's visit. Raymond, entering, takes the boy aside and tells him that she came for money, and, getting it, went away. Bewildered, believing his wife left him, Earl continues the search for awhile, finally giving it up in despair and returning home.

Claire, released, goes home to find her husband gone. She goes to Raymond's house to find him, and demand to see Mrs. Raymond. She enters through the open window of the room and gets a glimpse of a man leaving. Earl and some friends entering the room a few minutes later, find Raymond dead and Claire, horrified, holding a bloody paper-cutter in her hand. She proclaims her innocence, and the shock sends her into a fever, during which she tells of her term in prison.

At the trial Claire still maintains that she is innocent, stating she saw a man there. Suddenly she sees in the audience the face of the man she saw in the drawing room. It is Carlson, the secretary. During the excitement Carlson comes to the stand and admits his guilt. He tells then of Raymond ruining his daughter Madelaine, and of the fight in Raymond's house, where he killed him in self-defense.

LOVE AND BULLETS (April 29.)—The cast: Captain Gunn (George Clarke); Hector Timid (Francis Joyner); Mr. Wiseman (John Sherman); Fred Thornton (Kempton Greene); Louisa Gunn (June Daye); Chatter, her maid (Adelaide Hayes). Written and directed by Clay M. Greene.

Louisa Gunn is appraised by her domineering old father, Captain Gunn, a retired army officer, that she has reached a marriageable age, and he insists upon selecting a husband for her himself. But she had been for some time accustomed to meet a young man of her own choice, Frederick Thornton, with the aid and connivance of her maid, Chatter, who generally managed to have him concealed somewhere about. The Captain's choice of a husband was liberal enough in that he gave her two to choose from: one, Hector Timid, a gentle, nervous, absent-minded man of middle age, and the other, Wiseman, a corpulent individual, whose only requirement for a wife was that she must be a home body. At last the old man insisted on a decision and Louisa promised to make it.

In an interview with Mr. Timid she developed a disposition so irascible and catty that he would not have married her for worlds, and to Mr. Wiseman she showed inclinations so fast and sporty that he, too, balked. This so angered the old Captain that he plunged the entire household into a turmoil by deciding to fight them both, and all hurried to the field of honor. Here was Frederick's chance, and he drove terror into the hearts of the two dead shot duellists by offering to fight all. At the first fire Frederick fell to the ground before the pistol of the intrepid Timid. As a dying request he asked that he be permitted to marry Louisa, a proposition which was agreed to. Then it transpired that the whole duel was a fake, that Timid was not a murderer, and that young women will select their own husbands in spite of domineering parents.

THE BUCKSHOT FEUD (May 1).—Written and directed by Edwin McKim.

Don, a lawyer in a mountain town, has the distinction of winning the first and only case tried in the town. It happens that a feud breaks out between two families. The leader has been arrested and is on trial for his life. Don has been selected to defend him. The court room is crowded and Don is making a good defense when he is shot at by the friends of the other family. Don is scared to death, he refuses to be made a target and is about to give up the case when the defendant's friends point a revolver at him. Don suddenly changes his mind and proceeds with the trial. After many funny situations the Judge charges the Jury and they file out. We then see the Jurymen in a saloon drinking. When the verdict of "Not Guilty" is announced the friends of the opposing feudists preceed to shoot up the court.

THE CANDLE (Two Parts—May 2).—The cast: James Carr (L. C. Shumway); Hugh Bancroft (Melvin Mayo); Art Evans (George Routh); Jim, a mechanic (Jay Morley); Dick and Jimmy, crooks (Robert Gray and J. J. Colby); Sue (Helen Eddy); The Old Woman (Grace Eddy); The Old Woman's Son (Julian Lamothe). Written by Maude Thomas and Julian Lamothe. Directed by Leon D. Kent.

James Carr, a young author, is working by candle light on his latest book in a shack on the mountain side. He puts in a supply of new candles, and goes out for a walk. While he is gone, a youth steals into the cabin, lights one of the candles, and puts poison in a decanter on the table. Hearing Carr outside, the youth hastily extingushes the candle, and hides in the next room. When Carr finds that the candle has been lit already, he knows someone was there in his absence. He sees the youth behind some boxes, and nonchalently goes to the table, where he pours himself a glass of wine, meanwhile procuring his revolver. Just as he is about to raise the glass to his lips, the youth shoots it from his hand. He has discovered that Carr is not the man!

Carr rises excitedly. The youth stands in the doorway, limply holding a revolver. He says, "You're not Bancroft!" Carr answers that Bancroft's shack is half a mile down the mountain. The youth rushes to the door, but Carr seizes him. There is a struggle in which the lights are extinguished. When Carr lights them again, he sees the flowing tresses of a girl before him, for the youth is Sue, a young woman in man's clothing. Carr asks her to tell her story. She shows him a letter reading, "Bring five thousand dollars to my shack on the mountain to-night, or I will tell your husband everything." The note came from Bancroft, known as Shiro, the Hypnotist.

Three years before he met her, and acquired hypnotic influence over her, she traveled over the country with him, not knowing that he was also the leader of a gang of pickpockets. They were playing in a small town hall one night, and between the acts Bancroft gave her a brooch, which she recognized as one belonging to a woman in the audience. She accused Bancroft of stealing it, and threatened to expose him. Then the woman discovered her loss, but Bancroft concealed the loot on Sue, and compelled her by his strange influence, to admit that she was guilty. She was sent to prison, while Bancroft went free.

After serving her term, she had a hard struggle for existence until she met Jim, a young mechanic. When she read one day that Bancroft was dead, she listened to Jim's words of love, and married him, thinking her past was buried. But only that morning she received the threatening letter from Bancroft, and not having the money, she went out to kill him. The candle on the table has burned down as Sue related her story.

She concludes by saying that like the candle, her life is finished. She is about to drain the

poison when Carr tells her to look at the candle carefully. It is of the kind used for the dead! And then he tells her how he bought some candles from an old woman that day, and later discovered that she stole them from a cabin down the mountain, where Bancroft lay dead, killed by the old woman's son in a gambling brawl. When Sue hears this, she throws the poisoned wine out of the window, and rushes out gladly into the night.

NONE SO BLIND (Three Parts—May 4).—The cast: Lieut. Fred Watson (Walter Spencer); Gladys Remington (Evelyn Page); Mrs. Remington (Adelaide Bronti); Ukana, a Hawaiian Belle (Princess Nona Darkfeather); Milton Hessor (Cecil Van Auker); Madge (Ruth Saville). Written by C. A. Frambers. Directed by Melvin Mayo.

Lieutenant Fred Watson, U. S. N., is assigned a position as Inspector of Machinery at the plant of Sunset Shipbuilding Company to supervise the construction of a submarine being built for the Government. Watson warns Hesser, president of the company, that the submarine must measure up to the plans and specifications in every particular. When the submarine is finally completed, Watson gives it a thorough test and as a result writes Hesser advising him that certain changes will have to be made before he will approve the vessel. Hesser bribes Madge, Watson's stenographer, to rewrite the first page of Watson's letter in such a form that it will look as though Watson had offered to approve the submarine providing Hesser gave him $25,000.

A Court of Inquiry is formed to hear Hesser's charges and as Madge has destroyed the original copy of the letter, substituting the forged one, Watson is unable to prove his innocence and resigns from the service under a cloud. Madge living in luxury upon Hesser's bounty, has kept the note-book containing the original letter, and armed with this, goes one day to his office demanding money. There she sees an invitation from Gladys Remington inviting Hesser to a ball. This enrages her and she tells him that she has the evidence to reinstate Watson and incriminate him. Gladys, having an appointment with Hesser for luncheon, arrives at the office as Watson tries to get the book from Madge and overhears the argument. She goes in and finally persuades Madge to go with her to the Superintendent and tell the true story. The superintendent assures the girls of Watson's reinstatement as soon as the true facts are submitted to Congress for action.

Meanwhile Watson has drifted down the scale of life in Hawaii. He is the means of rescuing Ukana, a Hawaiian belle, from some rough character and the girl gradually leads him back to decency. Fred realizing that she loves him and all he owes her, resolves to marry her. The wedding day is set and preparations started. Mrs. Remington and a party of friends arrive on the Island the day of the wedding festivities. Fred postpones the wedding to Ukana for that day and promises Gladys to take dinner with her on the yacht that night. A crowd of beachcombers have seen the yachting party and decide to rob the yacht that night. Ukana overhears their plans and realizing her lover is on board swims to the vessel to warn him. She is just in time and the pirates are repulsed, but Ukana is mortally wounded in the fight and dies in Fred's arms—her last request being that he kiss her. Fred learns of his vindication and goes back to start life anew.

FATHER'S NIGHT OFF (May 6).—The cast: Marie (June Daye); Banks (James Cassidy); Corbin (Francis Joyner); His wife (Eleanor Blanchard); Her brother (Hollins Antrim); Corbin's friend (Kempton Greene). Written by A. R. Lloyd. Directed by Clay M. Greene.

On the same day that his wife employs a new butler, Corbin decides to take a night out. That evening Mrs. Corbin's out-of-town brother, Jack ,arrives for a visit. Marie, the maid, goes to a masque ball, which Mrs. Corbin and Jack later attend as spectators. The sensation of the evening is the dancing of a certain couple, which is none other than Corbin and Marie, neither of which guesses the other's identity.

Banks, the new butler, being in love with Marie and jealous, follows her to the ball, and having recognized her, assaults her partner when the latter seems to be getting too fresh, little dreaming that in so doing he has given his new master a black eye. Corbin is the last to reach home from the ball, and is called to explain his disfigurement. This he does in a manner that reflects great credit to himself. He interrupts his narative to go into the adjoining room to discharge Banks, whom he sees and recognizes. Marie overhears, and hastily putting back on her masquerade costume, confronts her irate master, and by threatening to expose him, to retain Banks. Returning to his wife, Corbin continues the tale of his adventure. When he has finished, Mrs. Corbin calls him a brave hero, while out in the other room, Marie murmurs a like sentiment to Banks.

Universal Film Mfg. Co.

RED FEATHER.

DR. NEIGHBOR (Five Parts—May 1).—The cast: Dr. Joel Samson (Hobart Bosworth); Hazel Rogers (Dorothy Davenport); Christine Hall (Gretchen Lederer); Hamilton Powers (Emory Johnson); Morgan Keith (Charles Hickman); Mrs. Preston (Adele Farrington); Mrs. Albert Rhodes (Margaret Whistler). Written by Agnes Hay. Produced by L. B. Carleton.

Hazel Rogers, a young girl eighteen years old and heiress in her own right to millions through the death of her father, falls in love with Hamilton Powers, the District Attorney. Powers is cold, calculating, indifferent, wrapped up in his law; attentive to Hazel, but in love with Christine, a trained nurse and a school friend of Hazel's and she, too loves Powers.

Hazel's mother, Mrs. Albert Rogers, lives with Hazel. Dr. Joel Samson, the famous surgeon, forty-two years old—warm hearted, upright, respected—loves Hazel, who is his ward. He is guardian of her millions until her twenty-first birthday, and in the event of her death, previous to her twenty-first birthday, sole heir to her estate.

Hazel eventually marries Powers, very much against the wish of Dr. Samson, with the usual result—Powers failing in his request to Dr. Samson to obtain the management of Hazel's money, becomes morbid, indifferent, cold to Hazel and after a few months of married life he leaves her in her magnificent home on Long Island and goes to New York City to better practice his law.

Mrs. Preston and Morgan Keith, two hangers-on, are at this time visiting Hazel in her home. One day Powers comes down from town and sees Hazel have a scene. Hazel, desperate, goes out alone for a spin in her auto. Driving too fast, she meets with an accident and is thrown violently out. Her back is fractured. She is brought home a helpless, hopeless invalid. Her suffering is intense.

Dr. Neighbor attends Hazel. Christine nurses her. One night in her agony she begs Dr. Neighbor to put her out of her misery. Christine, heartbroken, and almost distracted with love and agony for her suffering friend, administers an overdose of morphine. Hazel never awakens. Dr. Neighbor finds the hypo needle which Christine has left on the table. He puts it in his pocket. He knows.

Powers' dislike of Dr. Neighbor causes him to investigate, and the doctor is accused. Dr. Neighbor keeps silent. At the trial Christine confesses all and Dr. Neighbor is freed. Dr. Neighbor later gives his life for a patient.

L-KO.

A MEETING FOR A CHEATING (April 19).—The cast: The Husband (Billie Ritchie); The Real Burglar (Dan Russell).

Billie was rather proud of his wife's jewels and warned her repeatedly about leaving them lie so carelessly around, but without impressing her. Billy decides to have a friend play the part of a burglar so he writes a note to him, but is careless enough to let his wife get hold of the note.

Unfortunately, that night a real burglar breaks into the house. Bill's friend was late, so Bill himself decides to play the part of burglar. Soon the three are working around the house, dodging each other. The police arrive, but do not catch the real culprit until after some wildly exciting chases over the roof, down chimneys, etc. Bill and his friend have an exciting time proving their identity. But all ends well for them and the real burglar is carted off to a cell.

THE BANKRUPTCY OF BOGGS AND SCHULTZ (May 3).—The cast: Mr. Boggs (Ray Griffth); Mr. Schultz (Dick Smith); The Stenographer (Anna Darling); New Stenographer (Alice Howell); the Janitor (Phil Duncan).

Boggs and Schultz were too suspicious to have ever entered into a partnership with anyone. They quarreled over the service of the stenographer, they even split the combination of the safe—one having the first half and the other the remaining half. This worked a hardship on collectors who had to wait for the two partners to be in before they could receive any money.

They made a sad mistake by letting the janitor get familiar with them, as he was a bad character and on finding they had discharged the old stenographer he immediately gets busy and gets a confederate to help him rob the company. Both partners, however, fall so strongly for the new Jane that they were going to rob the safe and elope with her.

The dates each made were conflicting. Both determined to rob the safe at midnight. The janitor and his sweetheart were there, but Mr. Schultz arrived too, and they had to seek safety in the old safe. Mr. Boggs arrived about this time, so the occupants of the safe had some time, with Boggs drilling holes on one side and Schultz dynamiting on the other.

MR. BUDDY BRIGGS, BURGLAR (May 7).—The cast: The Husband (Dave Morris); the Wife (Eva Nelson); Clubman (Reggie Morris); the Maid (Gertrude Selby).

Mr. Briggs was a flirty old bird and almost got into serious trouble by trying to flirt with his friend's wife at the table. He slipped said wife a note belittling her husband who took a poke at Mr. Briggs' nose and then departed in high dudgeon.

Mr. Briggs, undaunted by his failure in this direction, turns his attention to the maid and is caught by Mrs. Briggs, who unceremoniously discharges the maid. Just at this moment a telegram arrives for Mrs. Briggs stating that her father has suffered a severe injury and requesting his little daughter to hurry to his bedside.

Mr. Briggs immediately sees a great opportunity for a good time and before his wife can get out of the house he has telephoned to his club and requested a few friends to come over and join him in a celebration. Wife arrives at the station and is handed a telegram stating that an error had been made. She thereupon starts back home. In the meantime Mr. Briggs has been joined by his friends, and they are having one great time when wife arrives home. One of the party knew what a temper she had so he immediately hid under a bed, not knowing that it was Mrs. Briggs' room. So while Briggs was busy getting the others out, wife discovers the clubman under her bed and lets out a lusty scream.

Mr. Briggs, ever ready, came to her immediate assitance and thought fast. Under the bed he went and disguised his friend as a burglar and hustled him off for the law to deal with, said law being a cafe where they were joined by some other friends in a glorious good time. But murder will out and the resentful friend of the early morning, discovering Mr. Briggs in such company, telephones immediately to Mrs. Briggs, who comes on the run with a large cleaver. She soon has the cafe in a turmoil with her chasing Mr. Briggs around the place. It cost Mr. Briggs a pretty penny to square himself.

IMP.

WHEN SLIM WAS HOME CURED (May 2.)—The cast: Mr. Slim (Victor Potel); Mrs. Slim (Jane Bernoudy); Dr. Hippo (Ed. Sedgwick); the Maid (Babe Sedgwick). Written and produced by Roy Clements.

Mr. Slim, denied "liberty and the pursuit of happiness" by his militant wife, relates his domestic difficulties to his friend, Dr. Hippo, and seeks his advice as to how to correct them.

Dr. Hippo, after trying to persuade the cowed Slim to assert his divine rights, explains what amnesia is and how it frequently develops a dual personality in the one afflicted, the resulting personality being the very opposite of the normal self of the one afflicted.

Slim quickly "gets the idea," and Dr. Hippo, after bandaging Slim's head, escorts him home, and informs Mrs. Slim that Slim has met with an accident; that amnesia has developed, and that Slim must be humored or he is likely to become dangerous. Slim, feigning his "other self," starts in on the one merry period of his life, and gratifies all of his previously denied desires.

Mrs. Slim, frightened at some of Slim's stunts, flees panicstricken to Dr. Hippo's office, but fails to find that eminent medical authority.

Awaiting Dr. Hippo's return. Mrs. Slim discovers a treatise on amnesia and makes the interesting discovery that "often another blow on the same spot as the one causing the original injury restores the patient to his normal condition." Mrs. Slim decides on a "home cure" and lands on Slim with the family hammer until Slim admits he is cured.

WON WITH A MAKE-UP (May 4).—The cast: The Leading Man (King Baggott); the Deacon (Frank Smith); Josephine, his daughter (Edna Hunter). Scenario written by Elliott H. Robinson. Produced by Henry Otto.

The members of a moving picture company, including William King, a handsome leading man, arrive at a small town to get some "snow stuff." The deacon's daughter, Josephine, on her return from boarding school, arrives on the same train and her father meets her at the depot. Presently Josephine sees the moving picture actors, and becomes greatly interested in the leading man, who piles on a sled with the other fellow actors as they drive off to the village inn. The deacon catches Josephine flirting with the handsome leading acting man and tells her to beware of actors. At home Josephine learns the identity of the actor in looking

(*Continued on page* 1026.)

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(Continued from page [illegible].)

over a magazine devoted to the picture industry. Later in the day the director of the company, in search of a location, obtains consent from Josephine to take a scene in front of the Deacon's gate. When the Deacon sees the rehearsal in progress he rushes out and drives the actors away. [illegible] have fallen in love with each other, and plan to circumvent the Deacon. King makes up as a city doctor with the indispensable pointed beard, and is abetted in love's conspiracy both by the leading woman of the company, who makes up as a professional nurse, and the landlord of the inn.

Josephine at home pretends to be very ill, and her father proposes to send for Dr. Smith, the village physician, but she protests that her case is too serious to be trifled with, and suggests that there might be a city doctor stopping at the hotel. The minister calls the hotel on the wire and learns that there is a city doctor there. King is told and he and the leading woman, arrayed as nurse, are soon on the way to the Deacon's house.

Upon arriving King sends the Deacon and his wife out of Josephine's room under the pretext that the case is so serious that the patient must be left alone with the nurse and himself for forty minutes. After the anxious parents have retired to the living room, Josephine undergoes a record-breaking recovery, and pulls her suit case, previously packed, from under the bed. It is apparent that an elopement is under way, as we next see King, Josephine and the nurse making a hasty exit through the window into the street.

Finally the Deacon listens at the keyhole of Josephine's bedroom and, failing to hear voices inside, opens the door and rushes into the room where he finds a note from Josephine stating that she is to be married to the leading man before taking the train to the city and asking her parents' forgiveness.

JUST KITTY (May 5).—The cast: Judge Wright (Willis Granger); George Jennings (Curtis Benton); Clara Howard (Sydell Dowling); Kitty (Edith Roberts); Buster (Lois Alexander). Written by A. E. Bergh. Produced by Robert F. Rill.

Judge Wright tells his nephew, Geo. Jennings, that late hours and sporting companions will never make a good lawyer. The next day the Judge attends a board meeting at the orphanage. A number of the children who have reached the age limit are given in charge to kindly disposed persons. Kitty and Buster, her little protege, are standing close to the Judge. The Judge drops his pen and all the children rush to pick it up, but Kitty gets there first and hands it to him. The Judge thanks her and he asks her what her name is and she replies "Kitty." He says "Kitty what?" and she answers, "Just Kitty." The Judge obtains consent of the orphanage committee to adopt the two children.

The scene then shifts to the apartment of Clara Howard. George enters and gives her money to pay some pressing bills. He tells her he has a scheme to get her into his uncle's home in the guise of a governess. Clara, who is an adventuress consents to apply for the position. After Clara has been installed as governess, she meets George late at night in the library by appointment. He shows her a number of promissory notes that cannot be renewed and tells her she must assist him to rob the safe in the wall back of the picture hanging near the fireplace in the library.

Kitty and Buster hear a noise and arouse the Judge, who takes a pistol and goes down to the library. There he sees a man at the safe and commands him to hold up his hands. The Judge is astounded to find that the culprit is his own nephew, and orders him out of the house. Meanwhile Clara has been able to escape from the library and without being seen by the Judge and Kitty. Fearing that his uncle will now disinherit him, George plans to prevent him from making a new will. So the next day he phones to Clara to meet him at four o'clock at the garage.

Kitty, who is hiding behind the library curtains, overhears what Clara says over the phone. She then rushes to the station house. The sergeant tells Dick Blake, from the Central office, to accompany the girl, and Dick leaves the station house with a dictagraph under his arm. Arrived at the garage, Dick hides the dictagraph in a corner and runs the wires to the chauffeur's room on the floor just above. George arrives at the garage at four o'clock and describes to Clara how he proposes to get rid of the Judge. Meanwhile Dick is making notes of their conversation which is duly recorded by the dictagraph.

That evening we see George forcing his way through the window of the Judge's room. There is a puff of smoke and we see a body move in the bed. The door opens and Clara forces Kitty to enter ahead of her. George forces a pistol into Kitty's hand to fasten on her the supposed murder of her benefactor. At this point the Judge and Dick enter from a closet where they have concealed themselves. George tries to escape through the window, but Dick catches him, and slips a pair of handcuffs over his wrists. The Judge, however, requests Dick to remove the handcuffs and orders his nephew and accomplice to get out and leave the country, telling them that they can both thank Kitty for saving them from prison

LAEMMLE.

THE THIEF OF THE DESERT (May 5).—The cast: Ali Ben (Val Paul); Zoradi (Myrtle Gonzalez); Hassan Bey (Walter Belasco); Enver Kahn (Fred Church); Said Shrad (Wm. Crinley). Written and produced by Lynn Reynolds.

Ali Ben was on his annual pilgrimage to Mecca. Ali Ben is accompanied by his daughter, Zoradi, whom he expects to sell to a Turkish merchant at Mecca. This arrangement is not at all welcome to Zoradi, as she has met this merchant before, and found him to be a coarse, fat, old man. She remonstrates with her father for selling her, and in reply to her complaint he tells her that the merchant, being wealthy, can furnish her with the silks and fine clothes fitting to her beauty.

Ali Ben and Zoradi camp near a water hole in the desert. In another part of the sandy waste two camel thieves are dividing their loot. One of them takes the larger share, and the two quarrel. Said Shrad thinks he has been tricked in the transaction and warns his partner, Enver Khan, that their next meeting will be a "fight to the death." Enver rides away disdainfully.

Later that evening, as the girl goes to the water hole, she sees Enver riding by and is much taken with his manly bearing. She watches him in admiration and does not notice Said sneaking upon him. He tries to kill Enver, without success. Enver, in turn, disarms him and throws him into the water hole. As he turns around to leave, Enver discovers the girl watching him with admiration, but she hastily sets out for the camp. He pursues her, but as he reaches camp the girl's father comes out threatening to shoot and drives him away.

That night, Zoradi dreams of her gallant cavalier, and offers up a prayer that she will be rescued from the marriage with the fat merchant. She wanders out on the desert, nearby. Enver, meanwhile, has slipped to the tent and discovers the girl is gone. Her father is peacefully snoring, and he decides to steal the camel. The girl sees him prowling around, and, stealthily creeping up behind him, places the dagger against his face and tells him to let the camel alone. She then asks him why he would stoop to steal a camel when it was just as easy to steal herself. He takes her at her word and, placing her on his horse, makes haste to leave the vicinity. Ali Ben wakes at sunrise and discovers his daughter gone, and thinks that what has happened is the will of Allah. Enver Kahn and the girl ride into the brightening day, happy in each other's love.

THE MARRIAGE OF ARTHUR (Two Parts—May 7).—The cast: Arthur Bates (Rupert Julian); Agatha Grey (Elsie Jane Wilson); Fritz (C. de Vidal Hundt); Batt's Friend (Hal Cooley). Written and produced by Rupert Julian.

Arthur Bates spends his time with wine, women and song. Arthur's lawyer calls upon him one day bringing the sad news of the death of his uncle and tells him that his uncle's entire estate has been left to him. Arthur is very much pleased at the old man's death, but finds cause for complaint when he finds that one of the provisions of the will is that he must marry Agatha Grey. This does not fall in with his plans, but, however, rather than lose the fortune, he determines to throw himself away on Miss Grey.

The parents of Miss Grey find the young man very pleasing and the wedding day is hurried forward. Soon after the ceremony, Arthur and his wife leave the home of her parents and start housekeeping for themselves

With the accession of wealth, Arthur finds it much more pleasant to enjoy the forbidden fruit of the great white way than to stay at home with his wife. The girl is very lonely as a result, but nevertheless writes home that she is happy.

To commemorate his newly-found inheritance, Arthur gives a big party and refuses to allow his wife to attend. The maid finds a woman's slipper in Arthur's pocket and naturally tells his wife. She also tells the wife that all her husband cares for is amusement, and confronted by the evidence of the slipper, the wife is forced to believe. She determines to follow Arthur and watch him.

Arthur and his friends are having a big time at the party when his wife comes in and takes a table nearby. He does not know her in the becoming clothes she is wearing, but when the other men notice her, he recognizes her as his wife. While Arthur did not care for his wife at home, he becomes very jealous when he sees her surrounded by other men. He goes to her table and in his rage starts to choke her, but she shows him the slipper and he realizes that she has been found out. The two become reconciled and Arthur promises that their home will be a happy one in the future.

NESTOR.

HER HERO MAID (May 1).—The cast: Leading Man (Lee Moran); the "Peach" (Billie Rhodes); Her Mother (Stella Adams); Mr. Simps (Neal Burns). Scenario by A. E. Christie. Directed by Horace Davey.

At the last performance of the season the leading man is attracted by the appearance of a "peach," sitting in the audience. The "peach" notices the handsome man and immediately falls in love with him.

The next day Billie's mother sends her down town to advertise for a maid, as the regular girl has left. While she is in the store Lee comes in and recognizes her as the "peach." He learns from the clerk that the girl is advertising for a maid. The girl recognizes the handsome leading man and on the way home buys one of his portraits. Lee has had quite a bit of experience in female impersonations, and decides to try for the job of maid.

Out of many applicants he is selected by the mother, and immediately starts his duties. The maid's service is satisfactory. Billie confides her admiration for the handsome leading man to the maid and is surprised by the sudden affection of the aid, displayed toward her. The butler tries to flirt with the maid and receives a jolt and tells the other servants that the new maid has an awful punch.

Mr. Simps was a rich young man and a persistent caller at the house of the "peach." While mother had favored him to a certain extent, Billie detested him but was unable to get rid of him. Shortly after the new maid takes charge, Mr. Simps pays a visit and becomes very affectionate towards Billie. Her calls for help reach the maid and he goes to her assistance, takes Mr. Simps by the collar and deposits him out in the yard. They all compliment the maid on her wonderful strength.

The maid learns of Billie's plans and when he is off duty sneaks home and then changes to his regular clothes and meets the girl. While she is bashful at first, the two finally become very chummy and spend several happy evenings in the park. At last Lee decides to remove his disguise at the house instead of his hotel, and is seen entering the room dressed in man's clothes. Billie's mother thinks he is a burglar and calls a policeman. They all go into the room and Lee is discovered dressing in the clothes of the maid. The deception is found out and while the mother is angry at first she decides that there is some excuse for his devotion because he was willing to do the duties of a maid in order to be nearer the girl he has admired.

LEM'S COLLEGE CAREER (Two Parts—May 5).—The cast: Lem (Eddie Lyons); Mary (Betty Compson), Rollin (Lee Moran); His College Chum (Neal Burns). Written and produced by Al. E. Christie.

Mary and Lem are sweethearts. Mary is a farmer's daughter and Lem the owner of Bar 3 Ranch. They are happy until one day Mary's mother gets a letter from some city friends accepting an invitation to be present at her son's return from college. Rollin, the college boy, takes leave of his father with a parting warning regarding the West, but Rollin refuses his father's gun, assuring him that the West is now as calm and civilized as the college city.

He arrives in the small farm town and to the dismay of all the cowboys and Lem succeeds in making a great impression on Mary and her family. A dance is later given in his honor and he attires himself in full dress for the occasion and is the idol of the whole barn. Every girl in the place, including Mary, is his for the asking, and Lem and the rest of the cowboys don't have a look-in. As time goes on Lem broods over his misfortune and when his Wednesday evening for calling on Mary rolls around the boys have to coax him to go, as he feels he has lost all chances. He finally gets as far as her front porch, where he hears soft music and witnesses his sweetheart's departure with his rival for a lovers' stroll in the woods. This dashes out his last hopes and he returns to the cowboys most unhappy.

They decide to take a hand and proceed to give poor Rollin a royal western trouncing, much to his discomfiture and pain, and the next day he makes a hurried departure for the East and peace. Mary is broken-hearted and Lem over-joyed, thinking he may again renew their engagement, but Mary informs him that her future husband must have a college education.

Lem leaves for college and lands in the hands of his enemies. He discovers he is attending the same college as Mary's city friend, Rollin, and the latter plans that he will now get even. College days are rough ones and the boys play many pranks on Lem, but he has his ever-ready gun and succeeds most of the time in getting away all whole. Finally he tires of the gay life and decides that if he must do without

Mary, it is better than to go through the misery of college education. He jumps a freight train with the boys in pursuit and finally arrives in his little home town and is given a royal welcome by all the cowboys.

Later, when he is sufficiently recovered from his many bruises and aches, he dresses in his best suit and sallies forth to meet the worst, for he feels Mary is no longer his, as his education has been brief. But glad tidings await him and Mary is so very glad to see him that she tells him she will marry only him.

JOKER.

A PERFECT MATCH (May 6).—The cast: Old Man Butts (Charles Conklin); Anastasia (Gale Henry); Herman Schultz (William Franey); Archibald Vanderloop (Milburn Moranti); Fortune Teller (Lillian Peacock). Written and produced by Roy Clements.

Old Man Butts, president and owner of an oat-meal factory, was noted for his lovely disposition. Anastasia, his daughter, was the old man's sole heir, and her suitors were numbered by the score. Herman Schultz was father's choice of the visitors but Anastasia had a mind of her own, and had chosen as her suitor Archibald Vanderloop. Archibald, with an eye to father's millions, opened a tonsorial parlor in the town, to be near his lady love.

He was addicted to the use of musk, as it was the badge of his profession. One evening during a brilliant concert, Archibald, absent-mindedly, pulls out his bottle of musk and sprays himself. Father smells the musk and thinks it is some new kind of disinfectant. He at once comes to the conclusion that the crowd is infected with some contagious disease and there is a general house cleaning. The guests are dumped outside and father begins to fumigate the house. Father accuses Archibald of being the one who has caused all the trouble. The next day Anastasia snubs Herman. She makes a date with Archibald to visit a fortune teller.

Herman visits the fortune teller's booth and learns some of the trade. He persuades the fortune teller to allow him to write the answers, then the two come in to have their fortunes told. After he has presented her with a sum of money she consents. The fortune teller tells them that she can only tell the fortune of one at a time and Anastasia is taken in first. Her fortune is told, and the answers written upon a slate. Herman is handling the answering, and he writes that the barber already has a wife and that her true lover is a little man with a moustache. In reply to another question he writes: "Feed your lovers with biscuits and watch them. The one who eats the biscuits will be your 'true lover.'" Anastasia leaves and Archibald takes her place. In reply to his questions, Herman tells him that Anastasia has already poisoned three lovers and that he will be the fourth. He also states that she has just put poison in her biscuits.

Of course, neither of them believes in fortune telling, but in thinking over the matter they become suspicious of each other. Arriving at the house, Anastasia decides to test the fortune teller's predictions and brings in a nice plate of biscuits to Archibald. Herman sneaks up to the window and peeps in. Before he thinks, Archibald takes a biscuit and starts to eat it. He suddenly thinks of the fortune teller's prediction and throws the biscuit from him with horror.

Anastaisa believes that the prediction was true and Archibald was merely trifling with her affections. She orders him out of the house. Herman comes in at this opportune moment, sees the plate of biscuits and immediately proceeds to demolish them. Anastasia believes that her true lover has been found and goes to the waiting arms of Herman, while Archibald hurries away congratulating himself on his narrow escape from poisoning.

BIG U.

THE BELOVED LIAR (Three Parts—May 4).—The cast: Carl Varden (Thomas Jefferson); Mary Quinby (Joe Bech); Mrs. Quinby (Nanine Wright); Jackie (Buddie McQuoid); Mary Milbank (Marjorie Blinn); Jack Milbank (Frank Newberg), Scenario by Calder Johnstone. Produced by George Cochrane.

Carl Varden, first violinist of the National Opera Company, has for years lodged with Mrs. Quinby, occupying her attic. Her little daughter, Mary, is favored by the old musician and endeavors to become a singer. Old Carl adopts a little newsboy, and soon the little boy and girl become close friends. Carl loses his position and soon is in hard straits. Unable to secure another position, he resorts to street playing, deceiving his friends in the belief that he is working elsewhere.

Then follows the illness of Mrs. Quinby, ending in her death. The old violinist tries to care for both children, but the case is reported to a nearby clergyman, and thus it comes about that the children are adopted by a wealthy married couple.

For many years Carl has been working on an opera which however he is unsuccesful in selling. Some time after the children are taken from him he is forced to leave his old home. He refuses assistance from the Milbanks, and leaves the opera in his old trunk, together with a few toys of the children.

Some years elapse. The new landlord opens the old trunk, finds the opera and sells it for a small sum. Meantime the Milbanks have taken Jack and Mary abroad, and the girl follows her desire and in time becomes a professional singer. After attaining their majority they return to America, where Mary is to make her debut as prima donna, the Milbank fortune paving the way to her success. On their arrival they make an unsuccessful search for Carl.

Jack acts as Mary's manager and handles her publicity. The music dealer learns of her anxiety to secure a suitable vehicle in which to make her debut, and takes the old opera to her and sells it at a good profit. Mary recognizes portions of it and is convinced that it is the work of Carl.

The violinist returns to the city and visits his old home. He is permitted to open the old trunk, but on finding the opera gone, believes he has been defrauded. He falls back in a faint. On his person is found a business card of Mr. Milbank, with a request that he be notified in case of accident. Thus are Mary and Jack reunited with their old friend. Carl, in his delirium, does not recognize them, but Mary, on seeing her old harmonica and Jack's toy drum, plays a trick on Carl. They go into the outer hall and return, each playing on the instruments as they used to. Memories return to the violinist and in the place of the grown-up man and woman he sees again the little boy and girl and folds them to him. Later he recovers and receives a substantial sum of money for his opera, in which Mary makes a big "hit."

BISON.

THE LEAP (Two Parts—May 6).—The cast: Joseph Howard Gordon (Lee Hill); Alma May Kern (Rena Rogers); Duncan Gordon E. N. Wallick); John Kern (Marc Fenton); Charles Rush (L. C. Shumway); Foreman Clark (Robin Adair). Scenario by Harvey Gates. Produced by Henry McRae.

Duncan Gordon, a millionaire railroad man, has a son Joseph, who has had a good education but lately spends his time pleasure-seeking. In the round of festivities, he has met Alma May Kern, whose father is a large mine owner. Joe and Alma become good friends. Neither has met the parents of the other.

One day, as Kern and Gordon are going to town in separate automobiles, they have a collision and though a trivial one, it results in a fist fight. While the parents are trying to disable each other, their children are engaged quite differently. Joe has proposed and is accepted. He make an appointment with the girl the next day.

Gordon learns his son has been going with the daughter of Kern and orders him to cut off all relations with her. Kern, learning the same, takes similar measures.

In spite of their parents, they determine to see each other on all occasions, and next day are enjoying the pre-arranged dinner and laughing over the attitude of their fathers. Unknown to them and to each other, Gordon and Kern have come to the same restaurant for lunch and are seated very close. They hear their children making plans for the future, and a big scene results in which each parent takes his child and leaves.

Kern decides to send his girl to Europe. Gordon gives his son a substantial check and suggests he take a trip to Europe, not knowing that the girl is going too. Joe has a will of his own, and as he is a graduate railroad engineer, he tears up the check. He tells father that he intends to strike out for himself.

Joe and Alma arrange to correspond with each other under assumed names. Joe leaves for the West. Alma's father, learning of Joe's disappearance, decides the latter has gone to Europe, and sends his daughter out West to an aunt. Joe secures a position with the railroad in which his father is interested and works under the name of "Joe Howard."

Alma arrives at her destination and, disliking loafing, secures a job in the Star Mining Company, in which her father is interested, unknown to her. She learns that the Star Mining Company is tunneling under the property owned by Gordon. She sends a telegram to Mr. Gordon telling him of this and suggests he investigate. Gordon comes and Alma, hearing more of the crooked operations of the men in charge of the company, makes a copy of what she hears and mails it to Gordon.

Joe learns from a discharged miner that the Star company is tunneling in the other mine and, believing Kern does not know of this, wires him to come. Kern decides to investigate, and he brings a mining engineer with him. The man in charge, learning that Kern is on the way, determines to prevent the meeting between Kern and Gordon, as they know their illegal operations will not meet with the approval of either man.

Charles Rush, manager of the mine, determines to fix things so the trains will not meet. He gives the engineer and fireman of the East bound train a drink. Alma determines to return East and takes the train Rush intends to wreck. The engineer and fireman become unconscious and the train runs wild. Joe is working with his construction gang, and seeing the train rushing on realizes something is wrong and hurries to the track. Joe climbs the telegraph pole, balances himself on the wire until the train passes beneath and jumps on top, makes his way to the engine and stops the train.

The passengers learn of the miraculous escape they have had and Joe is overwhelmed with congratulations. Alma and Gordon, Sr., have become acquainted, but he does not know of her identity. The crooked manager of the company is arrested, and both Gordon and Kern send for "Joe Howard" to reward him. They are greatly surprised to discover that he is the son of one of them and almost the son-in-law of the other.

Realizing how unselfishly the son has worked for them, the two old men make up and the story ends happily.

GOLD SEAL.

THE PURPLE MAZE (Two Parts—May 2).—The cast: Lois (Stella Razeto); Lloyd Baxter (Juan De La Cruz); Cora (Gladys Brockwell); Borden (George Hernandez); Wright (Marc Fenton). Produced by Ed. J. Le Saint.

Lois, stenographer for Lloyd Baxter, a rising young attorney, is unconscious of the many pitfalls for unwary feet in the city, as she has lately come from the country. Opposite Baxter's suite is Bordon, a real estate operator. Cora, his stenographer, has already "played the game" with him and is worldly wise. She takes a liking to the little country girl and the two take rooms across the hall from each other in a moderate priced apartment house.

Lois has saven enough for the two to get theater tickets at a popular show and surprises Cora. Cora is surprised that a girl should do such a thing as to buy her own ticket and tells her she should "get in the game." While this is new to Lois she determines to improve somewhat and aided by the many feminine tricks and foibles, she "comes out."

Her employer is surprised and raises her salary on the spot. He realizes the beauty of the girl and how innocent she is. One day he has her take a package to a woman, who is in reality his mistress. Lois performs the errand and is much impressed by the luxury of the house and notices a picture of her employer. She resents the idea of this, but little realizes it is the stirring of love which resents the idea.

As time goes on, Baxter realizes how unworthy his action in keeping the woman is and begins to break away from her. He abruptly breaks off relations with the woman. The womanliness of his little stenographer appeals to him, and he realizes he loves her, but before making this known decides to become a man again.

Cora has a spat with her employer and leaves. She secures work with another man and accepts his attentions, as she really loves him. Baxter at last one day confesses his love for Lois. Before requesting her answer he tells her that he was a decent man before he got caught in "The Purple Maze," and like many other fellows took the easiest way. That night as Lois sits on the bed dreaming, Cora comes in distrait and sobbing. Lois consoles her and Cora confesses her wrong doing but states she really and truly loved the man, but he had done like the others and refused to marry her.

Lois consoles Cora to the best of her abilfty and Cora starts back to her room. She pleads with Lois to cut out the "game," as it isn't worth the effort, and as she leaves states she is going home.

Lois realizes how she might be led into the same path and writes her employer a note begging his forgetfulness and forgiveness. She sends the note by a boy. There is a commotion and shot in Cora's room. When the door is forced open her body is found stiffening in death. Lois crosses the hands of her friend and covers her face.

Baxter is in his room admiring a ring he has selected for Lois when the note reaches him. He is frantic when he reads it and hurries to Lois' home. As he comes in he is strangely moved by the sight of two men carrying out a silent form on a stretcher. His first thought is that it is Lois, and as he raises the cloth over the face of the occupant his hands violently tremble. Realizing it is not her his grief is great as he hurries to Lois' room.

At first Lois cannot face him, but finally looks up and realizes his love is true. The two find comfort in each others arms and she allows him to place the ring on her finger.

(*Continued on page* 1030.)

TRIANGLE PLAYS

Norma Talmadge in The Children in the House

Must a woman cling to a faithless husband? Must she continue to live with him and suffer the torture of unhappiness when he has proved himself unworthy of her love—has admitted his preference for another woman?

These are the vital questions in the TRIANGLE-Fine Arts Picture, "The Children in the House," released for the week of April 30th, in which Norma Talmadge, the popular star, is given every opportunity to display that versatile ability which won her fame and popularity.

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With the possible exception of the war in Europe there is no other subject today so intensely interesting to your patrons as that of domestic relationship—divorce and marriage. So closely is this picture related to their own individual happiness that told in a TRIANGLE sort of way it should prove particularly attractive.

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TRIANGLE PLAYS

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Many indeed are the varied scenes which furnish thrills, tears, joy and laughter to your audience in this latest TRIANGLE PLAY.

Take for instance the spectacle of the auto load of bank robbers plunging after a flying battle with the police over a steep precipice 300 feet high. Its occupants shot down one by one the car is seen to zigzag as it speeds along the mountain road. Then as a shot pierces the brain of the man at the wheel the machine takes one wide swerve, balances for a moment on the edge of the cliff, and then topples down the rocky declivity until it arrives at the bottom a mass of shattered and broken metal. The sight of the big car as it falls over the cliff to certain destruction is warranted to give every audience at least one gasp.

Then there's another thrill when the burglars capture the TRIANGLE kiddies, tie them in a hut for safe keeping, and in a fiendish moment decide to set the house afire. Your patrons will feel their hearts go down to their shoes as they watch the flames creep nearer and nearer to the struggling bodies. It's a race neck and neck between an automobile and the raging fire, and the machine wins just by a hair.

H. B. Warner in "The Beggar of Cawnpore"

The TRIANGLE-Ince Picture for the same week will be H. B. Warner in "The Beggar of Cawnpore." Warner gives a terribly convincing portrayal of a morphine-ridden wretch who sank from a handsome officer in a crack regiment to a half-crazed beggar in the crawling slums of a mysterious Oriental city. It is one of the swiftest, most amazingly picturesque screen dramas yet offered the public. If you are an exhibitor and are not running TRIANGLE PLAYS why not send in the attached for information in regard to their presentation?

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VICTOR.

THE GIRL WHO FEARED DAYLIGHT (Two Parts—May 5).—The [illegible] Mrs. Mayne and Mary, her daughter (Mary Fuller); Viola Dexter (Edna Pendleton); Frank Forrest (Clifford Gray); Bruce Hilton (Curtis Benton); Dreen (William Welch). Produced by Lucius J. Henderson.

Mary, a girl of eighteen, lives with her uncle, Dreen, in a cabin in the mountains. From her infancy she has been warned never to expose her eyes to the light of day else she will become blind. She has obeyed her uncle implicity by always remaining in a darkened room.

With a party of gay young people, Frank Forrest is spending a holiday at a luxurious hunting "camp" not far from the girl's cabin. Viola Dexter, a girl of millions, is in love with Frank, regarding the love making of Bruce Milton, of the same party, with indifference. Bruce plans to prevent Frank, who really does not care for Viola, from marrying her. On one of the hunting expeditions Bruce maneuvers until he separates from the rest of the party and, being carefully screened, fires at Frank. He merely wounds him in the shoulder. This sends Frank hurrying to Mary's cabin for aid. Her uncle is away on a long hunting trip. Mary bathes Frank's wound and binds it.

Under his persuasion Mary tells her life story and the reason she fears daylight. Years before in the same cabin lived her mother and father, the former ill and half-crazed, the latter prey to sudden heart attacks. The mother tries to revive him and then rushes to the door in the hope of seeing some chance of help. There is not a soul in sight. Nearly mad with grief the mother gets on her knees and blasphemes against the sun and the maker of it. Hours later Mary tells Frank, the men returned and found her mother in a faint across the threshold and her father dead. She explains that her mother, when her baby was born, swore that the child should never see daylight, and when on her death, Mary's uncle came, he, too, carried out the same vow. Frank determines to help her all he can. Frank calls upon Mary a number of times and soon falls in love with her. He tells her that he has arranged for an eye specialist to come and examine her.

Her uncle's hunting trip has come to an end and, burdened with game, he sits by his camp fire on the last night in the forest. He takes a flimsy document out of a stout envelope and pores over the contents. It is a crude form of will, evidently written by Mary's mother, entrusting her life's savings, three bonds, to her brother to be kept for Mary. There may be a reason, as Frank suspects, for the old man's idea in keeping Mary from the light. The uncle gloats over the three bonds, wondering how long Mary will live and keep them from being really his.

Next day the society people leave on a long tramp. Viola is disappointed because at the last minute Frank declares he must go to the village. In reality, it is to meet Dr. Trenchard, the eye specialist.

Meanwhile the uncle has returned, and learns that Mary's unusual happiness is due to the fact that Frank, whom she says is her lover, is due with an eye doctor. The uncle is insane with rage and dashes off to encounter Frank. They meet and the uncle's gun goes off, wounding him. The society people hear the gun go off. And Mary hears it louder than any one else. She snatches up a gun, flings the door open wide and stands for a second blinking, blinded by the sun. Then she goes off to save her lover.

The uncle has flung Frank from him. The doctor has long since been overcome. The big gun is aimed at Frank. Mary points her gun at the old man. But she does not have to kill him, for the tramping party breaks in upon the scene and save the situation. Dreen, now weak and mortally wounded, collapses as they support him. Mary flies to Frank's arms. Dying, the uncle is asked why he raised the girl in darkness. He says: "Starving for light, I thought she would die." And when he hands the three bonds to Mary, it is clear to Frank that avarice prompted the old man's cruelty to her. She sees as well as any one. Not many nights later, Mary is introduced to Frank's friends at the camp and she gets her first glimpse of the life that will soon be hers for all time.

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REX.

SCALING THE JUNGFRAU (May 7).—Frederick Burlingham, the famous Alpine climber and cinematographer, whose ascent of the Matterhorn and pictures of the great Vesuvius created such a sensation, has obtained some wonderful pictures of the snow-clad Jungfrau.

These pictures show the actual climbing of the mountain, which is 13,760 feet high. We are shown a "summer" scene, in which people are enjoying a game of snowballing; other scenes picture the vast fields of snow. More wonderful still, however, is a picture taken above the clouds.

We are shown the mountaineering party climbing the Rothdale Saddle, which, by the way, slopes 70 degrees; and later we see them breaking the ice cornice at Rothdale Saddle, always an exceedingly dangerous operation. Above the Saddle the panorama is beautiful.

We are then shown a marvelous dangling maneuvre, which looks anything but safe. At a height of 13,000 feet we see Mont Blanc quite distinctly, although this famous mountain is 73 miles away from the Jungfrau.

Finally, the summit, the noblest in the world, is reached. At the station of Jungfraujoch, from which Mr. Burlingham started on his perilous ascent of the Jungfrau, the mountaineering party were watched with breathless interest by the people who had gathered to see the beginning of the journey.

UNIVERSAL.

ANIMATED WEEKLY NO. 16 (April 19).

Girl "Cops" Keep Order.—Skirted police guard smaller school children from traffic perils—New York City. Subtitles: Clearing fire-escapes. "Pinching" a bad boy.

Noted Bandmaster Leads Parade.—John Philip Sousa heads march of stage stars as Hippodrome celebrates 11th anniversary—New York City. Subtitles: Charlotte, Ice Queen. Two of the clowns.

Millionaire Plays Airman.—Porter H. Adams and army observer try-out latest model of biplane—Los Angeles, Cal.

Autos Pull Cannon.—Gasoline replaces horses in hauling guns over mountains to target practice—Columbia River Gorge, Ore.

Bless Czar's Ambulances.—Russia's officials see unique ceremony before "Made in America" vehicles are sent to firing line—New York City.

Uncle Sam's Bandit Hunt.—Quick flashes of up-to-the-minute news as army penetrates into Mexico. Subtitles: El Paso's citizens enlist for military training. Panorama of Cananea, Sonora. World's largest copper smelter is located here. Governor Calles of Sonora brings war orphans to Hermosillo school. Caranza's soldiers at Naco, Sonora. Sixth Field Artillery manoeuvring before crossing border at Douglas, Ariz. Hiking 400 miles after Villa.

America's Own Battle.—Baseball boys fighting in 3,500-mile line of trenches that run from coast to coast. Subtitles: Giants famous leader, McGraw. Tesreau, Giants hurler. Benny Kauff—will he make good? "Christy" Mathewson, starting his 16th year. Busiest man on diamond. Walter Johnson has 42-

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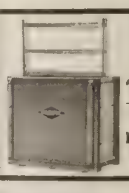

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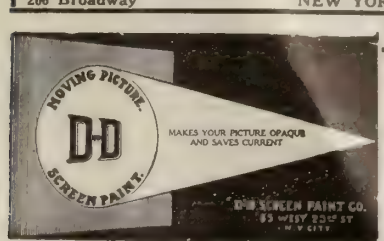

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centimeter arm. Pitcher Caldwell, Yanks' mainstay. Manager Donovan greets Manager Griffith. Gilhooley, smallest Major Leaguer. The umpires—remember they're human. Many "Grandmothers" died. Baker out, stretching a single. Trying to get pitcher's goat.

Boston's Grand Opening.—Wreath to Manager Carrigan. Major Curley throws first ball.

Chicago, Ill.—"Ty" Cobb, world's greatest star (right) and Eddie Collins.

San Francisco's Opening Parade.—Mayor Rolph pitching, Police Chief catching.

Los Angeles Starts Season.—Manager Frank Chance. Mayor Sebastian hurls first ball.

Drop Navy Craft into Sea.—Big sea-going tug has unique launching—Norfolk Navy Yard, Va.

Cartoons by Hy. Mayer.

ANIMATED WEEKLY, NO. 17 (April 26).

Twenty-Five Mile Run.—Famous Boston marathon won in the closest contest in 10 years. —Boston, Mass. Subtitles: Doctors inspecting contestants. Arthur Roth, the winner.

Another Teetotaller.—Baby camel can go 9 days without water, but wants milk every day. —Universal City, Cal.

Fire Scares Shoppers.—Fight flames from "L" road in blaze checked by quick work.—New York City. Subtitle: High pressure hose.

Killing the Rum Demon.—Doses of medicine for first offenders in only United States city that cures instead of jailing.—Los Angeles, Cal.

Raising $1,000,000.—Don't forget the old actor—10 per cent of May 15th's theater receipts goes to help them.—Actors' Home, Staten Island, N. Y. Subtitles: Daniel Frohman meets the old folks. A little recreation.

Belgian Market Fete.—Prominent society folk serve as salespeople to aid war sufferers.—San Francisco, Cal.

Posing in the Clouds.—Studio atop Flatiron Building forms ideal background for art students. New York City.

Off on Roller Skates.—Exciting sport as school boys race for supremacy.—Chicago, Ill.

This Race Killed Bob Burman.—Noted racer and mechanician who perished as auto upset going mile-a-minute.—Colona, Cal. Subtitle: The fatal car.

Canadians Ready for War.—Seventy-seventh battalion, promised next chance for front, make fine show at inspection.—Ottawa, Ontario. Subtitle: Signal corps drills.

Some Swift Sport.—Many thrills for spectators as eastern cracks win from western polo stars.—Riverside, Cal.

United States Ready for Battle.—Colonel Taylor inspects 8th Cavalry waiting at border. —Texas. Subtitles: Displaying their preparedness. Night scene in camp. "Taps."

Back from Battle Practice.—Three of Uncle Sam's big sea fighters return to home port.—New York Harbor. Subtitles: Flagship "Wyoming." Battleship "New York." Battleship "Texas."

President Reads Ultimatum.—Nation's executive visits Congress to tell of crisis with Germany.—Washington, D. C. Subtitle: Mrs. Wilson after speech.

Cartoons by Hy. Mayer.

Mutual Film Corp.

THANHOUSER.

THE CARRIAGE OF DEATH (Three Parts—April 29).—The cast: Peasant Girl (Marion Swayne); Her Lover (Bert Delaney); Her Uncle (Morgan Jones); Signor (William Burt); His Daughter (Gladys Dore).

Very different are the lives of the rich signor's daughter, who has all of the world's best things, and the orphaned peasant girl who drudges through the long days for her dissolute uncle.

The peasant girl's uncle makes her plow the fields so that he may have more time to drink, but her peasant lover makes the work light and the hours short. One day the rich signor's daughter rides by and stops because she sees that they are so happy. She questions them and learns of the uncle who forces a girl to do a man's work in the fields. Indignant, the signor's daughter rides to the inn and reprimands the uncle for his brutality.

That night the uncle proposes a scheme that will mean both vengeance and money. He knows that the signor's daughter is to attend a ball that night and she will have to ride home through the mountains alone. With three others of his ilk he plans to capture her and hold her for ransom—or death. The peasant girl, in her poor little attic room, hears of the plot. She thinks of the rich girl who has spoken so kindly, and manages to escape via the window. She badly sprained her ankle in doing so, but she was determined, and made her way to her lover whom she told of the plot. While he went to the signor's house, she left for a convenient place to intercept the daughter to warn her of impending danger.

On the mountain road she stopped the carriage of the rich girl and told her of the plot. Incredulous, the signor's daughter took the peasant girl into the carriage—and it drove straight to the men who were waiting. The bandit-leader-uncle would have vented his rage on the girl he knew had tried to warn his victim, but his crafty brain knew that there would be a common fate of death for both of his victims. He intended to get both vengeance and money. The bandits sent the driver with a note to the signor that demanded five thousand lire within two hours. The note told that delay would mean death. He showed it to the girls, and the little peasant feared that the help her lover had gone to bring would come too late.

Though the lover, with the signor and other men, were riding furiously, the mountain miles were many and the minutes few. The uncle drove them to a blind road at the top of a hill so that he might watch for the return of the messenger. There was but one road to escape, and that was down the hill. And at the bottom of the hill his men were waiting with ready carbines to riddle the carriage at the first attempt to pass. The uncle went into the thicket for a better view down the hill. The peasant girl jumped from the carriage to turn the horses in a daring attempt to escape.

At the foot of the hill the three outlaws watched for the return of the messenger. They saw instead the girl's father and two others riding toward them. And at the top of the hill the driverless carriage was dashing toward them, the scarf of the signor's daughter fluttering from the side in the breeze. From the other side of the hill came the father and the others. But the carriage of death won! Three puffs of white smoke came from the bushes. There was a sudden lurch of springs as a dead body rolled from the seat. The horse, wounded, fell between the shafts as the girl's father went to the carriage. He is greatly astonished to see that the body which fell out of the carriage is that of the uncle and not his daughter. When he turned around he saw his daughter and a peasant girl coming forward with a sturdy peasant boy helping them.

He ran to his daughter and clasped her in his arms. As he kissed her and held her tight the peasant boy explained. He had gone on ahead of the others and he knew many short trails over the mountains. He had taken one and had dismounted his horse so that he could go into a thicket that screened a high rock that commanded the whole country-side. There he surprised the bandit by overcoming him. But when he tried to put him into the carriage, a captive, the horses had taken fright and dashed down the hill. The signor listened, he puts his hands on the shoulder of the peasant girl and the peasant boy and told them that a thousand lire would be their wedding present.

THE WEAKLING (Two Parts—May 2).—The cast: Weakling (Harris Gordon); Bully (Thomas A. Curran); The Girl (Barbara Gilroy); The Woman (Louise Emerald Bates).

Away back in their childhood days, the Weakling had been domineered by another boy whom he always thought of as the Bully. During play hours the Weakling was continually tormented by the other boy, and grew up in abject fear of him. Even when they were men out in the world this state of affairs continued. In an effort to escape from his evil menaces, the Weakling moved into another section. Soon after he located there. "The Girl" came into his life. At that period she was a very little girl, indeed, a mere child, and the Weakling met her when her doll had fallen into the water and was in danger of being drowned. For the child's sake, the Weakling jumped into the water and rescued the doll.

The little girl grew to be a beautiful young woman, and the Weakling was in love with her but afraid to tell it. Then his evil genius, the Bully, appeared. Fate had led him to the quiet little village, and Fate brought about his becoming a lodger with the girl's mother. The Bully was much taken with the young woman,

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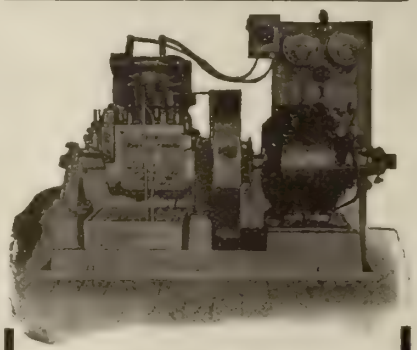

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and this feeling was intensified when he discovered the Weakling and learned his secret. He told the Weakling that the girl had made quite an impression on him, and then for the first time in his life the Weakling showed some spirit. He denounced the Bully, and declared he would tell the girl that he was a married man, but the Bully threatened him with death if he didn't keep his mouth shut.

The Bully told the girl that the other man was a fugitive from justice and feared arrest. She begged him not to expose the Weakling, to which he replied, "Of course, if you were my wife, your friends would have nothing to fear from me," and believing the Weakling was in danger of a prison sentence, the girl agreed to elope with the other man. That night the Bully drove up to the house prepared to take the girl away, but just in his moment of triumph he was unexpectedly balked. The Weakling came back, but this time he was a different man. As he advanced toward the Bully, the latter told him to go away, and then pulled his revolver, but the Weakling simply said. "You have bullied me all my life, but now the honor of the woman I love is at stake." For a few seconds the Bully held the gun trained upon his antagonist ready to fire, but as the other showed no fear, the gun wavered more and more, for the Bully was really not brave and he did not dare to carry out the threats he had made. The Weakling came to his side, took the revolver from his hand, and sternly ordered him to leave that section of the country forever, and the Bully obeyed.

From an upper window the girl had noticed all that had gone on, and she came down to the man she loved just as he was slowly walking away. She complimented him on his courage, but then as the thought of the other man's threats came back to her, she paled with fright. "But your past—that man will have you arrested," she gasped. The Weakling laughed and comforted her. He told her the other man knew nothing against him—nothing for which he could be punished. Then he took her into his arms and caressed her.

MUTUAL.

MUTUAL WEEKLY NO. 69 (April 26).

Berkeley, Cal.—University girls give pretty pageant. Fifth annual "Paratheneia" is presented in Faculty Glade.

Bradford, R. I.—Rear end crash on N. Y., N. H. & H. R. R. kills five, injures thirty. Express hits local in dense fog. Wooden cars burn. Subtitle: Ruins of railroad station.

St. Louis, Mo.—School children buy elephant for Park Zoo with their saved pennies.

Mt. Diablo, Cal.—Eight tons of dynamite clear way for new mountain boulevard.

New York City.—Our warships back from winter target practice in Cuban waters. Coming up the East River they dock at the Brooklyn Navy Yard for repairs. Subtitle: The "Wyoming."

San Francisco, Cal.—Monster reptile must have his daily outing.

Washington, D. C.—"Some Omelette!" The government seizes and burns $27,000 worth of bad eggs.

Seattle, Wash.—Victorious Washington 'Varsity eight defeats Stanford crew in Pacific Coast championship race.

San Francisco, Cal.—Belgian market fete. Society women raise fund for needy Belgium.

Boston, Mass.—Battleship "Nebraska" goes in dry dock for overhauling. Subtitle: Off for home after a six months' cruise.

Alameda, Cal.—Death wins in gruelling grind of speed kings. Three killed when speeding monster rolls into spectators. Subtitle: Bob Burman, who was killed, and his wrecked car.

Syracuse, N. Y.—Syracuse 'Varsity crew training in an indoor tank for regatta at Poughkeepsie.

Cody, Wyo.—New oil fields are discovered at Elk Basin. Shooting a gusher.

Somewhere-in-Mexico.—Native Indians are used to trail Villa bandits.

New York City.—Yankees and Senators open ball season at Polo Grounds. Washington 3—New York 2.

St. Paul, Minn.—School children make houses to protect birds.

MUSTANG.

THE RETURN (Two Parts—April 21).—The cast: Melville (Clarence Burton); Mrs. Melville (Mollie Shafer); Frank, their son (Art Acord); Jim, a bookkeeper (William Hooser); Mary, his daughter (Nita Davis); Bert, his helper (Lawrnce Peyton); Addison, the sheriff (Otto Nelson). Directed by William Bertram. Scenario by Karl Coolidge.

In a small western town, Melville has long been the expres agent. His son, Frank, who acts as clerk in the office, is one day out hunting when he meets Mary, whose father earns a scanty living from his bees. Mary tells that her father will not allow her to see any man other than Bert, who some day she is supposed to marry. She adds that she detests Bert, and is willing to meet Frank. As the months go by, Frank and Mary meet almost daily. Their love develops and when Frank proposes marriage, Mary accepts him.

Melville's greatest ambition is that his son shall have a college education. He confides to his wife that he needs but $200 more before he breaks the news to Frank, and his reference to the money is overheard by Frank, who is puzzled by it.

Addison, the sheriff, an old friend of Melville, has a dog that has a habit of burying any object that it finds. One day, as Melville is checking up, and a bundle of currency falls, unnoticed to the floor, the dog picks it up and burys it under the building. The auditor arrives, and Melville learns that he is $200 short. Frank recalls his father's statement that he needs $200, and convinced that his father has taken the money, determines to save him. He leaves a note, stating that he is the guilty party, and that he will return again when he is able to make good the loss. This done, Frank rides into the foothills and there finds work with an old miner. Melville makes good the loss to the auditor, who promises that the matter will go no further.

Having saved up $200 by hard work, Frank returns home. But Addison's dog again comes into the limelight when he carries a ball under the office, and going after it, the small boy owner of the ball brings out not only the ball, but the missing currency. Addison recalls that on the day the money was found to be missing, that his dog had been burying something under the building. Frank, upon arriving, hands the money to his father, only to learn that the currency has been found, and that it was unquestionably the dog that took it.

As Frank is hurrying out to see Mary, she is in her cabin with a revolver in her hand, and outside the cabin, Bert, her rejected lover, is endeavoring to break in. Frank rides up just as Bert is about to enter. Bert flees, and Frank hearing Mary's call for help, dashes toward the cabin. Inside, thinking that it is Bert entering, Mary fires and then starts back in horror. Her bullet has gone true, and Frank lies stretched out on the floor. She has killed him.

AMERICAN.

HIS MASTERPIECE (Two Parts—April 17). The cast: Eric Devoe (Edward Coxen); Florence, his wife (Lizette Thorne); Jacob Dexter (Charles Newton); Doris, his daughter (Marquerite Nichols).

Eric DeVoe, through circumstances, is forced into a marriage with Florence Bennet. They live together but for a short time and Eric returns to the studio to live alone. They later decide upon a divorce and he leaves the city on a cross-country sketching tour, walking, while she files for divorce upon grounds of desertion.

During the walk he comes to the farm of Jacoby Dexter, who has a daughter, Doris. Eric remains to paint for a while, and soon they fall in love. He tells her of his pending divorce and that he will marry her as soon as it is procured. Florence learns of Eric's affair and stops the divorce proceedings for spite. Later he returns to the city, but to his horror Florence now refuses him the divorce. He pleads with her but to no avail. He returns to the farm to tell Doris of the difficulty he is having over the divorce, and to assure her that everything will come out all right in the end, and then returns to the city.

Later, Doris becomes desperate and having lost all hope, she writes him a letter telling him of the real existing conditions and that by the time this letter reaches him, she will have ended it all down in the marsh. After sending the letter she goes to the marsh. Eric upon receiving this pitiful letter of farewell is in a mental panic. In his distorted fancy, he sees her as she enters the marsh, and with this conception he grasps his pallette and starts to paint madly. For three days and nights, stopping neither for food or rest, he paints and then as it is finished he falls exhausted. He is found and sent to the hospital with brain fever. The painting is named "L'Amour Abime," or "The Lost Love," and sent to the exhibit, where it hangs in the place of honor. Then, too late, his wife, seeing what she has caused, grants him his divorce.

After sending the letter to Eric telling of her intention and going to the marsh to drown herself, she is seen and rescued by her father. She then tells her father for the first time of her existing conditions and writes to Eric telling him she is still alive, but the letter lies at his studio while he is at the hospital. Weeks pass and Doris, receiving no word from Eric, comes to the conclusion that he doesn't wish to return, and becoming desperate begs her father to take her away, where no one will know. He grants her wish and they leave.

Eric leaves the hospital with the divorce and returns to the studio, where he finds Doris' letter telling she is alive. He rushes back to the farm only to find that it is deserted and that the whereabouts of Doris and her father are unknown. He then returns to the city burdened with sorrow.

Doris and her father having taken up life in their new home, desperately await the end. Later she accidentally sees the notice of Eric's illness and of his divorce in an old paper. This explains to her why he didn't come to her or answer her letter and she begs her father to take her back to the farm as Eric may have been there looking for her.

Eric is irristibly drawn back to the farm and to his old trysting places and while he wanders from one familiar spot to another, Doris and her father return. They meet and after they are happily married, their child is born, and Eric is soon hard at work again with brush and palette.

THE COUNTERFEIT EARL (Two Parts—April 24).—The cast: The Earl and Banjo-Eyed Kid (George Periolat); Lucy Bronson (Vivian Rich); Mrs. Bronson (Louise Lester); Ralph Cullum (Alfred Vosburg); Mrs. Belknap, Mrs. Bronson's sister (Marie Van Tassell); Cuthbert Belknap, her husband (Al Fordyce). Directed by Karl M. LeViness. Scenario written by William Parker.

Ralph Cullom is in love with Lucy Bronson and she loves him, but her mother wants her to marry a title. Earl Twombley comes to America on a business mission. He carries letters of introduction to Mrs. Belknap, Lucy's aunt. Lucy's mother sees an opportunity to arrange a match between Lucy and the Earl. He accepts an invitation as guest at Mrs. Belknap's country home, where Lucy and her mother live. Just before sailing to America

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the Earl's valet was called to war. On arriving in America the Earl employed one of the hotel valets. "The Banjo Eyed Kid," a well-known crook, learns of this and kidnaps the Earl's valet. The Kid then becomes the Earl's valet and accompanies his Lordship to the Belknap house party with the intention of stealing jewels.

At the house party the Kid disguises himself as the Earl so that he can move about the house with small fear of detection. A maid, however, becomes suspicious of the disguised Earl, and the Kid gets into numerous dramatic situations in his endeavors to keep out of sight of the real Earl and at the same time continue his thefts. The maid imparts her suspicions to Mrs. Belknap. Mrs. Belknap writes a note summoning the Earl to her room. The Earl drops the note enroute to her room. It is found by Mrs. Belknap's husband. He grasps a revolver and rushes toward the room. The maid, seeing all this, and having surrepetitiously read the note, tells Lucy. Lucy runs to her aunt's room, arrives before Belknap and locks Mrs. Belknap in a closet. When Belknap rushes in, he finds the Earl and Lucy, in negligee, in the room.

At this time the disguised Earl, in fleeing from a guest who discovered him in her room, makes his escape through Ralph's room, dropping a jewel casket in his flight. The guests crowd in just as Ralph picks up the jewels. He is accused of the theft. He is dragged to Mrs. Belknap's room. Here he learns Belknap found Lucy and the Earl alone. He repulses her. She then learns he is accused of robbing rooms. She then refuses to listen to him. The disguised Earl in his flight gets into Mrs. Bronson's room where he is captured by her. Her appearance with him clears up the mystery. Mrs. Bronson bemoans her luck that the Earl will not propose to Lucy now. She is surprised to learn that the Earl is already engaged and will be married shortly in London. This pleases Lucy and Ralph, and Mrs. Bronson, upset by the whole affair, gladly gives her permission to their marriage.

A BROKEN GENIUS (Three Parts—April 27).—The Cast: Karl Rittan (Edward Coyen); Jack Hemingway (Geogre Field); Agnes, Karl's wife (Lizette Thorne). Directed by Thomas Ricketts.

Karl Rittman, a young artist, is considered as a genius in art circles. He leaves his wife, Agnes, whom he loves dearly, alone much of the time while he works in the studio. Misunderstanding arises between them over this, and especialy1 over the nude and semi-nude models he finds it necessary to use in his work. After a scene with her in the studio, during which she tells him that he must chose between her and this "obscene" branch of his art, he promises to use them no more.

During the absence of her husband, Agnes has formed an acquaintance with Jack Hemingway, a fascinating social parasite. He finally wins his way to her heart. She foolishly admits to him that she loves him and he pleads with her to leave with him.

Karl has been granted a commission to paint a series of immense mural paintings for the new exposition building. Although this commission, executed, would be the making of him, he remembers his promise to Agnes concerning the necessary models. At the studio Jack convinces him, by telling him that any man is a fool to allow a woman to come between him and his success, and that the right thing to do is to go ahead, get the models and go to work. Jack then brings Agnes to the studio, where she sees Karl and the model in what she thinks a compromising position. Jack again pleads with her and she agrees to go, leaving Karl a note. Jack returns to the studio with the intention of stealing a sum of money which he saw paid to Karl that morning. In the attempt, he is discovered, and a shuffle follows, during which Karl is struck senseless by a cowardly blow. Jack tells Agnes nothing of the fight or the theft and they leave.

Karl, heartbroken, abandons his art, and his one thought is for revenge upon the man who has wrecked his life. Later he learns of the whereabouts of his wife and Jack. Jack has been convicted of a bank fraud in the West and was sent to the penitentiary and that Agnes, under an assumed name, poses as a widow and is living in Canton. Karl, seeking diversion, takes a trip to the mountains during which he comes to Canton. Lured by his old love for her, he cautiously goes and watches the house, and is surprised to find her with a baby.

Jack, broken down in health, breaks from the penitentiary. He and Agnes suddenly meet. He pleads with her to hide him until he can make his get-away. Seeing the physical condition he is in, she finally takes him to her house. Hearing a knock at the door, she hides him in a recess in the wall behind the kitchen cabinet, and upon opening the door is greatly surprised as Karl enters. He soon finds Jack's hiding place and insists upon a fight to a finish. Agnes pleads with him and asks him by all the love he once had for her, and for the sake of his child not to have murder on his soul. As she speaks of the child as his, he is dumbfounded. She takes him to the child and there tells him of Jack's arrest a few hours after leaving the studio, of her soon regretting the move she had taken, of her coming to Canton, of the birth of his child, and of her wishing many times that she could return only to realize it was too late. As she finishes telling him this, he picks up the child in his arms. He finds his wife alone, sobbing, and taking her in his arms, forgives her and restitution follows. They think of Jack and go to tell him of their plans, and that later, as soon as he is well enough they wil help him to safety, but they find him dead.

CUB.

THE TRAITOR (April 28).—The cast: Jerry (George Ovey); Gen. FitzRoy and Judge Fuller (Louis FitzRoy); Col. Rathmore (George George); The Traitor (Tommy Hayes); Lieut. Gerard (Arthur Mund); Sergt. Zookie (Harry Jackson); Capt. Williams (Jefferson Osborne); Officer Kelly (Gordon McGregor); Flora (Rosebud Hill); Dora (Clair Alexander). Directed by Milton Fahrney.

Whenever anything happens, the police first blame Jerry on general principles and then proceed to find the real culprit. An incident of this kind results in a merry mix-up between Jerry and his enemies, the police, and, when the battle is over, they lead him to the police station. To the great humiliation of the officers, the Captain of Police finds Jerry in the possession of nearly all of the officers clubs and about a dozen brick-bats.

They proceed to put Jerry through the third degree and generally abuse him when they are interrupted by the arrival of an interested old couple who witnessed the altercation between Jerry and the officers. The old folks argue that there is something wrong with Jerry's head and induce the Captain to permit them to take Jerry and have his head examined by a phrenologist. After considerable difficulty, the old couple manage to land Jerry at the phrenologist's door where Jerry, unobserved, manages to create a small riot between the old man and the head examiner, resulting in the arrival of the police and the arrest of the old gentleman.

Jerry is escorted into the office where the phrenologist—who in reality is a much wanted military spy—proceeds to hypnotize him, puts his clothes on Jerry and makes him up to resemble the spy, places incriminating papers in Jerry's pockets and makes his escape. The soldiers arrive and arrest Jerry, who is taken before the General at army headquarters. There they seach and cross-examine Jerry and find it necessary to handle him in no gentle manner.

With the aid of a few handy bottles and some extra fresh pies Jerry subdues his tormentors and makes his departure, only to be intercepted at the gates of the army post by other soldiers, whom he bowls over and makes his escape. Running across the aviation field, Jerry sees an aeroplane which he appropriates and sails away to safety in. In making a

(*Continued on page* 1038.)

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(Continued from page 1035.)

landing he accidentally comes upon the head examiner whome he holds up at the point of a gun and marches to the police station. Confident that his capture of the spy will result in his own pardon, Jerry boldly enters the stronghold of his enemies, only to be pounced upon and thrown into a cell.

M. T. DOME'S AWFUL NIGHT (May 5).—The cast: M. T. Dome (Billy Armstrong); His Wife (Ethel Turpin); Jigger (Tommy Hayes); Maid (Mlle. Ottawa).

M. T. Dome has just established his new bride in a cozy little flat, and to lighten the burden of housekeeping decides that his wife must have a maid. He visits an employment agency and, man-like, selects the maid because of her looks rather than for her qualifications.

Returning home with his prize, M. T. Dome cannot understand why his young wife is not enthusiastic over his selection, but the new bride naturally resents the good-looking servant being made a member of the household. Dome is satisfied, however, and loses no time in starting a flirtation with the new bride's maid.

He is caught in the act of showing a fatherly interest in the maid and the first quarrel between the newlyweds occurs, resulting in M. T. Dome seeking the comforts of his club. His old bachelor friends welcome Dome's return to the fold and time passes only too quickly for rebellious bridegroom, so that at two A. M., on his way home, Dome does not realize how late it is.

Meeting some friends, and by this time in a very convivial mood, he insists upon them accompanying him home, where they all arrive in high spirits. The M. T. Dome's reside in a semi-apartment hotel, which provides a general reception room for its tenants, and here Dome insists that his guests make merry.

One of the rules of the establishment is, that there shall be no music after ten P. M., and, although it is now three A. M., Dome's hilarious spirit will not be denied, so he sets back the clock and starts in to entertain his friends to the annoyance and distress of the tenants. In a mad dance, Dome falls against the stair rail, carries it away and alights, with the wreckage, one flight below.

By this time the entire apartment house is aroused, including the landlady, whom Dome placates by promising to stop his noise and repair the damage he has done. Keeping his promise, Dome loses no time in looking up a carpenter, whom, together with his assistant, he bribes to come and do a very urgent job at that hour in the morning.

The noise created by the mechanics is even worse than that made by Dome and his friends, so the tenants, in a body, fall upon the disutrbers of their sleep and throw them out doors, Dome meanwhile having been singled out by his bride and is given a beating by this outraged young lady.

FALSTAFF.

THE DASHING DRUGGIST'S DILEMMA (May 1).—The cast: Drug Clerk (J .C. Yorke); Sweethearts (Elsie Jordan and Frances Keyes).

A new clerk was employed by the village druggist, and he was such a pretty young man that all the girls were much smitten with him. Among them were two sisters. They were proud because they had a wealthy uncle, and the uncle was unhappy because the two sisters were continually taking care of him. In fact, they annoyed him so greatly that he finally offered $10,000 apiece if they would get married within a week and never bother him again. The girls made efforts to get the druggist, but he refused to entertain their proposition.

The young clerk had an easy job that is, easy as far as drug stores are concerned. He had to open up at 6 A. M. and was all finished at midnight, unless someone rang the bell. This night someone did ring the night bell. It was one of the sisters—the one who was badly smitten with him. When he opened the door she grabbed him, intending to carry him before the minister in triumph. Her plot failed, however, for her sister "double crossed" her. It was the sister who took the weeping druggist to the parsonage, but she also was in trouble, having failed to secure a license, but she went for it, warning the clerk that if he moved from that house till she returned she would scratch his eyes out.

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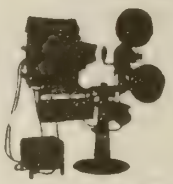
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The druggist did not care to leave the house, but fortunately for him he noticed a telephone. Through it he got into communication with a large determined-looking woman who hurried around to the house, arriving there just as the two sisters appeared, each with a marriage license, but when the stranger came into the room the druggist hailed her with cries of joy, and turning to the others he simply said, "I cannot marry either of you—my wife won't let me."

They were naturally indignant at not having been told that he had a life partner, but the young druggist explained that he had pretended to be single under the direct orders of his boss, who claimed that it spoils business if it is known that the soda-water clerk is married.

THE SKILLFUL SLEIGHER'S STRATEGY (May 6).—The cast: Skillful Sleigher (William Swan); His Sweetheart (Gladys Leslie); Her Uncle (Frank E. McNish).

If you were a young man, and you loved a girl, and her guardian didn't object until after you had bought the marriage license, wouldn't you be peeved?

And furthermore, when you tried to elope, so that the license money would not be wasted, suppose shoes and crockery were hurled at you, and the girl was told she was to be sent to boarding school, as punishment for your conduct, wouldn't it make you feel like starting something?

The young man in this story did start something. He was helped by heavy snow, and was also a youth of imagination. The girl had told him they were going to take her to school in her father's auto, and the suitor, aided by several shovelers, blocked the road, rendering it impossible for the auto. Then he drove up in his sleigh and offered to drive the girl to her destination.

Did the guardian let her go? He did not. He insisted upon accompanying them. Was the young man surprised? He was not. He put the girl on the front seat, placing guardian in the rear seat, and drove so skillfully that at a certain place in the road the sleigh tipped, and the unsuspecting guardian was tipped out. Then the young couple drove on to a minister's house, and found that the license was worth having.

As for guardian, he trudged through the snow to his stalled auto, and reviled his chauffeur because he was so slow in making repairs. But he never saw the skilful sleigher until the happy couple returned to his home to ask his blessing.

CENTAUR.

AVENGED BY LIONS (Two Parts—May 6).—The cast: Hilda Kruger (Margaret Gibson); Richard Mann (Francis McDonald); Jan Kruger (Harry C. DeMore); Hontas (David Allen).

Richard Mann, a young English engineer, has been commissioned to make a preliminary survey for a new railroad in South Africa. At a farewell luncheon at his club, the charm of the ultra-fashionable young ladies of the metropolis is the topic of discussion. The subject does not interest young Mann, who assures his friends that his work will always be his bride.

In the Transvaal, the Boer population is resentful towards all modern improvements and particularly against the proposed encroachment of their lands for railroad purposes. Jan Kruger, a prosperous farmer and leader among his neighbors, was particularly bitter against any and all changes in the general conditions of their country.

His daughter, Hilda, a sweet and lovable young miss, quite naturally was a partisan to her father's views. These were the conditions that Richard was obliged to contend with upon his arrival at the field of his activities, in addition to the hardships of his work and the dangers of the wild beast-infested jungle through which he was to blaze the way. Hontas, a half-breed, was foreman for Kruger, and had long cherished a wild desire to win Hilda's love.

While the old Burgher was away from home one day, Hontas, after being repulsed by the girl, attempts to use force, for which he receives a beating from her father, and is summarily discharged. Kruger is a man of violent temper and given to beating any lazy blacks who worked for him and has thus earned their hatred, which fact the discharged foreman uses for his purpose later on.

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Kruger's land and in the course of events, Richard calls upon Kruger with his credentials, but is ordered away at the point of a rifle. Hilda joins her father in berating the intruders. A few days later Richard rescues Hilda from the violence of the half-breed and wins her gratitude and also the knowledge that she is a most adorable young lady, and proceeds to mentally compare her with the fashion plates of his country.

The appearance of the surveying party causes the Burghers to hold a meeting at the trading post, and Richard plans to attend this meeting to plead his cause. Hontas learns of the proposed all night absence of Hilda's father and plans to seize this opportunity to carry her off, enlisting the help of several of Kruger's resentful blacks to accomplish his purpose.

Richard proceeds alone upon his mission, but is beset by lions in the dense jungle and forced to return to camp and in doing so is obliged to pass through Kruger's land. Hilda hears the approach of the vengeful half-breed and his followers and makes a brave resistance, but, outnumbered, she is surprised from behind by one of the crafty blacks.

Richard arrives upon the scene in time to save the girl from her captors, whom he puts to flight. The cowardly half-breed, knowing that quick justice awaits him if caught, seeks the darkness of the jungle for safety. The lions which blocked Richard's path, have been driven from their haunts by hunger and have invaded the outskirts of the settlement, surprising Hontas in his flight. A short pursuit, a vain struggle and Hilda was avenged by lions.

MUTUAL MASTERPICTURE.

THE QUALITY OF FAITH (Gaumont—5 Parts—May 1).—The cast: Albert Richards (Alexander Gaden); Marna (Gertrude Robinson); Louise Alford (Lucile Taft); John Alford (Charles W. Travis); Guy Carleton (John Reinhard); Raynale Berne (Henry W. Pemberton); Sport Ragan (Alan Robinson); Baker (John Mackin). Scenario by Charles T. Gardner. Directed by Richard Garrick.

Albert Richards, the young pastor of a fashionable and wealthy church, woos Louise Alford and wins her promise to become his wife. She is the daughter of a wealthy mill-owner, John Alford. Louise is a vain, pleasure-loving girl. Her love for Albert is only a passing fancy. After realizing the monotony of such a life as would be hers as his wife, she finally jilts him for Guy Carlton, a society admirer.

In the meantime labor troubles arise in the mill owned by Louise's father. The leader of the mill workers is a home-loving, peaceable fellow, Baker, hard-working and reliable when unmolested, but a man of high temper when aroused. Baker is elected head of the first delegation sent to petition Alford not to increase the hours of their labor, as he proposes doing. The petition is denied. While visiting among the poorer classes of the city, Richard is called to minister to a factory girl who has been horribly hurt in Alford's plant. The dramatic story of conditions that exist in the factory told the minister by the grief-stricken father arouses in him the desire to investigate for himself. Later, the tragic squalor and privation of the working people is further revealed to the minister. These scenes confirm his resolve to make an effort in behalf of these unfortunates.

On his way home after one of these visits Richards encounters a girl and man in combat, the bully beating the woman unmercifully. He goes to her rescue and assists the girl to her nearby home. The pastor learns that she is Marna, a woman of ill-repute. Struck by her apparent unhappiness and unrest, the minister succeeds in getting her to tell the story of her present life. Ill-health has incapacitated her for work in the factory, where there is no sympathy and had led her to a life of shame for a bare livelihood. Cheered by Richards' words of encouragement, Marna grasps eagerly at his offer to help her and later finds a haven through his efforts in the Salvation Army home.

With the gathering of clouds on the factory horizon, Richards takes active interest in the cause of the workmen. His final break with the Alford family comes over his position in the matter. In a riot of the striking workmen, Baker is arrested for inciting it and is given two years in prison. Richards is dismissed from his church and comes under the influence of an atheist. He falls into debauchery, where the love and faith of Marna are the two abiding lights. His literary work also fails of success at the same time.

Louise has married Carlton. But the bottom of the pit is finally touched by Richards, and success as a writer at last comes to the erstwhile minister. With renewed popularity, Louise, who has wearied of her husband, sets a trap to again catch Richards with her wiles, but he proves himself strong, and is rewarded by the love and devotion of Marna. Alford, the factory owner, succumbs to heart failure just before Baker comes from prison to kill him because he was the cause of the strife and tragedy at the mill.

Triangle Film Corporation.

HIS BREAD AND BUTTER (Keystone—Two Parts—April 9).—The cast: Hank Mann, Peggy Pierce, "Slim" Summerville and Bobbie Dunn.

Hank Mann is a waiter in a restaurant run by "Slim" Summerville, who is about to hire a new cashier. Hank sees an opportunity to increase the family income and telephones to Peggy to apply for the place. She conceals the fact that she is married and obtains the job without difficulty. While she is receiving instructions from the boss in his office Hank is assigned to a private dining room which has been reserved for a party of three. The trio eat well and drink much, running up a large bill. During an opportune moment Hank goes to his employer's office and finds his wife dancing with "Slim." In spite of his protests he is ordered back to his post.

Back in the dining room Hand finds a lively argument as to who is to pay the check. It is suggested that the water choose the victim and in order to obtain a fair selection Hank is blindfolded. While he is groping about the customers sneak away. Summerville now holds the head waiter responsible and discharges him. In revenge, Dunn determines to win Peggy.

From here on the complications are fast and furious. "Slim" loses most of his apparel in the scramble and is discovered hiding under Peggy's bed. Dragged out by Hank, he is bound to a keg of powder in a room on the upper floor of a garage. After lighting the fuse Hank flees downstairs only to find that the door is locked. There is a lot of excitement before he escapes and the picture ends with a real thrill.

HIS LAST LAUGH (Keystone—Two Parts—April 9).—The cast: Harry McCoy, Julia Fay, Mary Thurman, Joseph Callahan, Billie Bennett, Sutherland Ring, Dave Anderson and Lige Crommie.

Duke Don Ferdi, while playing a piano in a cabaret, sees the picture of a pretty American girl and determines to wed her. His sweetheart finds the clipping and follows him. Meanwhile two crooks rifle his belongings and steal a portrait of his ancestor, who had ridiculed the

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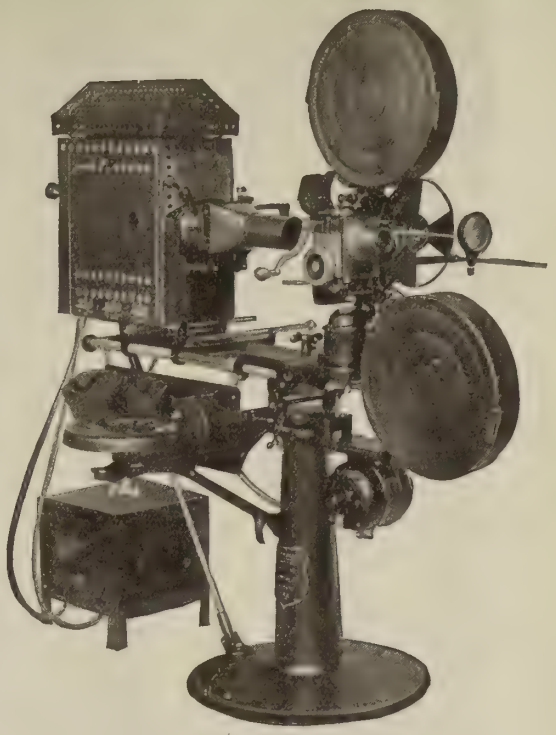

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theory of Christopher Columbus that an egg could be made to stand on end. On the back of the painting they find directions which if followed they believe will reveal a fortune. They are instructed to obtain a certain ring. It develops that this ring has been given to the rich American girl by her suitor.

As the girl is riding with him the crooks lift her from her mount and carry her away in a taxi. Ferdi lowers himself from a railroad bridge and rescues her, but not until the crooks have obtained the ring. But the duke is now receiving the favor of the girl and her family, the young American being apparently discarded. The ring, on careful examination, reveals directions to obtain a medal which Ferdi always wears. This is easy. Ferdi returns to the cabaret and is on the job when his new friends arrive on a slumming trip inspired by the disgruntled suitor. He sees an opportunity to stamp Ferdi as an imposter and confronts him at the piano. The duke, however, displays his medal as proof of his claim, the crooks rush in and snatch it and speed away.

They go to a lonely spot, as directed by the medal, dig up a box and get into their machine just as a police car arrives. Their troube goes for naught in the lively chase which follows, they are caught and the box recovered. Ferdi now impatiently awaits the opening of the box, but much to his chagrin it contain not wealth but an ancient joke about the chicken that crossed the street, which the shade of Columbus doubtless considered a snappy retort to the ridicule to which he had been subjected centuries before. Now spurned by the rich girl, Ferdi is in despair until his cabaret sweetheart, always close at hand, offers her sympathy and all ends happily.

SOLD FOR MARRIAGE (Fine Arts—Five Parts—April 16).—The cast: Lillian Gish, Frank Bennett, Walter Long, Pearl Elmore, A. D. Sears, William E. Lowery, Fred Burns and Frank Brownlee.

Marfa, belle of a Russian village, lives with her aunt and uncle, a scheming pair who are seeking to marry her to a rich, but ugly, old peasant. She loves a young fellow who once rescued her from a pair of ruffians who sought to kidnap her in their sled as she was dragging a heavy bundle home through a snow storm. Jan is poor and finds no favor in the eyes of the covetous couple. But he is sure of Marfa's love as he goes away to make his fortune.

Col. Gregioff, the governor of the district, is attracted to the girl, but when he forces his attentions on her as she is busy with the washing she knocks him senseless with a club. In a driving rain storm the girl and her relatives flee from the village to escape the wrath of Gregioff. Revived by his men, the colonel goes at once to the home of the family. Only the aged and crippled grandfather is there and, as he recognizes the intruder as the man who had eloped with Marfa's mother fifteen years before, only to desert her, he feebly seeks revenge. Gregioff easily brushes him aside and goes out into the highway, where a lightning bolt strikes him dead.

Meanwhile Marfa and Jan have been reunited on a ship bound for America. Again the scheming pair, now determined to make a rich marriage for the girl in California, intervene, and in San Francisco Jan loses track of them completely. In despair he runs into a friend of the voyage who tells him the others have gone to Los Angeles. In the latter city a rich bargain has been made for Marfa's hand. She escapes, but her ignorance of the language is fatal and she is brought back. Jan sees a rabbi on his way to perform the ceremony and follows him, but is refused admission to the house. While he is obtaining the aid of the police Marfa is tortured into submission and is about to be married when help arrives. The conspirators are bundled off to jail and Jan and Marfa face the future together.

THE STEPPING STONE (Kay-Bee—Five Parts—April 16).—The cast: Frank Keenan, Mary Boland, Robert McKim, Margaret Thompson, Joseph Dowling and J. Barney Sherry.

Mary Beresford is the devoted and self-sacrificing wife of a man whose ambition is great, but whose energy in achieving that ambition is less than nothing. He has a fairly responsible place with a well known firm and holds it solely because his wife does most of his work for him after hours in their home. One day a particularly important stack of papers is given to Al Beresford by his employer; a report must be in the hands of their most distinguished client that night. Al dawdles through the day and at night takes the unfinished job home. He and Mary start to work it out together, but he pleads a headache and goes to bed. She finishes the work and delivers the papers in person to Elihu Jasper.

Jasper is a powerful operator in Wall street and lives alone in a big mansion. He is attracted to Mary and in an effort to help her summons Al to an interview. He soon finds that the man is unworthy of consideration, but because of the woman he gives Al many tips that increase his income and enable the Beresfords to move into palatial quarters. Jasper is a frequent visitor there, bored by the man's egotism, but secretly admiring the woman.

There comes a day when Beresford is convinced that his rise is due entirely to his own efforts, he regards the wife who has made his position possible as a hindrance and urges her to give him his freedom. A widow in society has attracted him. Mary departs and the world swallows her up. Jasper is informed of the situation by her maid. His mind quickly formulates a plan. Al Beresford is wiped out in the street and commits suicide. Then comes the long hunt for Mary, but not until Jasper goes into the market to thwart a plot to deprive him of a profitable mine does he discover her as the secretary of his broker. He saves the mine and wins the woman.

BUCKING SOCIETY (Keystone—Two Parts—April 16).—The cast: Chester Conklin, "Shorty" Hamilton, Louella Baxam, Dora Rogers and Jack Henderson.

Henderson, a scheming lawyer, is unable to pay the wages of his stenographer, Dora Rogers, when he receives a letter stating that a client has died leaving a large estate to a nephew, "Shorty" Hamilton, who doesn't amount to much. The lawyer makes an agreement with Dora to substitute her name and share the estate with her. They arrive at a western town just as the bad man, Conklin, is shooting up the hotel in a jealous rage because Louella favors "Shorty."

While talking over the agreement at luncheon the lawyer and stenographer are interrupted by Louella, who enters with a plate of pie. She places it on the agreement, which sticks. Louella, back in the kitchen, discovers the plot and keeps the paper. Henderson then devises a new scheme and would have Dora obtain the fortune by marriage. So he tells "Shorty" of the inheritance and they plan to go to Denver and take a big house. The heir generously invites all the boys to attend the housewarming. They accept and Louella, disguised as a boy, goes along with them.

Dora tries to impress "Shorty" with her beauty and fine clothes; but he is thinking of the girl back in the hotel. On the night of the party Louella has returned to woman's apparel and is near the house when she meets the lawyer. He thinks she has followed him because of her affection and offers her a place in the kitchen. She helps the waiters and comes upon Dora and "Shorty" in a corner. Dora recognizes her and orders her from the house. "Shorty" demands that she stay and the lawyer interferes with threats. Louella now flashes the agreement to swindle "Shorty" and the cowboys chase the conspirators out of town. The occasion then develops into an engagement party.

Pathe Exchange, Inc.

PATHE NEWS NO. 32 (April 19).

Oakland, Cal.—Three thousand school children celebrate annual "Field Day" with exercises symbolic of their healthy outdoor work.

New York City.—Part of the Atlantic Squadron arrives from their winter target practice and anchors in the harbor. Subtitle: The superdreadnaught New York, pride of the American Navy.

New York City.—Miss Pearl White, in painter's garb and with Union ticket, ascends high above the world's busiest thoroughfare to paint the sign of the Motion Picture Exposition.

Havana, Cuba.—The fear of war that now prevails throughout the world has reached this ocean republic, and the small but powerful army is keeping itself in trim. Subtitles: The beautiful harbor of Havana is always under the strict guard of the fortress at Morro Castle. The guns are a little old but they have ordered the new howitzers.

Boston, Mass.—The U. S. S. Nabraska is placed in drydock to have her hulls cleaned of barnacles accumulated in her long cruise.

Charleston, S. C.—Cadets at the Citadel Camp, the West Point of the South, keep in trim for possible call to guard the nation's honor, by constant drill in the ways of real warfare. Subtitle: Twigs and branches are intertwined to make shrapnel proof trench roofs.

El Paso, Texas—American troops build a temporary bridge across the Rio Grande to facilitate communication with troops in Mevico. Subtitles: Off duty. Our soldiers are big brothers to the poor, unfortunate population of the war-ridden Republic.

Sydney, Australia.—The large crowds who witnessed the launching of H. M. A. S. Brisbane shows the interest the citizens of the Commonwealth take in their strong navy program.

San Francisco, Cal.—Twenty men are required to feed the 55 lb. dinner to the largest reticulated python snake in captivity.

Corona, Cal.—A hundred thousand people witness the great classic auto race in which the famous "Wild Bob" Burman meets a tragic death. Subtitles: "Wild Bob" before the race. The wrecked car.

PATHE NEWS, NO. 33 (April 22).

Lexington, Mass.—"Look, ye people, and ye shall cheer the famous ride of Paul Revere." As Sergeant Hamilton reproduces the historic event of '75 in commemoration of the one hundred and fortieth anniversary. Subtitle: 1—And the Minute Men are ready, as in the days of yore, to save the freedom of their country.

Latest American fashions for afternoon and evening wear. (Courtesy of Madame Yovin, New York). Subtitles: 1—Purple faille afternoon dress of apron design with bodice of ecru lace. Tailor-made suit of green brillantine alpaca with basque hips and small waist. 2—Auto coat of black and white check Ratine, with black leather collar. 3—Wrap of old rose taffeta, chiffon collar and ruche border, over evening gown of black ruffles trimmed with silver ribbon and bodice of beaded net. 4—Evening gown of orange satin with long train, marking the revival of the train effect. 5—Gorgeous wrap of black and white satin with beaded ornaments and high collar. Gown of black lace with pannier hips and hoop skirt, worn in Louis XVI regime. 6—White Jersey silk coat with ostrich feather trimming over afternoon dress of hand-embroidered white net.

Washington, D. C.—President Wilson goes to the Capitol to declare to Congress convened

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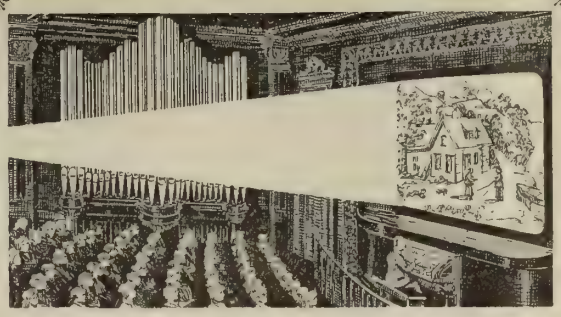

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in joint session [illegible] decision on the submarine issue. Subtitles: 1—The cause of the controversy. 2—His Majesty, Kaiser Wilhelm II. 3—America asks for the safeguard of its citizens on the high seas.

Chihuahua, Mexico.—Transport wagons with supplies for the American troops at the Front proceed cautiously across the bandits' treacherous plains. Subtitles: 1—An advance scout, sighting a band of marauders, rushes back to the base for [illegible] In a flash the camp gets ready for action and responds to the hurry call.

Bradford, R. I.—Five are killed and scores seriously injured when the fast Gilt-Edged Express crashes into a stalled local train. Subtitle: 1—A few bits of twisted steel are all that remain of the telescoped wooden cars.

Staten Island, N. Y.—Famous stars of days gone by give a reception to the matinee idols of the present on the lawn of the new home for retired theatrical folk. Subtitles: 1—The actresses enjoy feeding the chickens. 2—National Motion Picture Tribute Day May 15. On this day a portion of the receipts of motion picture theaters all over the country will be donated to this great charity.

THE IRON CLAW, NO. 9 ("Arrows of Hate"—Pathe—Two Parts—April 24).—This episode tells of Jules Legar, "The Iron Claw," arch-criminal, who perpetrates a number of outrages in the name of "The Laughing Mask." The police seek The Mask and trap him in the home of Enoch Golden, on whom Legar, in previous episodes, has sought to wreak vengeance. Margery, Golden's daughter, saves The Laughing Mask but is herself trapped by Legar. David Manley, her father's secretary, who loves her, wounds Legar but is overpowered. He and Margery are bound hand and foot, thrown into a room and the gas turned on. As they are about to be rescued through Manley's ingenuity, Legar's lieutenant appears and shoots at them minute steel arrows believed to be poisoned. But The Laughing Mask has contrived to neutralize the poison. Still The Laughing Mask eludes identification. Who is he? The next episode will be entitled "The Living Dead."

THEM WAS THE HAPPY DAYS! (Phunphilm—April 26).—A motion picture company is ready to start out to find a location when it is discovered that the hero, Lonesome Luke, is missing. A search is instituted. Meanwhile, Luke, who has slid to the floor of the company's auto, has fallen asleep. The picture that follows is his dream which in comedy effects far surpasses the ingenuity of the foregoing "set."

Luke dreams that he is again a schoolboy and that he and his fellow-actors are all young again. The girls are in short skirts and the boys in knee-breeches. They attend the little schoolhouse on the hill, presided over by a sour dame, the archtype of the country schoolmarm. Once in the schoolroom the real fun begins. Fatty, one of the scholars, has a "penny-dreadful" concealed in a geography book. Fattoy comes to a particularly bloody part, when lo! his hair is seen to actually rise from his head and stand out like the well known quills of the equally well known porcupine.

HOW BIRDS FEED THEIR YOUNG (Pathecolor—April 29).—The Brown Linnent is shown feeding its young on partially digested food which she tries scrupulously to apportion equally. The Long-tailed Tomtit is caught in the act of feathering its nest and hunting insects for its voracious brood. The Chaffinch and the Wren, bustling about their domestic affairs round out a half reel of interest and beauty.

THE TOWNS OF TUNIS (Northern Africa—on the same reel as foregoing).—In this picture we see Kairouan, the "holy city," whose loop-holed walls crowned with a multitude of domes give it a most remarkable appearance. The busy market-plate crowded with picturesque natives from dawn to nightfall makes an interesting scene which is followed by closeup views of the characteristic architecture of the country and raiment of its natives. Then follows the great mosque of Kairouan which has more than a thousand marble pillars, and its walls magnificently decorated. Five other views go to make up this half of the reel.

Miscellaneous Subjects

INTERNATIONAL FILM SERVICE, INC.

THE MYSTERIES OF MYRA (Episode No. 1—2 Parts—April 24—The cast: Dr. Payson Alden (Howard Estabrook); Myra Maynard (Joan Sothern); Mrs. Maynard (Bessie E. Wharton); Arthur Varney (Allen Murnane); Grand Master (M. W. Rale). Scenario by Charles W. Goddard. Produced by Wharton, Inc.

John Maynard, during his life, belonged to an organization known as "The Black Order." By its occult powers this company holds complete sway over its members, and exerts a strange and compelling influence over all who chance to come within its range. It is the typification of mystery and the Order's highest prelate, The Grand Master, whose face the members seldom see, is the personification of invisible powers put to wicked ends.

Maynard's last message to the Order contained a clause that in case his three daughters died before their eighteenth birthdays, his fortune should go to the Black Order.

The two elder daughters have both committed suicide at the appointed time by unusual methods of self-destruction and Mrs. Maynard, who is cognizant of the strange associations formed by her deceased husband, suspects occult influences. Consequently, she is deeply troubled as her youngest and favorite daughter approaches her fateful birthday.

Arthur Varney, who is a constant visitor at the Maynard home, is racked by conflicting emotions. While he loves Myra with all his heart, as a member of the Black Order he is bound to assist in bringing about her destruction. His final apeal to the Grand Master on Myra's behalf is scorned. Her death is inevitable.

Arrayed against the Black Order is Dr. Payson Alden, a prominent young physician, who has given up medicine to become a noted investigator of spirit phenomena. He awakes one night from a troubled sleep and finds mysteriously pinned on his breast a note warning him to cease his investigations of the occult under the penalty of death. He also discovers that his notes on the Maynard case have been stolen. Aroused by the incident, he immediately communicates with Mrs. Maynard and arranges to call.

The atmosphere of the Maynard household is tense with the dread expectation that an unseen something is about to happen. Myra has been mysteriously walking in her sleep, as did her two elder sisters before their deaths. This strange habit is the result of the concentrated mental influences exerted by the members of the Black Order under Varney over the susceptible young girl. At the breakfast table, Myra unconsciously assumes the pose which is the sign of the Black Order. Mrs. Maynard, recalling this in connection with her husband, is beside herself with fear and anxiety.

Dr. Alden calls. Myra's curiosity has been aroused by her mother's trepidation upon seeing her unwittingly make the wicked sign and she asks Dr. Alden to explain the meaning. Just as he, in turn, assumes the pose, Mrs. Maynard comes into the room and at once suspects Alden of connections with the Black Order. With hysterical fear, she orders him from the house. Explanations are unavailing and he reluctanly departs.

Greatly attracted by Myra, however, he resolves to carry on his investigations in spite of Mrs. Maynard's objections. The day before the girl's birthday, he secretly enters the house and arranges a system by which he may learn whether or not Myra walks in her sleep and whither her wanderings lead her. In the afternoon of the fateful day, he gains entrance to the Maynard house through a clever ruse and discovers the path of her sleepwalking the night before and hides, awaiting further developments.

At exactly twelve o'clock that night, the Black Order is in full session, extending by their mental power complete sway over the actions of the unfortunate girl. At the same time, still in a troubled sleep, Myra rises from her bed and slowly descends the broad stairway. Hesitatingly she crosses the room, completely under the unseen influence and, touching a secret panel, descends into a crypt known only to her dead father.

Silently Alden follows. By the flickering candle light, she reads the dust covered parchment and unwillingly picks up a nearby dagger. Struggling with her inward emotion, she raises it full above her head and with a final effort starts its downward plunge. Like a flash, Alden grasps her wrist and saves her from horrible death. He carries the unconscious form to the living room above, where he finds Mrs. Maynard, who has been unable to sleep.

Again the girl drifts off into the hypnotic state and her fingers begin to twitch convulsively. Knowing the sign, Dr. Alden places a pencil at her fingers and on the back of a book Myra begins to trace a message from the other world. She awakes, however, before it is completed.

THE MYSTERIES OF MYRA (Second Episode—2 Parts—May 1).—Dr. Alden visits Myra Maynard on the day after he rescues her from her attempted sleep-walking suicide and explains to her what happened. She is deeply puzzled, but resolves to assist Alden wherever possible in running down the despicable band which has brought about the death of her two sisters.

Arthur Varney, who loves Myra, but is compelled, as a member of the Black Order, to assist in bringing about her destruction, calls at the Maynard home. He has been ordered by the Grand Master to ascertain why the plans of the Black Order have failed and to assist in setting another scheme which will cause her death. The butler ushers him into an adjoining room, as Alden has left word that he and Myra are not to be disturbed.

At this moment Alden is placing Myra in a hypnotic state, in hopes that she will finish the message of warning from her dead father which she had started the nigth before. Varney becomes suspicious and sneaks into the room unknown to Myra and Alden.

After a few false starts, Myra begins the message, "Your—your father wishes to warn you against the Black ——"

At this point she breaks off, shudders and awakens. Varney's hypnotic power urging her not to write has counteracted the persuasive influence of Dr. Alden. Varney returns to the hall and is soon presented by the butler. He has failed, however, as Alden has suspected that the warning is aimed against the Black Order.

The Malevolent Grand Master is preparing an evil plant of death. He injects into the closed blossom of a strange plant a poisonous powder. This he sends by two of his men, disguised as flower sellers, to the Maynard home.

Varney is greatly disturbed by the news that Dr. Alden is to spend the night as Mrs. Maynard's guest in order to be on the ground if any further attempts be made upon Myra's life. Nevertheless, Varney, can do nothing but follow out the new plan of the Grand Master. He prepares to go and is ushered to the door by Myra herself. Jnst then the two flower sellers ascend the steps and display the blossoms to Myra. Varney buys a plant for her. He is torn between love and fear, but fear is uppermost and he departs without a word.

As they are saying good night that evening, Dr. Alden asks a strange favor of Myra. He requests to be allowed to keep the new plant in his room over night. Myra demurs but later, in her boudoir, changes her mind and sends her maid with the plant to Alden's room. He is deeply gratified as he realizes that his interest in Myra is surely turning to love. Only for a moment, however, does his mind linger on such pleasant thoughts and he is again the stern man of science. Suspicious of the unknown plant he carefully examines the stem, the leaves and even the earth in the flower pot. His suspicions appear unfounded, however, and he prepares to retire.

It is midnight. The blossom of the strange plant is beginning to unfold and develop into a beautiful flower. Nevertheless, it is the flower of death, for the white powder concealed in the heart of the blossom is liberated and drops down upon the damp earth, there reacting with the moisture, producing a heavy white vapor, which floats across the face of the sleeper. Alden stirs, gasps as if choking, and attempts to rise but falls back helpless.

In another room a strange phenomenon is happening. Myra, with a premonition of evil in her mind, awakes as if from a bad dream. She instinctively feels that something is

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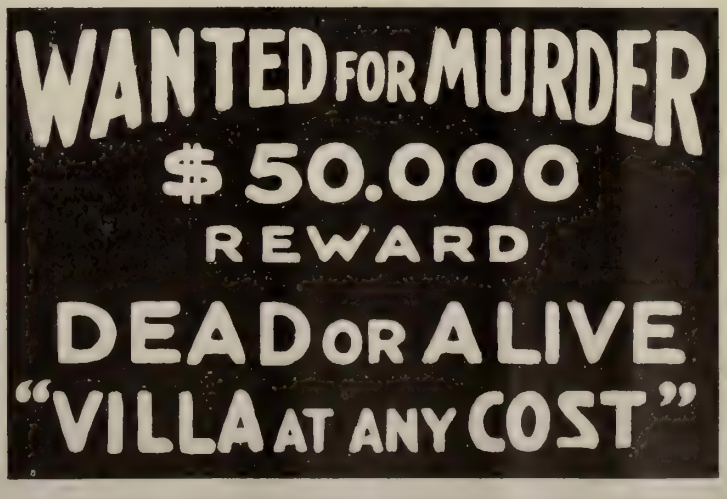

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IN LAST WEEK'S ISSUE, APRIL 29th, PAGE 817—AND BE CONVINCED

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wrong. As she turns, her eye catches the little crystal globe which Alden has given her. Here is a chance to test Alden's science. She sits up in bed and gazes intently into the depths of the crystal. Slowly a filmy something takes shape. It is an apparition of Dr. Alden half rising in his bed and clutching his throat as if breathing with difficulty. She hastily slips into a robe and hurries to Alden's door. A cloud of white vapor envelopes her. Greatly alarmed she summons the butler. Together they enter the room and stumbling, half overcome, drags the now unconscious form of Alden from the contaminated atmosphere.

After prolonged efforts, he is brought back to consciousness. He explains what happened and laughingly assures them that he is all right again. Suddenly Myha recoils in horror as she sees in a picture on the wall the malevolent face of the Grand Master looking menacingly down upon them.

IVAN FILM PRODUCTIONS.

THE CITY OF ILLUSION (Six Parts—April).—The cast: Claire Burton (Mignon Anderson); Father Burton (Joseph Burke); Maggie Burton (Blanche Craige); Carleton, land owner (Carleton Macy); Ethel, his mother (Mathilda Brundage); Douglas Hobson, a New York lawyer, cousin to Stanford (Bradley Barker); Eva Strong, an heiress (Paula Shay); Agnes, her sister (Maxime Brown); Robert Allen, an architect (Willard Case); Boris, a farm hand (Guido Colucci); Hodge, an unfriendly neighbor (D. H. Gould).

Paul Stanford, of Richmond, a wealthy bachelor, on a visit to his farm, meets Claire Burton, daughter of his caretaker. He proposes marriage to her and she refers him to her parents, who agree to their union. Stanford settles $25,000 on his young wife, and takes her to his home in Richmond, where he educates her. He treats his wife both like a faithful husband and a devoted father; but Claire never learns the meaning of love. The country girl has illusions regarding New York. She asks her husband to come and live in New York, but he demurs, stating that he cannot give up his business in the South.

One year after his marriage Stanford, having legal business, sends for his lawyer, Douglas Hobson, a New Yorker, who fascinates Claire. Hobson describes the life in New York. After his recital, Claire tells Hobson that she loves him, that she never loved her husband, and proposes an elopement. Hobson refuses, stating that if she were free, he would marry her. Claire tells Hobson that she will try to get a divorce.

Stanford enters unexpectedly and finds Claire in the arms of Hobson. He denounces him and orders him out. Claire pleads with Stanford to divorce her, stating that she loves Hobson. Stanford will not listen. Claire appeals to her father for help, and he tells her that a divorce can only be procured through evidence of infidelity.

Claire forms a desperate plan; she tells her husband that she has been unfaithful. Bitterly grieved Stanford realizes that youth is its own excuse, and offers to close the book of her past, and make it a sealed volume. Claire is insistent, and Stanford agrees to separate on conditions that she return his marriage settlement.

Six months later Hobson in New York is nominated for District Attorney, and being in need of funds for his campaign, marries Eva Strong who, with her sister, Agnes, had come into an inheritance.

One week before election, while busy with his campaign, he receives a telegram from Claire, stating that she procured her divorce and is coming to New York. On her arrival Claire learns that Hobson has married. Her love for him turns to hate. She becomes desperate and demands that he should divorce his wife, as he made her divorce her husband, otherwise she threatens to expose him.

The same night Hobson returns home worried. His wife questions him; he tells her of Claire's demand. In desperation, Eva withdraws the joint account of herself and sister Agnes, and buys Claire's silence.

Three days before election, Stanford, reading of Hobson's political aspirations, comes to New York to avenge himself. Stanford goes to the hall where Hobson is addressing a big meeting and denounces him. Hobson denies his statement, and takes Stanford to his former wife, who disproves his accusation.

Hobson asks Claire about her statement of infidelity, and Claire tells Stanford that her illusion for New York made her lie and that she was always faithful to him. Claire tearfully begs her husband's forgiveness, and asks to be taken back. Stanford returns the money to Eva and Agnes and forgives Claire and Hobson.

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THE CLOSED ROAD (Paragon—5 Parts—April 24).—The cast: Frank Sargeant (House Peters); Julia Annersley (Barbara Tennant); Dr. Hugh Annersley (Lionel Adams); Dr. Appledan (Leslie Stowe); Griswold (George Cowl). Author and director, Maurice Tourneur.

Dr. Hugh Annersley, assisted by Dr. Appledan, has succeeded in finding a cure for cancer. Julia, Dr. Annersley's sister, comes home with Griswold, a former client of the doctor, and to whom he still owes money. Griswold did not enter the house, Annersley saying to Appledan that if Griswold would pay him what he owes, he could then continue his work with the medical discovery. Griswold, now being attended by Appledan, Annersley decides to write him a letter, in which he states that unless he is paid within twenty-four hourse, that he will go to Griswold's apartment to collect the account himself. Appledan takes the letter to Griswold himself.

In giving medicine to Griswold, Appledan gives him an overdose, resulting in his sudden death. To ward off suspicion, Appledan places Annersley's letter threatening violence to Griswold on the latter's table, and firing two shots out of a revolver, the aged doctor leaves the room. When the police investigate they find the revolver on the floor, and on it is carved Hugh Annersley's name. Circumstantial evidence in the form of the revolver and letter points to Annersley. He is placed under arrest and charged with the murder.

Julia, calling upon Appledan, notices the old doctor laughing hysterically as Frank Sargeant, a well-to-do young man, leaves his office. He tells Julia that he has just warned Sargeant he could not live more than a couple of months on account of the poor condition of his heart. With this knowledge, Julia starts in search of Sargeant, and finds him in an old quarry just as he was to commit suicide. She persuades him to listen to her. She unravels to him the story of her brother's plight, and of the fact that he could save millions of lives were he able to continue with his cancer cure. That as he, Sargeant, could not live long and was on the verge of committing suicide, would assume the murder of Griswold, clear Annersley of the charge, and thereby be of some good to humanity. Sargeant agrees and fabricates circumstantial evidence against himself so strongly that he is arrested and convicted of the crime.

While awaiting electrocution, Sargeant learns that his heart was never affected, that old Doctor Appledan was mentally unbalanced, and then confined to an insane asylum. Upon learning this, Julia sets out to clear Sargeant and reverse the wheels of destiny against him. The old doctor confesses that he gave Griswold an overdose of medicine and to clear himself had placed Annersley's letter and pistol near him, thereby clearing Sargeant. How Julia repaid Sargeant for his great sacrifice by her love and affection brings the picture to a dramatic and happy ending.

THE CHAIN INVISIBLE (Equitable—5 Parts—April 24).—The cast: James Wadsworth (Bruce McRae); Anne Dalton (Gerda Holmes); Sir Richard Towne (Alfred Hickman); Robert Dalton (Tom McGrath); Mrs. Dalton (Lillian Page); Paul Dalton (Victor Benoit); Elizabeth King (Margaret Livingston). Scenario written by Roy L. McCardell. Directed by Frank E. Powell.

James Wadsworth, a north woodsman with little education, but full of truth, loyalty and courage, sells his valuable lumber properties to a syndicate, and comes to New York full of the determination to do things there as he has in the West. At the station he sees Anne Dalton awaiting her brother, who has just graduated from college. He promptly falls in love with her, takes the number of her car, and as brother and sister drive away, he goes to a hotel.

The Daltons, with Towne, sail on a cruise, and Wadsworth goes on the same steamer. He rescues Anne's handbag from a thief and gives it to her brother, beginning their acquaintance. Wadsworth bribes the purser to give him a vacant seat at the Dalton table, where his presence is resented by all but the son, the family snubbing him but the son speaking in his favor. His manners cause resentment on Anne's part and when he rescues her brother from gamblers in the card room by fighting the crowd, she and Towne see the affair. His wrist has been hurt and she ties it up for him, although Towne has called him a "barroom loafer." Wadsworth makes love to Anne, and she, in a revulsion of feeling, tells him that she has accepted Towne. Wadsworth, made almost insane by this, and obsessed by the idea of primitive love with her on a desert isle, takes advantage of a fog and some wreckage drifting by, drops her overboard and plunges after her. Reaching the wreckage with her, they float off, while after a futile search the ship goes on.

They reach their island and after Wadsworth has saved her from savages, the inevitable happens. They love and mate. The disappearance of Anne makes her mother ill, but as soon as

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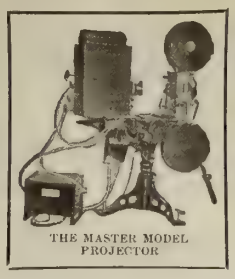

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she is able to go, a cruise in search of the girl is started, in which Towne takes part.

A year later, as the search is being abandoned, the Daltons find the island. Wadsworth sees the yacht, and climbing to the top of what they have called a "signal tree," attracted the attention of the people on board. Just then a branch breaks and he falls, breaking a leg. A boat from the yacht lands, Anne, tending her babe, sees her father and Towne. They induce her to go to the yacht, after Towne has been sent to the "signal tree" to tell Wadsworth. He reports that Wadsworth has been kiled by a fall, but has left him helpless and hurt. The boat reaches the yacht and with Anne unconscious, they sail away. Wadsworth crawls back to the hut, and faints. The parents plead with Anne to marry Towne to give the child a name, and at last she consents. In the meantime a cruising naturalist finds Wadsworth, fixes him up and brings him back to civilization, where he learns that Anne is to marry Towne.

Believing that Anne has deserted him, Wadsworth determines never to look on the face of woman again, changes his name and feigns blindness. He is introduced, four years later, to the Dalton house, as the literary lion of the hour, having written a famous novel. He meets Towne and removing his glasses, shows Towne the man he had left to die on the island. Towne, terror-stricken, goes to his room and shoots himself, and Anne, later, coming into the room where Wadsworth is, with her child, recognizes Wadsworth, and they embrace, showing that "the chain invisible" has held through all the trials to which they have been subjected.

GEORGE KLEINE.

THE MISHAPS OF MUSTY SUFFER NO. 10. "COMING DOWN" (May 3).

Musty holds down a job as general factotum at the Busy Bee Amusement Arcade, one of his chief duties being that of taking tickets at the entrance to the moving stairway which leads to the cinema theater on the second floor. A "tough guy" slips Musty a milk ticket and starts up the stairway, but Musty proves himself equal to the occasion by reversing the escalator which causes the miscreant to lose his footing and make a hasty exit head over heels.

The boss introduces Musty to Woof-Woof, the wild man, and Leonardo the Lion, who share a cage in the museum of the arcade. "If they get rough, slip 'em one of these magic crackers and they'll be as peaceful as two lambs," he informs Musty as he presents him with several of the wonderful bits of pastry. The boss departs and Musty hugely enjoys teasing the occupants of the cage. Then he passes on to a music box, which he succeeds in putting out of order. Woof-Woof and Leonardo, much peeved at the teasing Musty has given them, escape from the cage and chase the patrons and employees through the various rooms of the arcade until Musty subdues them with one of the magic crackers and lures them back into their cage.

While cleaning the hat of a patron, Musty carelessly covers the headpiece, which is whirling on the electric drier, with shoe blacking instead of cleaner. The whirling drier covers the unfortunate patron from head to foot with the blacking. In this emergency Musty calls upon the Hindoo Spot Remover for aid. While trying to explain to the Hindoo how the accident occurred, he splatters the Indian's white robe with the remaining contents of the blacking bottle. Unperturbed, the Asiatic waves his magic handkerchief over the spots and they disappear. Musty seizes the handkerchief and hurries back to the disgruntled patron. He waves the handkerchief before the blacking-stained victim, and lo the latter appears clad in a new suit of clothes.

Flossie, the ticket-seller, attempts to steal a tune from the music box which Musty has broken, and finding it out of order hangs upon it a sign reading "Out of Order" and calls upon Musty for aid. Musty fixes it so well that it explodes. Then he hangs a sign reading "Now it is" beside the original sign of "Out of Order."

The escalator or moving stairway is operated by power which the human dynamo generates by riding a stationary bicycle, and when the fat boy from the freak room steps on the slanting lift, the human dynamo breaks down. Musty has to oil him in order to start the escalator again. Later Musty takes his place but tiring of the work, uses a magic cracker to coax Leonardo the lion to ride the sationary wheel. Leonardo does beautifully until his tail catches in the mechanism, when Musty has to hurry to the rescue.

Musty's boss sets him to operating the old prize package game in front of the box office, and Musty's spiel hugely interests a large crowd consisting of two children until the spieler spies a copper and beats a hasty retreat. Once more taking tickets at the escalator another "tough" tries to enter without the formality of presenting his credentials, but Musty once more proves equal to the occasion. He pulls the cord connecting with the trick doors at the head of the stairs, and the "tough" loses no time in "coming down."

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THE CRIPPLED HAND (Five Parts—May 1).—The cast: The Rich Man (Robert Leonard); The Little Girl (Ella Hall); The Manager (Marc Robbins); The Prima Donna (Gladys Rockwell); The Cripple (Kingsley Benedict). Scenario by Calder Johnstone. Produced by Robert Leonard and David Kirkland.

There was a little girl who toiled in a department store and lived a lonely existence in her attic room. Every night she would look out of her window into the sky and imagine she was gazing into the court of fairyland. There was a rich man of the city who was also a dreamer of dreams. One day he missed his handkerchief and stopped in a nearby store to purchase one. The little girl waited upon him, and she admired the handseme man greatly.

The rich man is induced by a popular prima donna to back her theatrical venture. The little girl is discharged from the store and seeks work elsewhere in vain. The rich man has conceived as a means of advertising the show he is backing the idea to place a slipper on exhibition and give employment to the girl who can wear it.

The little dreamer wanders past the theater and her attention is attracted by two girls who had worked with her in the store, talking excitedly as they looked at a newspaper and then throw it away. The little girl picks up the paper and sees the announcement of the competition. After a moment's hesitation, she goes in, tries on the slipper and it, of course, fits her perfectly. She is given the promised engagement.

A man with an injured hand is waiting at the stage door. When the prima donna enters he thinks of the time when he was an accomplished violinist. The prima donna had apparently fallen violently in love with him, but later was unfaithful, and during a quarrel, the woman had cut his hand in such a manner that he was crippled for life.

The little girl, greatly fatigued, takes refuge in the prima donna's dressing room and goes to sleep. After the show several members of the company congregate in the prima donna's room. The prima donna urges the rich man to stay after the others have gone, and when the little girl wakes up she sees the two.

The cripple has entered the theater upseen, sneaks into the prima donna's room and is in the act of shooting her when the little girl rushes forward and deflects the bullet. There is a happy ending for the little girl has found her Prince at last, and there is a reconciliation between the cripple and her former sweetheart.

V-L-S-E, INC.

HEARST-VITAGRAPH, NO. 27 (April 3).

El Paso.—Supplies are rushed to Columbus, N. M., via motor truck.

Columbus, N. M.—Fresh supplies for Col. Dodd's forces who are chasing Villa, in the mountains of Sonora, are rushed from Columbus. A wagon train from Casas Grandes, rolls into Columbus.

Houston, Tex.—Fire destroys a freight depot and burns up two trains, causing a loss of half a million dollars.

New York.—Hanging head down, over a subway excavation, Houdini frees himself from a strait jacket.

Amherst, O.—The Twentieth Century Limited crashes into the wreck of two other crack trains of the N. Y. Central. Thirty people are killed. Interesting motion pictures show the destruction that was caused.

Chicago.—Steeple Jack Van Kaenel climbs the side of a Chicago hotel to unfurl the city's biggest flag.

New York.—Frederick Ernest Schiller, a German, who, single-handed, captured the British freighter Matoppo, but was afterwards overpowdered, poses for the Hearst-Vitagraph. The steamer which he captured is shown at Lewes, Del.

San Diego.—Bob Burman wins fast automobile race over the San Diego Exposition course.

Salonika.—British soldiers hold military funeral for Serbian Interpreter, who was killed. Pictures by Staff Photographer A. E. Varges.

New York.—Newest fashions in tea gowns and gowns for formal evening wear.

Krazy Kat presides at the switchboard and finds trouble because she has such a pleasant voice, in a funny cartoon by George Herriman.

HEARST-VITAGRAPH, NO. 28 (April 7).

El Paso, Tex.—Honor is paid Lieut. Allison, the first American officer who died on the punitive expedition into Mexico. His comrades escort his body to the railway station in this city.

Rochester, N. Y.—Genesee River overflows its

banks and rages through the streets of Rochester, inflicting heavy property damage and endangering lives of residents of the city.

Buffalo, N. Y.—Fishermen cut holes in the ice on Lake Erie and drag aquatic creatures from their home in the water.

Los Angeles.—Raising of fur-bearing rabbits is a profitable pursuit on a novel farm near here.

Grand Rapids, Mich.—Business men of this city form volunteer military company and receive instructions in handling weapons of warfare.

Bath, Me.—Full-rigged schooner skids into the sea at ceremonious launching.

New York.—The season's latest fashions are paraded on the screen by attractive models.

Krazy Kat proves himself a hero and wins a medal for saving the life of Mr. B. Pub in a screamingly funny cartoon by George Herriman.

THE LITTLE SHEPHERD OF BARGAIN ROW (Essanay—Five Parts—April 24).—The cast: Nora Blake (Sallie Fisher); Joseph Hyman (Richard C. Travers); Dickie Hyman (John Junior); Henry Hyman, the father (John Cossar); Lucile Hudson (Betty Brown); Mrs. Hudson (Florence Oberle); Edna Allen (Alice McChesney); Manson (Richardson Cotton).

Nora Blake, brought up among the poor of the tenements where the toiling mothers have no time to hunt bargains though every penny counts, knew where to buy things the cheapest, so they called her "The Little Shepherd of Bargain Row." The little shepherd fought herself up from the counters until she became the trusted private secretary of Henry J. Hyman, owner of the famous Hyman's jewelry store.

"Dickie" Hyman, the younger son, has just been expelled from school when the story opens and the elder Joseph, a rich man's son too lazy to be bad, is betrothed to Lucile Hudson, daughter of a scheming mother. Travers, the manager of the store, is jealous of Nora's standing with the owner, who has repeatedly signified that in event of his death he wished Nora to assume the management for his sons.

On the night of his death he asked repeatedly for Nora, but the scheming Travers, already in too deep from purloined jewels, sees that she is not found. He flashes letters from Hyman's deathbed to prove he is to be manager. However, he is wise—or unwise—enough to keep Nora in her position.

Travers gives Lucile an expensive necklace, substituting an imitation, and also schemes with her mother, Mrs. Hudson, for the disposition of other jewels.

In the meantime the two Hyman boys go on an auto trip to forget their grief. Joseph, the elder, for whom Nora feels a genuine affection, is badly hurt. Nora visits the house and learns of Travers' duplicity. Resourceful young woman that she is, she recovers the lost jewels, has Travers arrested and rights most of the wrongs. As she and Joseph are alone Dickie and Edna, Nora's protege whose interest in Dickie she feared, burst into the room and announce their marriage. Nora is delighted. Only one thing more is required to make her completely happy.

"Will you accept the management of the store and me for life?" asks Joseph.

"Here goes my independence," laughs Nora, the suffragette, as Joseph's arm encircled her waist.

AT PINEY RIDGE (Selig—5 Parts—May 1).—The cast: Cindy Lane (Fritzi Brunette); Zeb Lane (Al W. Filson); Jack Rose (Leo Pierson); Mark Brierson (Ed. J. Polk); General Deering (Frank Clark); Azalia (Vivian Reed); Major Jartree (James Bradbury); Rube Hollar (Wm. Scott); Dagmar (Lilian Hayward). Directed by William Robert Daly.

Zeb Lane and his daughter Cindy live in Piney Ridge, up in the mountains. In the town below is Mark Brierson, cashier of General Deering's bank, of whom Cindy is thinking. Brierson is worried. He is not worried because of the grief-stricken, anxious girl up in the mountains, but desperate because of his need of money to cover dishonest investments made in the bank's name. General Deering and his teller, Major Jartree, confer as to the bank's resources, being unable to discover the leakage.

Jack Rose, a young farmer, has made money at Piney Ridge. He writes General Deering that he will call the next day to draw from the bank $42,000 with which to purchase machinery. Cindy goes to the mountain brook for water and there meets Mark Brierson. The girl pleads with Brierson to marry her, but he will not listen. Cindy eventually informs her father, who wants to go and kill the man; but Cindy, who still loves the man, refuses to speak. That night Cindy steals from the cabin, bound for she knows not where.

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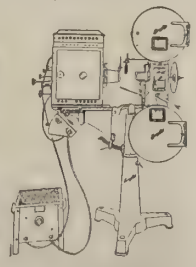

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Mark Brierson has set his eyes upon Azalia, the daughter of General Deering, for he thinks he may retrieve his fallen fortunes and escape punishment for his defalcations should he wed the girl. Jack Rose, a supper guest at General Deering's home, overhears Azalia inform a servant of her father's financial troubles. Jack, through his love for Azalia, resolves not to withdraw his money from the bank. Cindy Lane has wandered all day down the mountain sides and finally into town. She collapses at General Deering's door. There she is discovered by her former suitor, Jack Rose, who takes her to her home. Time passes and Cindy becomes a mother. And then it is that Cindy's parents discover that the infant is tainted with negro blood. Then one night the baby is discovered dead.

A week later, Cindy reads that General Deering is to give a dance at his home that night. She resolves to hover near, hoping to again meet Mark Brierson to whom she is loyal. Her father sees Cindy depart and assuming that she is going to the guilty man follows her with loaded gun. At General Deering's home the night of the dance, Jack Rose proposes to Azalia. He tells the maiden he does not know who his parents are, for he was found when an infant at a cabin door in Piney Ridge. Brierson, en route to the dance, again meets Dagmar and tells the woman that he may need her services that evening.

Jack and Azalia confide their secret to General Deering, who immediately collects his guests and announces his daughter's engagement. Brierson hears this startling news with rage. He summons Dagmar, who is lurking nearby, and tells her that this marriage can never take place, for Jack Rose has negro blood in his veins. He then makes public this false accusation, and the guests leave the mansion. Only Jack and Brierson remain with General Deering and his daughter. "I won't speak a word of love to Azalia until I have nailed this lie," exclaims Jack Rose to General Deering.

Then old Zeb Lane enters the Deering mansion and inquires of Brierson where Cindy is, and telling him that her baby had "nigger" blood in it. Brierson tells Zeb that Rose is the man he wants, but Cindy refutes this statement. Some time later Jack Rose receives $200,000 from a New York syndicate for ore land near Piney Ridge, and later resolves to go to Zeb Lane and personally refute the charges made against him.

General Deering and his daughter, followed by Brierson, call at Zeb Lane's cabin to inquire after Cindy. Jack Rose wends his way, seeking an explanation from the old mountaineer. Just then Major Jartree arrives with the news that General Deering's cashier speculated in the general's name; that there isn't $10,000 cash on hand and that fully $100,000 will be needed for the obligations the cashier has imposed. General Deering turns to the now cowering Brierson. "If you want to stay out of jail get out of the state tonight," he exclaims. Jack Rose comes to Deering's aid. "I've got $200,000 for my land. I reckon that will tide you over," he says.

When Brierson is leaving, he meets Cindy, who tells him: "There's only one way you can save yourself, Mark—marry me." "All right," whispers Brierson, "we'll get married. Bring that horse to the old cedar, and we'll ride double." As Cindy goes after the horse, Brierson and Jack Rose meet face to face. There is a struggle and the men are separated by Zeb Lane and mountaineers.

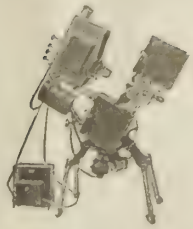
"Let Cindy decide who is the guilty man," shouts Jack Rose.

"Whoever she brings that horse for, she'll go to. I'll shoot the first man that makes a move," exclaims Zeb.

Up the hill toils Cindy with the horse. She pauses to speak to Jack Rose. Zeb Lane's rifle is about to spit fire, but Cindy springs between the rifle muzzle and Jack Rose. Brierson dodges around the corner of the cabin and makes his escape. Then it is that old Zeb Lane realizes that Brierson is the man whom he has been seeking.

Weeks later, Jack Rose has purchased the Brierson plantation at a foreclosure sale. Brierson risks capture to return after money and securities he has hidden under bricks in the fireplace of the house. He meets Dagmar. The woman, intoxicated, tells Brierson that she is not his mother, but that he is black just the same. Their conversation is overheard by servants, who summon Jack Rose and General Deering.

Cindy, who has been watching the house in the hope that Brierson would return, confronts the man. He endeavors to escape, but is prevented by Jack Rose. Brierson finds all doors locked. He rushes to the balcony. Down the road is old Zeb Lane. He spies Brierson on the balcony, takes careful aim and shoots the scoundrel through the heart. Jack Rose and Azalia are again happy in their love, while Cindy mourns the passing of the only man she has ever loved, for she is faithful unto death.



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(*Continued on page* 1052.)

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1016, 1018.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Apr. 5—Paths that Crossed (Three parts—Dr.).
Apr. 10—The Tender-Hearted Boy (Drama) (Biograph—Reissue—No. 45).
Apr. 11—The Man Who Called After Dark (Two parts—Drama).
Apr. 12—The Stampede (Three parts—Drama).
Apr. 17—A Cry for Help (Drama) (Biograph—Reissue No. 46).
Apr. 19—The Larrimore Case (Three parts—Drama).
Apr. 24—The Blind Princess and the Poet (Drama) (Biograph Reissue No. 47).
Apr. 25—Celeste (Two parts—Drama).
Apr. 26—The Spring Chicken (Three parts—Comedy).
May 1—Swords and Hearts (Drama) (Biograph—Reissue No. 48).
May 3—Fit for Burning (Three parts—Dr.).
May 8—During the Round-Up (Drama) (Biograph—Reissue No. 49).
May 9—Merry Mary (Two parts—Com.-Dr.).

EDISON.

Apr. 25—Blade o' Grass (Three parts—Dr.).
May 2—The Matchmakers (Three parts—Dr.).
May 3—The Real Dr. Kay (Comedy).

ESSANAY.

Apr. 8—The Lightbearer (Three parts—Dr.).
Apr. 10—The Strange Case of Mary Page No. 12, "The Slums" (Two parts—Dr.).
Apr. 11—Millstones (Two parts—Drama).
Apr. 12—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—A Scenic subject on the same reel.
Apr. 15—The Last Adventure (Three parts—Drama).
Apr. 17—The Strange Case of Mary Page, No. 13, "Dawning Hope" (Two parts—Drama.
Apr. 18—The Elder Brother (Two parts—Drama) (Reissue).
Apr. 19—Canimated Nooz Pictorial No. 9 (Cartoon).
—A Scenic Subject on the same reel.
Apr. 20—Her Naked Soul (Three parts—Dr.).
Apr. 24—The Strange Case of Mary Page, No. 14, "Recrimination" (Two parts—Drama).
Apr. 25—The Little Samaritan (Two parts—Drama).
Apr. 26—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—Scenic Subject on the same reel.
Apr. 29—The Danger Line (Three parts—Dr.).
May 1—The Strange Case of Mary Page, No. 15 (Two parts—Dr.).
May 2—In the Moon's Ray (Two parts—Dr.).
May 3—The Fable of "The Preacher Who Flew His Kite But Not Because He Wished to Do So" (Comedy).
May 6—Once a Thief—? (Three parts—Dr.).
May 9—A Return to Youth—and Trouble (Two parts—Comedy-Drama).
May 10—The Fable of the Good Fairy and the Lorgnette and Why She Got It Good (Comedy).
May 13—The Jester (Three parts—Drama).

KALEM.

Apr. 11—Millionaires by Mistake (Comedy).
Apr. 12—Fashion and Fury (Comedy).
Apr. 14—Romance and Riot (Comedy).
Apr. 15—The Race for a Siding (No. 75 of the "Hazards of Helen" Railroad Series—Drama).
Apr. 17—A War of Wits (No. 4 of the "Social Pirates"—Two parts—Drama).
Apr. 18—Ham and Preparedness (Comedy).
Apr. 19—Their Taking Ways (Comedy).
Apr. 21—A Double-Barreled Courtship (Com.).
Apr. 22—The Governor's Special (No. 76 of the "Hazard's of Helen" Railroad Series—Drama).
Apr. 24—The Millionaire Plunger (No. 5 of the "Social Pirates"—Two parts—Dr.).
Apr. 25—Ham's Waterloo (Comedy).
Apr. 26—Counting Out the Count (Comedy).
Apr. 28—A Lucky Mistake (Comedy).
Apr. 29—The Trail of Danger (No. 77 of the "Hazards of Helen" Series—Dr.).
May 1—The Master Swindlers (No. 6 of the "Social Pirates"—Two parts—Dr.).
May 2—Ham and the Masked Marvel (Com.).
May 3—Romeo of the Coal Wagon (Com.).
May 5—The Dumb Heiress (Comedy).
May 6—The Human Telegram (No. 78 of the "Hazards of Helen" Railroad Series) (Drama).
May 8—The Rogue's Nemesis (No. 7 of the "Social Pirates"—Two parts—Dr.).
May 9—Title not decided.
May 10—Not What the Doctor Ordered (Com.).
May 12—A Lunch-Room Legacy (Comedy).
May 13—Title not decided.

LUBIN.

Apr. 6—The Scarlet Chastity (Three parts—Drama).
Apr. 8—A Wise Waiter (Comedy).
Apr. 10—Otto the Bell Boy (Comedy).
Apr. 13—The Greater Wrong (Three parts—Drama).
Apr. 15—Mr. Housekeeper (Comedy).
Apr. 17—Frocks and Frills (Comedy).
Apr. 18—One of the Pack (Two parts—Drama).
Apr. 20—The Heart's Tribute (Three parts—Drama).
Apr. 22—Millionaire Billie (Comedy).
Apr. 24—Germs and Microbes (Comedy).
Apr. 27—Playthings of the Gods (Three parts—Drama).
Apr. 29—Love and Bullets (Comedy).
May 1—The Buckshot Feud (Comedy).
May 2—The Candle (Two parts—Drama).
May 4—None So Blind (Three parts—Dr.).
May 6—Father's Night Off (Comedy).
May 8—Skirts and Cinders (Comedy).
May 11—The Wheat and the Chaff (Three parts—Drama).
May 13—Jenkins' Jinx (Comedy).

SELIG.

Apr. 6—Selig-Tribune No. 28, 1916 (Topical).
Apr. 8—Along the Border (Western—Dr.).
Apr. 10—Wives of the Rich (Three parts—Society—Drama).
Apr. 10—Selig-Tribune No. 29, 1916 (Topical).
Apr. 13—Selig-Tribune No. 30, 1916 (Topical).
Apr. 15—The Beauty Hunters (Comedy).
Apr. 17—The Three Wise Men (Three parts—Drama).
Apr. 17—Selig-Tribune No. 31, 1916 (Topical).
Apr. 20—Selig-Tribune No. 32, 1916 (Topical).
Apr. 22—Too Many Chefs (Comedy).
Apr. 24—The Woman Who Did Not Care (Three parts—Drama).
Apr. 24—Selig-Tribune No. 33, 1916 (Topical).
Apr. 27—Selig-Tribune No. 34, 1916 (Topical).
Apr. 24—Badgered (Drama).
May 1—The Man Within (Three parts—Dr.).
May 1—Selig-Tribune No. 35, 1916 (Topical).
May 4—Selig-Tribune No. 36, 1916 (Topical).
May 6—The Elephant's Gratitude (Animal—Drama).
May 8—A Stranger in New York—Three parts—Drama).
May 8—The Selig-Tribune No. 37, 1916 (Topical).
May 11—The Selig-Tribune No. 38, 1916 (Topical).
May 13—The Sheriff's Duty (Western—Drama).

VIM.

Apr. 7—In the Ring (Comedy).
Apr. 13—The Battle Royal (Comedy).
Apr. 14—The Sleuths (Comedy).
Apr. 20—All for a Girl (Comedy).
Apr. 21—Hired and Fired (Comedy).
Apr. 27—What's Sauce for the Goose (Comedy).
Apr. 28—The Rivals (Comedy).
May 4—The Brave Ones (Comedy).
May 5—Home-Made Pies (Comedy).
May 11—The Water Cure (Comedy).
May 12—The Pretenders (Comedy).

VITAGRAPH.

Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 3—Her Partner (Drama).
Apr. 7—Freddy the Fixer (Comedy-Drama).
Apr. 8—Myrtle, the Manicurist (Broadway Star Feature—Three parts—Com.).
Apr. 10—The Hoyden (Drama).
Apr. 14—Susie, the Sleuth (Comedy).
Apr. 15—Sin's Penalty (Three parts—Drama) (Broadway Star Feature).
Apr. 17—Life and Training in the U. S. N. (Educational).
Apr. 21—His Lucky Day (Comedy).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama (Broadway Star Feature).
Apr. 24—The Rookie (Drama).
Apr. 28—Terry's Tea Party (Comedy).
Apr. 29—The Man Hunt (Three parts—Drama) (Broadway Star Feature).
May 1—Jane's Husband (Comedy).
May 5—Some Chicken (Comedy).
May 6—The Resurrection of Horror (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES

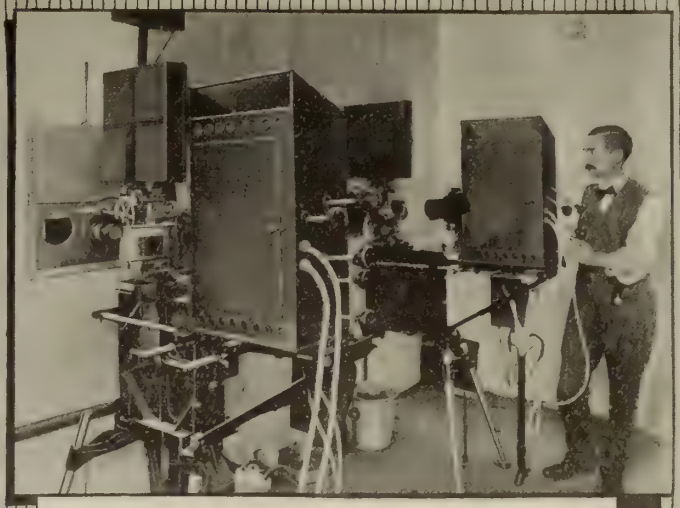
Mar. 18—Miss Warren's Brother (Drama).
Mar. 25—Husks (Three parts—Drama).
Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 8—Myrtle, the Manicurist (Three parts—Comedy).
Apr. 15—Sin's Penalty (Three parts—Drama).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama).
Apr. 29—The Man Hunt (Three parts—Dr.).
May 6—The Resurrection of Horror (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Apr. 7—The Millionaire's Son (Three parts—Drama).
Apr. 14—Haunted and Hounded (Three parts—Drama).
Apr. 21—When Might is Right (Three parts—Drama).
Apr. 28—The Broken Promise (Three parts—Drama).
May 5—The Oath of Hate (Three parts—Dr.).
May 12—Broken Fetters (Three parts—Drama).

UNIT PROGRAM RELEASES

Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Mar. 6—Bittersweet (Comedy).



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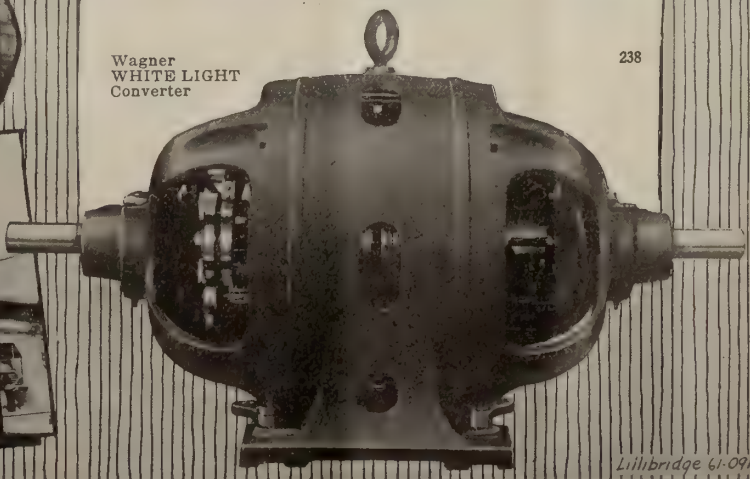

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1016, 1018.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Apr. 5—Number 14 (Topical).
Apr. 12—Number 15 (Topical).
Apr. 19—Number 16 (Topical).
Apr. 26—Number 17 (Topical).
May 3—Number 18 (Topical).
May 10—Number 19 (Topical).

BIG U.

Apr. 6—Hungry Happy's Dream (Comedy).
Apr. 13.—No release this day.
Apr. 20—Oh, What a Whopper (Two parts—Baseball—Comedy).
Apr. 26—Lonesome House (Drama).
May 4—The Beloved Liar (Three parts—Dr.).
May 11—No release this day.

BISON.

Apr. 8—Behind the Mask (Two parts—Dr.).
Apr. 15—The Rival Pilots (Two parts—Railroad—Drama).
Apr. 22—The Passing of Hell's Crown (Two parts—Western—Drama).
Apr. 29—The Torrent of Vengeance (Two parts—Drama).
May 6—The Leap (Two parts—Drama).
May 13—A Fight for Love (Two parts—Drama).

GOLD SEAL.

Apr. 4—Lord John's Journal (Adventure No. 5, "The League of the Future"—Three parts—Detective—Drama).
Apr. 11—The Voice of the Tempter (Three parts—Domestic—Drama).
Apr. 18—The Best Man's Bride (Two parts—Drama).
Apr. 25—The Other Half (Two parts—Society—Drama).
May 2—The Purple Maze (Two parts—Dr.).
May 9—The Mark of a Gentleman (Two parts—Drama).

IMP.

Apr. 9—Mignonette (Two parts—Drama).
Apr. 11—Held for Damages (Comedy).
Apr. 14—The Doctor of the Afternoon Arm (Two parts—Northwest—Drama).
Apr. 18—Love Laughs at Dyspepsia (Com.).
Apr. 21—The Haunted Bell (Two parts—Mystery—Drama).
Apr. 25—Billie's War Brides (Comedy).
Apr. 28—Why Mrs. Kentworth Lied (Three parts—Drama).
Apr. 30—Through Flames to Love (Two parts—Drama).
May 2—When Slim Was Home Cured (Com.).
May 4—Won With a Makeup (Comedy).
May 5—Just Kitty (Drama).
May 9—When a Wife Worries (Comedy).
May 10—The Go-Between (Drama).
May 12—The Capital Prize (Two parts—Dr.).

JOKER.

Apr. 1—The Tale of a Telegram (Comedy).
Apr. 8—His Highness the Janitor (Comedy).
Apr. 15—Hubby Puts One Over (Comedy).
Apr. 22—Just Yet But Not Quite (Comedy).
Apr. 29—The Jitney Driver's Romance (Com.).
May 6—A Perfect Match (Comedy).
May 13—A Wife for a Ransom (Comedy).

LAEMMLE.

Apr. 12—The Brink (Drama).
Apr. 13—Public Approval (Three parts—Society—Drama).
Apr. 16—No release this day.
Apr. 20—The Gambler (Drama).
Apr. 23—No release this day.
Apr. 27—Miss Blossom (Two parts—Drama).
May 4—No release this day.
May 5—The Thief of the Desert (Drama).
May 7—The Marriage of Arthur (Two parts—Comedy—Drama).
May 11—Her Husband's Faith (Two parts—Drama).
May 14—Her Great Part (Comedy—Drama).

L-KO.

Apr. 16—The Doubles Troubles (Two parts—Comedy).
Apr. 19—A Meeting for a Cheating (Comedy).
Apr. 23—Little Billy's School Days (Comedy).
Apr. 26—Bill's Narrow Escape (Two parts—Comedy).
Apr. 30—No release this day.
May 3—The Bankruptcy of Boggs & Schultz (Comedy).
May 7—Mr. Buddy Briggs Burglar (Comedy).
May 10—The Great Smash (Three parts—Comedy).
May 14—No release this day.

NESTOR.

Apr. 10—Putting Her Foot in It (Comedy).
Apr. 14—Some Honeymoon (Comedy).
Apr. 17—His Neighbor's Wife (Comedy).
Apr. 21—Eddie's Night Out (Comedy).
Apr. 24—His Wooden Leg (Comedy).
Apr. 28—The Newlyweds Mixup (Comedy).
May 1—Her Hero Maid (Comedy).
May 5—Lem's College Career (Two parts—Comedy).
May 8—Potts Bungles Again (Comedy).
May 12—Never Lie to Your Wife (Comedy).

POWERS.

Apr. 13—Some Fish (Comedy).
Apr. 15—The Stolen Melody (Drama).
Apr. 20—The Toyland Villain (Novelty).
—An Educational subject on the same reel.
Apr. 22—No release this day.
Apr. 27—Such Is Life in China (Comedy).
Apr. 29—A Family Affair (Comedy).
May 6—No release this day.
May 11—Mr Fuller Pep—He Tries Mesmerism (Comedy—Cartoon).
—Some Monkey Stars (Ditmars Educational).
May 13—No release this day.

RED FEATHER PHOTOPLAYS.

Apr. 10—Brigadier Gerard (Five parts—Dr.).
Apr. 17—Her Bitter Cup (Five parts—Dr.).
Apr. 24—Thrown to the Lions (Five parts—Drama).
May 1—Dr. Neighbor (Five parts—Drama).
May 8—A Huntress of Men (Five parts—Dr.).

REX.

Apr. 11—No release this day.
Apr. 14—The Toll of the Angelus (Drama—Reissue).
Apr. 16—The Sham Realty (Drama).
—300 Arrivals from South America (Educational).
Apr. 18—No release this day.
Apr. 23—His World of Darkness (Three parts—Drama).
Apr. 25—The Unexpected (Comedy).
Apr. 27—Chicken Hearted Jim (Drama).
Apr. 30—Their Anniversary (Comedy).
May 2—Eleanor's Catch (Drama).
May 7—Scaling the Jungfrau (Educational—Scenic).
May 9—Virginia (Drama).
May 14—A Soul for Sale (Three parts—Dr.).

VICTOR.

Mar. 31—No release this day.
Apr. 5—The Little Fraud (Drama).
Apr. 12—The Lathered Truth (Two parts—Comedy).
Apr. 19—Royal Love (Three parts—Drama).
Apr. 21—Globe Trotting.
Apr. 28—No release this day.
May 3—The Girl Who Feared Daylight (Two parts—Drama).
May 12—A Strange Confession (Drama).

UNIVERSAL SPECIAL FEATURES.

Apr. 17—Graft No. 19, "Photo Badger Game" (Two parts—Drama).
Apr. 24—Graft No. 20 (Two parts—Drama).
May 1—The Adventures of Peg o' the Ring No. 1, "The Leopard's Mark" (Two parts—Drama).
May 8—The Adventures of Peg o' the Ring, No. 2, "A Strange Inheritance" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portici (Seven parts Drama).

Mutual Film Corp.

AMERICAN.

Apr. 6—Bonds of Deception (Three parts—Drama).
Apr. 10—The Pendulum of Chance (Two parts—Drama).
Apr. 15—The Wayfarers (Three parts—Dr.).
Apr. 17—His Masterpiece (Two parts—Drama).
Apr. 22—Realization (Three parts—Drama).
Apr 24—The Counterfeit Earl (Two parts—Drama).
Apr 27—A Broken Genius (Three parts—Dr.).
May 1—Pierre Brissac the Brazen (Two parts—Drama).

BEAUTY.

Apr. 9—Art and Arthur (Comedy).
Apr. 12—Peanuts and Powder (Comedy).
Apr. 16—The Improbable Yarn of McQuirk (Comedy).
Apr. 19—Number Please? (Comedy).
Apr. 23—The Bookworm's Blessed Blunders (Comedy).
Apr 26—Bugs and Bugles (Comedy).
Apr 30—Two beds and No Sleep (Comedy).
May 3—Billy Van Deusen's Ancestrie (Com.).
May 7—All for Nuttin' (Comedy).

CUB.

Apr. 7—The Winning Punch (Comedy).
Apr. 14—Almost Right (Comedy).
Apr. 21—The Conquering Hero (Comedy).
Apr 28—The Traitor (Comedy).
May 5—M. T. Dome's Awful Night (Comedy).

FALSTAFF.

Apr. 8—The Professor's Peculiar Precautions (Comedy).
Apr. 10—Sapville's Stalwart Son (Comedy).
April. 15—The Overworked Oversea Overseer (Comedy).
Apr. 17—The Sailor's Smiling Spirit (Comedy).
Apr. 22—Simple Simon's Schooling (Comedy).
Apr 24—Dad's Darling Daughters (Comedy).
Apr 29—Willing Wendy to Willie (Comedy).
May 1—The Dashing Druggist's Dilemma (Comedy).
May 6—The Skilful Sleigher's Strategy (Com.).

GAUMONT.

Apr. 12—See America First No. 31, "Historic St. Augustine, Fla." (Scenic).
—Kartoon Komics (Cartoon).
Apr. 19—See America First, No. 32 (Scenic).
—Kartoon Komics (Cartoon).
Apr 26—See America First No. 33, "Charleston, S. C." (Scenic).
—Kartoon Komics (Cartoon).
May 3—See America First, No. 34, "Yosemite National Park" (Topical).
—Kartoon Komics (Cartoon).
May 7—"Reel Life" (The Mutual Film Corp.).

MUSTANG.

Apr. 7—Two Bits (Two parts—Drama).
Apr. 8—Under Azure Skies (Three parts—Western—Drama).
Apr. 13—Silent Selby (Three parts—Western—Drama).
Apr. 14—A Flickering Light (Two parts—Dr.).
Apr. 21—The Return (Two parts—Drama).
Apr 28—Unlucky Luke (Two parts—Western—Drama).
May 5—With a Life at Stake (Two parts—Drama).

MUTUAL WEEKLY.

Mar. 30—Number 65 (Topical).
Apr. 5—Number 66 (Topical).
Apr. 12—Number 67 (Topical).
Apr. 19—Number 68 (Topical).
Apr 26—Number 69 (Topical).
May 3—Number 70 (Topical).

THANHOUSER.

Apr. 4—Oh! Oh! Oh! Henery!!! (Two parts—Comedy).
Apr. 11—The Romance of the Hollow Tree (Two parts—Drama).
Apr. 18—The Girl from Chicago (Two parts—Drama).
Apr. 20—A Man's Sins (Three parts—Drama).
Apr 25—A Man of Honor (Two parts—Dr.).
Apr 29—The Carriage of Death (Three parts—Drama).
May 2—The Weakling (Two parts—Drama).
May 4—The Spirit of '61 (Three parts—Dr.).

(*Mutual Releases continued on page* 1060.)

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1016, 1018.)

(*Mutual Relcases continued on page* 1060.)

MUTUAL MASTERPICTURE DE LUXE.

Apr. 10—April (American—Five parts—Drama—No. 91).
Apr. 13—The Leopard's Bride (Centaur—Five parts—Oriental—Drama—No. 92).
Apr. 17—Feathertop (Gaumont—Five parts—Drama) (No. 93).
Apr. 20—Master Shakespeare, Strolling Player (Thanhouser—Five parts—Dr.).
Apr 24—The Conscience of John David (Centaur—Five parts—Psych.—Dr.—No. 95).
Apr 27—The Stain in the Blood (Signal—Five parts—Drama. (No. 96).
Apr. 30—The Quality of Faith (Gaumont—Five parts—Drama) (No. 97).
May 4—Lying Lips (American—Five parts—Drama) (No. 98).

SIGNAL FILM CORPORATION.

Mar. 20—The Girl and the Game, No. 13, "A Fight for a Fortune" (Two parts—Drama).
Mar. 27—The Girl and the Game, No. 14, "Helen's Race with Death" (Two parts—Drama).
Apr. 3—The Girl and the Game, No. 15, "Driving the Last Spike" (Last No.) (Two parts—Drama).

VOGUE.

Mar. 30—The Lion Hearted Chief (Comedy).
Apr. 2—On a Still Hunt (Comedy).
Apr. 4—Bungling Bill Detective (Comedy).
Apr. 9—Knocking Out Knockout Kelly (Com.).
Apr. 11—Rube's Hotel Tangle (Comedy).
Apr. 16—A Mix-Up in Photos (Comedy).
Apr. 18—Counterfeit Love (Comedy).
Apr. 23—Slipping It Over on Father (Com.).
Apr 25—The Island That Never Was (Com.).
Apr 30—Bungling Bill, Doctor (Comedy).
May 2—Out for the Count (Comedy).
May 7—Bungling Bill's Dream (Comedy).

Pathe Exchange, Inc.

BALBOA.

Mar. 18—The Red Circle No. 14 "Judgment Day" (Last No.) (Two parts—Dr.).
Apr. 8—The Girl Who Won (Three parts—Drama).
Apr. 15—The Girl that Didn't Matter (Two parts—Drama).

GOLD ROOSTER PLAYS.

Mar. 21—The Woman's Law (Five parts—Dr.).
Apr. 18—Big Jim Garrity (Five parts—Dr.).

PATHE.

Apr. 8—Idaho's Waterfalls (Scenic).
—Picturesque America (Scenic).
—The Coal Mines of Hongay (Educational of French Indo—China).
Apr. 10—The Iron Claw No. 7, "The Hooded Helper" (Two parts—Drama).
Apr. 15—Teddy and the Angel Cake (Cartoon Comedy).
—Algeria, New and Old (Scenic).
Apr 17—The Iron Claw, No. 8, "The Stroke of Twelve" (Two parts—Drama).
Apr 22—Siberia, the Vast Unknown, No. 5 (Scenic).
—Glimpses of San Francisco (Picturesque America) (Scenic).
Apr. 24—The Iron Claw, No. 9, "Arrows of Hate" (Two parts—Drama).
Apr. 29—How Birds Feed their Young (Educational).
—The Towns of Tunis (Northern Africa—Scenic).

PATHE NEWS.

Apr. 1—Number 27, 1916 (Topical).
Apr. 5—Number 28, 1916 (Topical).
Apr. 8—Number 29, 1916 (Topical)
Apr. 12—Number 30, 1916 (Topical).
Apr. 15—Number 31, 1916 (Topical).
Apr. 19—Number 32, 1916 (Topical).
Apr. 22—Number 33, 1916 (Topical)
Apr 26—Number 34, 1916 (Topical).
Apr 29—Number 35, 1916 (Topical).
May 3—Number 36, 1916 (Topical).
May 6—Number 37, 1916 (Topical).
May 10—Number 38, 1916 (Topical).
May 13—Number 39, 1916 (Topical).

PHUNPHILMS.

Mar. 22—In Soft in a Studio (Comedy).
Mar. 29—Lonesome Luke, Circus King (Com.).
Apr. 3—Skylight Sleep (Comedy).
Apr. 12—Luke's Double (Comedy).
Apr 19—Lady Killers (Comedy).
Apr. 26—Them Was the Happy Days (Comedy).

STARLIGHT.

Mar. 6—Gleeful Guardians (Comedy).
Mar. 15—Luke Pipes the Pippins (Comedy).

Miscellaneous Feature Releases.

ALL FEATURE BOOKING AGENCY.

Apr.—The Fire King (Five parts—Drama).

AUTHORS FILM CO., INC.

Mar.—Her Redemption (Drama).
Mar.—Love's Sacrifice (Drama).
Mar.—Sins of the Father (Drama).
April—Alsace (Five parts—Drama).

BLUEBIRD PHOTOPLAYS.

Apr 3—Tangled Hearts (Five parts—Dr.).
Apr. 10—John Needham's Double (Five parts—Drama).
Apr. 17—The Great Problem (Five parts—Dr.).
Apr. 24—The Gay Lord Waring (Five parts—Drama).
May 1—The Crippled Hand (Five parts—Dr.).
May 8—The Gilded Spider (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.

Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.

Apr.—Willard-Moran (Four parts—Sports).

CLARIDGE FILMS, INC.

Mar.—The Birth of Character (Five parts—Dr.).

DOMINION EXCLUSIVES, LTD.

Apr.—Nurse and Martyr (Drama).

EL DORADO FEATURE FILM CO.

Mar.—The Impersonation (Five parts—Drama).

E. & R. JUNGLE FILM CO.

Apr.—"Napoleon" and "Sally" (Comedy).

ESKAY HARRIS FEATURE FILM CO.

Apr.—Alice in Wonderland (Six parts—Fairy Tale).

FOX FILM CORPORATION.

Mar. 20—The Bondman (Drama).
Mar. 27—A Wife's Sacrifice (Drama).
Apr. 3—Blue Blood and Red (Five parts—Dr.).
Apr. 10—Slander (Five parts—Drama).

GREAT NORTHERN FILM CO.

Mar.—The Mother Who Paid (Five parts—Dr.).

HIPPODROME FILM COMPANY.

Mar.—At the Front with the Allies (Topical).

IL GIORNALE ITALIANO.

April—On the Italian Battlefront (Five parts—Topical).

INTERNATIONAL FILM SERVICE INC.

Apr 24—The Mysteries of Myra (Two parts—Drama).
Apr. 24—Has It Ever Happened to You? (Cartoon).
—With the Allies at Salonica (Topical).

IVAN FILM PRODUCTIONS, INC.

Apr.—City of Illusion (Six parts—Drama).

JUVENILE FILM CORPORATION.

Mar.—A Chip Off the Old Block (Comedy).
Mar.—Chip's Elopement (Comedy).
Mar.—Chip's Backyard Barnstormers (Two parts—Comedy).
Mar.—Chip's Rivals (Comedy).

METRO PICTURES CORPORATION.

Mar. 27—Her Great Price (Rolfe—Five parts—Drama).
Apr. 3—The Kiss of Hate (Columbia—Five parts—Drama).
Apr. 10—The Half Million Bribe (Columbia—Five parts—Drama).
Apr. 17—Playing With Fire (Popular Plays and Players—Five parts—Drama).
Apr 24—The Comeback (Five parts—Drama).
May 1—Dorian's Divorce (Rolfe—Five parts—Drama).

MODERN MOTHERHOOD LEAGUE.

April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION.

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

OLYMPIC MOTION PICTURE CO.

Mar.—The Little Orphan (Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Apr. 6—The Race (Lasky—Five parts—Comedy—Drama).
Apr. 10—Molly Make Believe (Famous Players Five parts—Drama).
Apr. 13—The Love Mask (Lasky—Five parts—Drama).
Apr. 17—The Eternal Grind (Famous Players—Five parts—Drama).
Apr. 20—Mind-the-Paint-Girl (Famous Players—Five parts—Drama).
Apr. 24—The Stowaway Girl (Lasky—Five parts—Drama).
Apr 27—The Moment Before (Famous Players Five parts—Drama).
May 1—David Garrick (Pallas—Five parts—Drama).
May 4—The Red Widow (Famous Players—Five parts—Drama).
May 8—Maria Rosa (Lasky—Five parts—Dr.).

PARAMOUNT-BRAY CARTOONS.

Apr. 13—The Stone Age Roost-Robber.
Apr. 20—Inbad, the Sailor, Takes Gas (Silhouette Fantasie).
Apr. 27—Col Heeza Liar Wins the Penant (Comedy).
May 3—Al Falfa's Scientific Diary (Comedy).
May 10—A Toyland Paper Chase.
May 17—Bobby Bumps and His Goatmobile (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

Apr. 10—Bilibid, the "Sing Sing" of the Philippines.
Apr. 17—The Pasig River (The Filipino Thames).
Apr. 24—The Lowlands of Luzon.
May 1—The Dog Eaters of Benguet.
May 8—"Hiking" With the Igorots.
May 15—Among the Head Hunters.

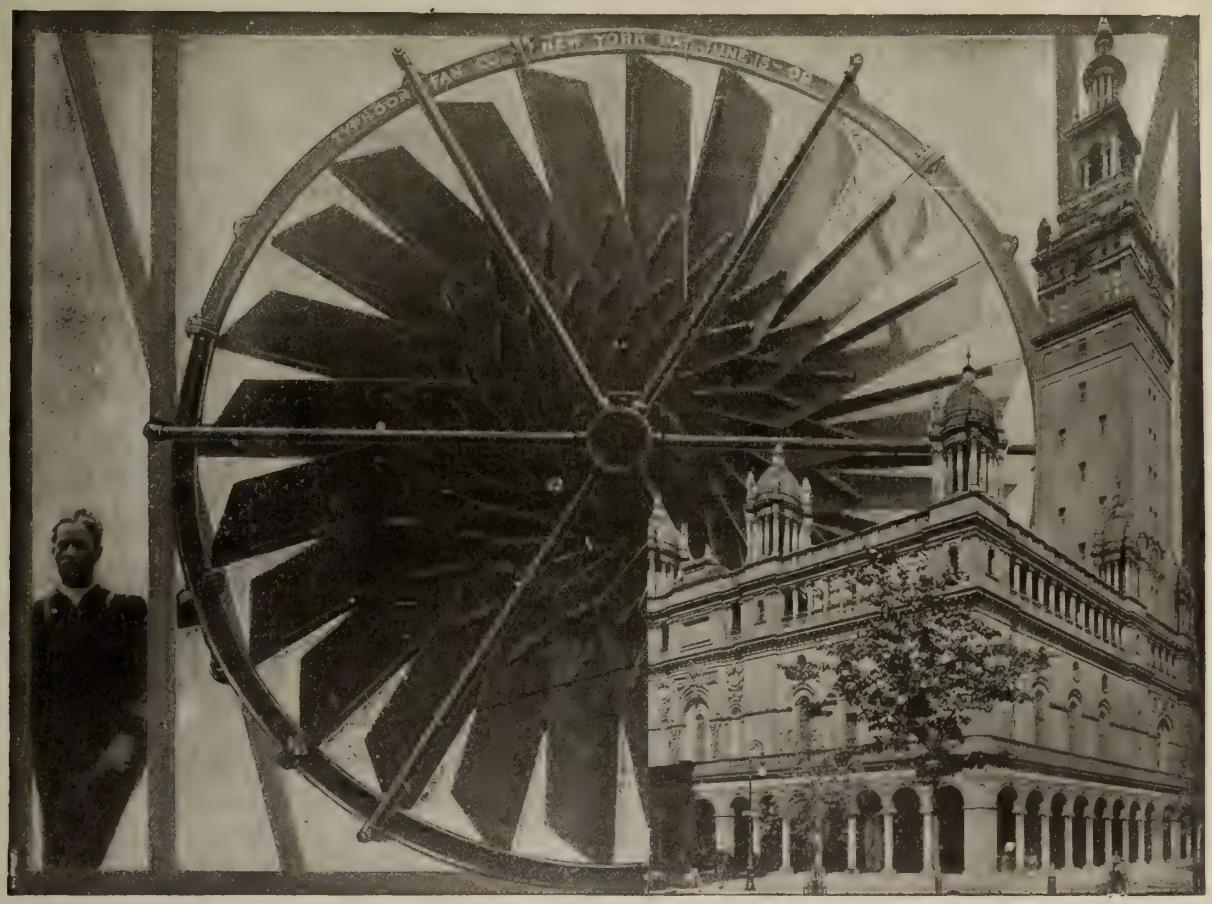
PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

RAVER FILM CO.

Mar.—Driftwood (Five parts—Drama).
Mar.—The Fortunate Youth (Drama).
Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

(*Continued on page* 1062.)



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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1016, 1018.)

(*Continued from page* 1060.)

TRIANGLE FILM CORPORATION.

Releases for week of April 9:
Little Meena's Romance (Fine Arts—Five parts—Comedy—Drama).
The Aryan (Ince—Five parts—Drama).
His Last Laugh (Keystone—Two parts—Comedy).
His Bread and Butter (Keystone—Two parts—Comedy).

Releases for week of April 16:
Sold for Marriage (Fine Arts—Five parts Drama).
The Stepping Stone (Ince—Five parts—Drama).
The Other Man (Keystone—Two parts—Comedy).
Bucking Society (Keystone—Two parts—Comedy).

UNICORN FILM SERVICE CORPORATION.

May 1—The Option (Supreme—Two parts—Drama).
May 1—Percy's Transformation (Comedy).
—With Bulgaria's Fighting Forces.
May 2—The Chief's Ward (Hiawatha—Two parts—Drama).
May 2—Neighborly Neighbors (Comedy).
—A Valet Romance (Comedy).
May 3—The Viper (Buffalo—Drama).
May 3—Chaps and Chaperons (Comedy).
May 3—In the Fangs of Jealousy (Puritan—Drama).
May 4—The Spirit of Revenge (Lilly—Two parts—Drama).
May 4—Reel Redskins (Comedy).
—**Boy Scouts** (Comedy).
May 5—The Smiling Bandit (Rancho—Dr.).
May 5—Pete's Peculiar Pal (Gayety—Com.).
May 5—The Sacrifice (Supreme—Drama).
May 6—Our Boys in Pursuit of Mexican Bandits (Two parts—Drama).
May 6—A Dog Gone Romance (Comedy).
—A Bare Escape (Comedy).
May 7—The Rivals (Utah—Drama).
May 7—Count Meout (Comedy).
May 7—Gold and Dross (Puritan—Drama).

WORLD-EQUITABLE.

Apr. 10—Human Driftwoods (Shubert—Five parts—Drama).
Apr. 10—The Shadow of Doubt (Equitable—Five parts—Drama).
Apr. 17—The Social Highwayman (World—Five parts—Drama).
Apr. 17—By Whose Hand? (Equitable—Five parts—Drama).
Apr. 24—The Closed Road (World—Five parts—Drama).
Apr. 24—The Chain Invisible (Equitable—Five parts—Drama).
May 1—The Feast of Life (World—Five parts—Drama).
May 1—Twin Triangles (Equitable—Five parts—Drama).
May 8—Her Maternal Right (World—Five parts—Drama).
May 15—Sudden Riches (World—Five parts—Drama).

V-L-S-E, INC.

Apr. 10—Mr. Jack's Hat and the Cat (Comedy.
Apr. 10—Hearst-Vitagraph News, No. 29, 1916 (Topical).
Apr. 10—Charlie Chaplin's Burlesque on Carmen (Essanay—Four parts—Com.).
Apr. 14—Hearst-Vitagraph News, No. 30, 1916 (Topical).
Apr. 17—Hearst-Vitagraph News No. 31, 1916 (Topical).
Apr. 17—Artie, the Millionaire Kid (Vitagraph—Five parts—Comedy).
Apr. 17—Mr. Jack's Artistic Sense (Comedy).
Apr. 21—Hearst Vitagraph News No. 32 (Topical).
Apr. 24—The Little Shepherd of Bargain Row (Essanay—Five parts—Drama).
Apr. 24—God's Country and the Woman (Vitagraph—Eight parts—Drama).
Apr. 24—Hearst-Vitagraph News No. 33, 1916 (Topical).
Apr 24—Mr. Jack Goes Into Business (Vitagraph—Comedy).
Apr. 28—Hearst-Vitagraph News No. 34 (Topical).
May 1—At Piney Ridge (Selig—Drama).
May 1—Hearst-Vitagraph News No. 35 (Topical).
May 1—The Law Decides (Vitagraph—Seven parts—Drama).
May 5—Hearst-Vitagraph News No. 36 (Topical).
May 8—Love's Toll (Lubin—Five parts—Dr.).
May 15—Sherlock Holmes (Essanay—Seven parts—Drama).

GEORGE KLEINE.

Apr. 5—The Mishaps of Musty Suffer "The Lightning Bell Hop" (Comedy).
Apr. 12—The Mishaps of Musty Suffer, "Bells and Belles" (Comedy).
Apr. 19—The Mishaps of Musty Suffer "Just Imagination" (Comedy).
Apr. 26—The Mishaps of Musty Suffer "Out of Order" (Comedy).
May 3—The Mishaps of Musty Suffer "Coming Down" (Comedy).
May 22—Gloria's Romance, No. 1 (Drama).

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Mar.—Villa—Dead or Alive (Topical).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

FEINBERG AMUSEMENT CO.

April—Following the Flag in Mexico (Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

NEW YORK FILM CO.

April—The Folly of Revenge (Nola—Five parts—Drama).

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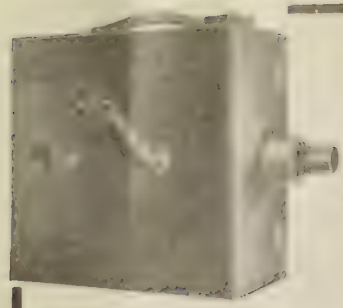

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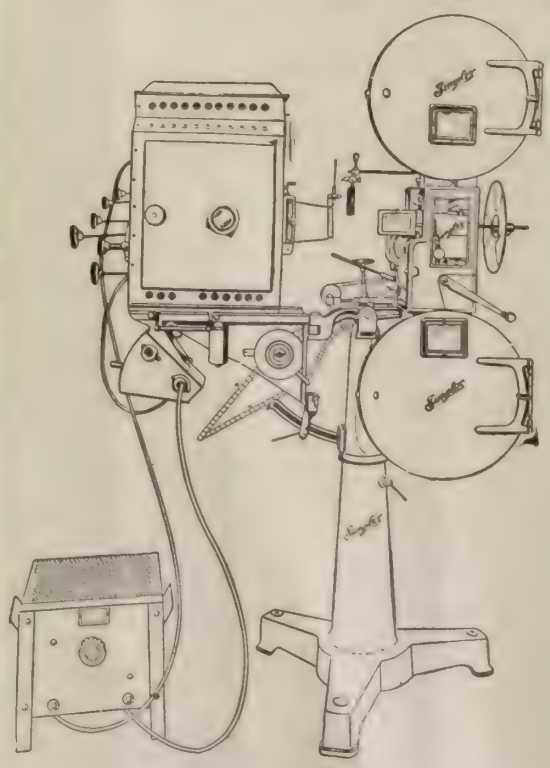

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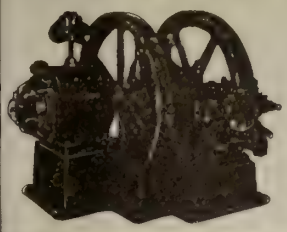

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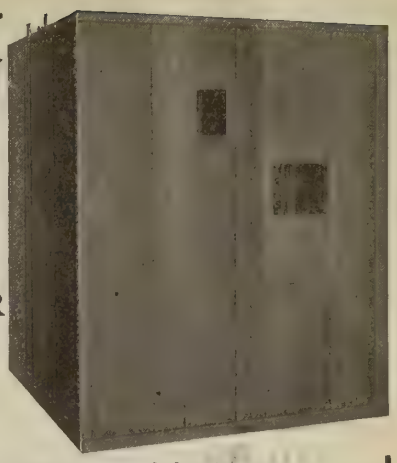

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Ecuador*	5.290.000	3.355.916	3.462.567	3 277.000	2.504.014	2.821.646
Guiana, British*	260,000	222.969	98 045	1.971.000	1.812.684	1.630.244
Guiana, Dutch*	620.000	1.034.508	813 325	594.000	655.244	731.306
Guiana, French*	49.000	.....	31 821	553.000	282.430	318.793
Paraguay*	63,000	61.198	67 220	61.000	83.595	215.038
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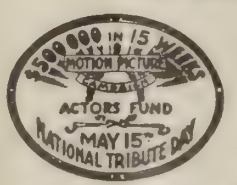

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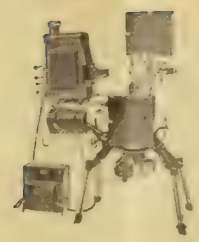

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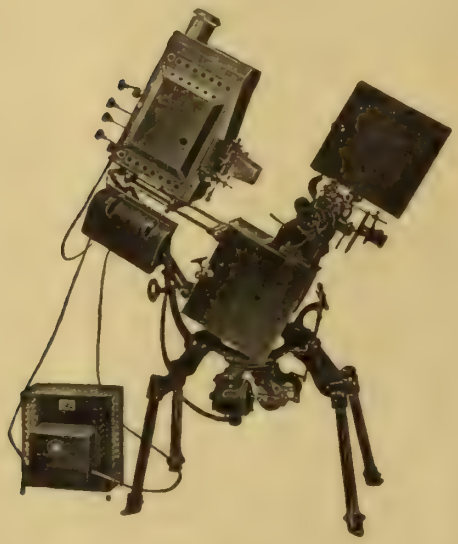

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THE FILM INDEX

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STRAWS do not indicate the way the wind blows one half so surely as the Exhibitors' NET PROFITS indicate "what the public wants" in the matter of pictures. When the Exhibitors of Feature programs quit kidding themselves and begin counting the NET instead of the GROSS, there will be fewer fat fees for the sheriff and many more regular movie patrons in your town. A glimpse at the character of the features released week of May 22 on the Regular Universal Program, as briefly reviewed below, will convince you that when it comes to variety, to stars, to all the qualities that make two and three reel subjects popular, you have to come back to the UNIVERSAL PROGRAM. If you can get its service now grab it quick. If you can't—watch your very first opportunity.

King Baggot in "Half a Rogue." With Edna Hunter and Clara Beyers. From the celebrated story by Harold MacGrath. Directed by Henry Otto. Eighteenth Red Feather Production. Released May 22. Here's a happy combination for you. One of Harold MacGrath's rollicking romances with the punch that has made his books "best sellers" for years; with King Baggot and lovely Edna Hunter; with the direction in the capable hands of Henry Otto, who produced the famous "Undine"; with an unusual cast and the usual lavish Red Feather production. King's reputation as "a gay dog" is largely due to his constant association with "actresses"—he is a playwright by "trade"—and it gets him in bad back in the little town where his aunt-mother lives in the old homestead. The girl lives there, too, and a most absorbing story tells how King let folks know that he wasn't as black as he was painted. Clara Beyers in a vampire character, who wasn't really a rogue, either, adds spice to an all-round fine production. Book this for popularity and profit.

"The Woman Who Followed Me." Two Reel Gold Seal Romantic Drama with Gladys Brockwell and Juan de la Cruz. Directed by Robert Leonard. Released May 23. By Gosh, if Gladys ever started following you the way she did the hee-ro in this punch drama, the chances are you'd forget all about your fin-ancee and foller her around like you liked it. Gladys Brockwell has already made a name for herself on the Universal screen and she gets better every picture. If this cast and story were in the hands of the average "feature" producer the only thing for you to do would be to put your hand on your watch and beat it. Story, acting, and production make this a mighty fine attraction.

Mary Fuller in "The Limousine Mystery." Two Reel Victor Detective Drama. Directed by Lucius Henderson. Released May 24. A detecatif drama as is. That is, as it should be. That is, again, the mystery of the death in the limousine is not solved (and your audiences can't guess how it happened) until the final scene of the picture. "Our Mary" in a new role, that will fill the fans with delight.

Thomas Jefferson in "Corporal Billy's Comeback." Two Reel Laemmle Memorial Day Drama. From the stirring Saturday Evening Post Story by Harry Leon Wilson, co-author of "The Man from Home;" Author of "Ruggles of Red Gap," and many other successful stories and plays. Directed by George Cochrane. Released May 25. Corporal Billy was the last of the G. A. R. boys in town. He had always led the Decoration Day parade, and when they left him out he was heart-broken. How he proved his heroism and showed he was neither too old nor too proud to fight makes one of the strongest Memorial Day stories the Universal has ever presented. Book this special if you are not fortunate enough to be showing the regular Universal Program.

"The Unconventional Girl." With Edith Roberts and Joe Girard. Two Reel Unconventional Drama. Directed by Robert F. Hill. Released May 26. If Edith hadn't been an unconventional girl she wouldn't have tried amateur burglary, nor would she have learned of her lover's perfidy. It is quite possible, too, that she would never have met Joe and a startling climax would have been deprived of a telling love scene.

Harry Carey in "The Wedding Guest." Two Reel 101-Bison Western Romantic Drama. Directed by Jacques Jaccard. Released May 27. Harry is sure some sheriff, and as bold and brave as a real Western sheriff should be. There is only one person he's afraid of and that's old Colonel Dan Cupid. What he does to Harry makes the sheriff throw away his star in disgust. A particularly fine Western, with enough heart punches to make a five reeler.

Ben Wilson in "A Gentle Volunteer." With charming Dorothy Phillips in the title role. Three Reel Memorial Day Rex Special. Directed by Ben Wilson. Released May 28. Book this, good friends. Book it for Memorial Day, or do you call it Decoration Day? A wonderful drama of the Civil War. A really big production. Cut from four reels. You'll wonder how it was done for it's packed so full of action now that it might easily be padded to five reels. This will make a wonderful picture for Decoration Day. Get busy, if you are not fortunate enough to be showing the Universal Program.

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J. Warren Kerrigan, in "A SON OF THE IMMORTALS"

FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
PRESENTS
THE FASCINATING

PAULINE FREDERICK
IN A THRILLING PICTURIZATION OF
ISRAEL ZANGWILL'S POWERFUL DRAMA
"THE MOMENT BEFORE"
IN FIVE PARTS
RELEASED APRIL 27TH ON THE

Paramount Program

FAMOUS PLAYERS FILM CO
ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.

Lasky Photoplays Produce Profits

National Tribute Day,
Motion Picture Campaign
Actor's Fund, May 15

American Distributors
Paramount Pictures Corporation

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE *(Ltd)*

JESSE L. LASKY FEATURE PLAY CO. (Inc.)

FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky Pres.
Samuel Goldfish Vice-Pres. and Treas.
Cecil B. DeMille Director Gen.

Films and Film Folk by Wid

INDEPENDENT REVIEWS OF FEATURES
APRIL 20, 1916
101
THE BRADSTREET OF FILMDOM
VOL 2 NO 16

WID'S

Feature Films as Wid Sees Them

WELL PLAYED, CORRECTLY STAGED PICTURIZATION OF CLASSIC.

Dustin Farnum in

DAVID GARRICK

Pallas-Paramount.

DIRECTOR	Frank Lloyd
AS A WHOLE	Delightful
STORY	Well-known classic
DIRECTION	Excellent
PHOTOGRAPHY	Very fine
LIGHTINGS	Effective
CAMERA WORK	Excellent
STAR	Seemed ideal in part
SUPPORT	Very well chosen
EXTERIORS	Atmosphere retained
INTERIORS	Very fine
DETAIL	Remarkably fine
LENGTH	Five parts

HERE we have a picturization of the well-known classic of by-gone days in London. In attempting to portray before the camera a story of this period, the director is marking out for himself a tremendous amount of work in the way of preparing proper detail as to costumes, settings and properties.

The Pallas company must be complimented on the production they have given us and Director Lloyd is surely to be praised for the manner in which the atmosphere of this period has been maintained. The best compliment of all is that the story moves along so humanly you forget the fact that it is a costume production and live the action with the characters.

Since this story is a simple tale of a human incident, the whole is, of course, not a tremendous offering, but it certainly is a little gem, in that it is an almost perfect presentation of a classic.

The photography throughout is remarkably clear, the lightings are good and we have intelligent use of close-ups. The atmosphere is not obtrusive, but still, is in perfect keeping throughout, and the detail has been given very careful attention, even down to the cutlery used at the table in the famous dinner scene.

"David Garrick" has been done before in a less pretentious way in the films, but this offering truly marks the advance which has been made in the production of films in the time which has elapsed between the previous offering and this one.

Mr. Farnum as Garrick seems exactly equipped for the role, because he has always been rather the matinee-idol type and in this, as the gentleman-actor, of the period of powdered wigs and duels, he fits in perfectly.

Winifred Kingston as the merchant's daughter gives us one of the best portrayals she has ever put over in any film offering.

Herbert Standing as the father is excellent. In the remainder of the cast we found some splendid types and every part was nicely handled.

In the titles we found the use of border designs made from old wood cuts, which helped decidedly in maintaining the proper atmosphere. These titles are following, in a way, the thought of Tom Ince, who has been giving us title cards for some time which suggested by the painting thereon the theme of the action at that period in the story.

Taken as a whole, I consider this offering to be one of the really splendid films of recent months, for the reason that it is a finished production, in every way, of a classic which can be shown to any audience with an assurance of genuine appreciation.

It is most decidedly very much "worth-while."

Others in the cast were Frank Bonn, Lydia Yeamans Titus, Olive White and Mary Mersch.

Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

The Paramount Trademark stands for the best in photoplays. The theatre displaying that Trademark is, in its locality, the best theatre. The people attracted to the theatre by the display of the Trademark are the best class of people. Herein is assured both present and future prosperity to the Paramount exhibitor.

On what foundation do you build?

Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

5418

Paramount Pictures

ON WHAT FOUNDATION DO YOU BUILD?

Released This Week

Daniel Frohman Presents
Valentine Grant in
The Innocent Lie
produced by
The Famous Players Film Co.

Pallas Pictures Presents
Dustin Farnum in
David Garrick
produced by
Pallas Pictures

Paramount-Burton Holmes Travel Pictures No. 13
"Dog-eaters of Benguet"

Paramount Pictographs No. 13
Preparedness—Navy, Reuterdahl.
Superstition—Thirteen Club at Dinner.
Better Babies.
Bray Political Cartoon.

Paramount-Bray Animated Cartoon No. 17
"Bobby Bumps and his Goatmobile."

Write Our Exchange To-Day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

Short Subjects

Planned and produced to help you in the vitally important task of interesting in motion pictures a greater percentage of your possible patrons.

Paramount Pictographs

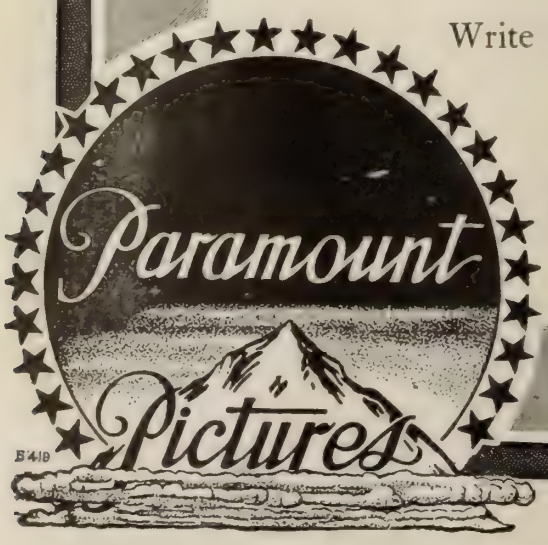
Paramount-Burton Holmes Travel Pictures

Paramount-Bray Animated Cartoons and Bray-Gilbert Silhouettes

Not only does the Paramount exhibitor make a good profit for the present, but he is always "building up" for the future.

On what foundation do you build?

Write Our Exchange To-Day



Paramount Pictures Corporation
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UNICORN FILM SERVICE CORPORATION

Here's Something You All Have Been Looking For

A TWENTY-ONE reel Program of Quality, Drama, Comedy and Western Subjects, one and two reels in length—with stars of national reputation—at prices that are particularly reasonable. Surely no more attractive offer has ever been made. Don't delay. Save money by booking Unicorn Film Service and please your audiences by giving them the best short subjects ever produced.

Unicorn Film Service Posters are of exceptionally striking designs; one and three sheet posters with one reel subjects; one, three and six sheet posters with two reel subjects.

EXCHANGES:

New York City, 130 West 46th St.....W. L. Merrill
Boston, 207 Pleasant St.....S. M. Moscow
Springfield, 167 Dwight St.....Wm. F. O'Brien
Bangor, Eastern Trust Bldg.....W. J. Brennan
Buffalo, 23 W. Swan St.....H. E. Hughes
Syracuse, 566 S. Salina St.....Geo. A. Hickey
Albany, 680 Broadway.....William Lawrence
Philadelphia, 1309 Vine St. .....A. G. Steen
St. Louis, 3628 Olive St.....Sam Werner
Kansas City, Gloyd Bldg.....J. W. Morgan
Minneapolis, Produce Exchange.....J. C. Woolf
Indianapolis, 129 W. Washington St.....L. J. Meyberg

Chicago, Mallers Bldg.....L. J. Schlaifer
Cleveland, 750 Prospect Ave.....L. C. Gross
Pittsburg, 125 Fourth Ave.....Jack Kraemer
Detroit, 183 Jefferson St.....W. D. Ward
Cincinnati, 531 Walnut St.....Harry E. Coffey

Western Division Manager.....J. A. Eslow
Eastern Division Manager....Fred B. Murphy

TO BE OPENED MAY 15th

Atlanta, Denver, Salt Lake City, San Francisco, New Orleans, Dallas, Seattle, Los Angeles, Washington, Portland

We are ready any time now to serve you—are you ready? For particulars write to the exchange office in your territory, or direct to New York Main Office.

UNICORN FILM SERVICE CORPORATION

IKE SCHLANK, General Manager

126-130 West 46th Street New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

SECOND NOTICE!

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STATE RIGHTS SELLING

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ELSIE LECLAIRE

IN

"A WOMAN WILLS"

A FIVE REEL PICTURE THAT
SATISFIES THE DEMAND
FOR RAPID ACTION, TENSE DRAMATIC SITUATIONS, GOOD ACTING ATTRACTIVE SETTINGS, AN APPEALING LOVE STORY AND HIGH-GRADE PHOTOGRAPHY

11 STATES SOLD ON THE DATE OF OUR FIRST ADVERTISEMENT. **ACT NOW!**

THE SUN PHOTOPLAY CO., Inc.
Popular Pictures Building
218 WEST 42nd STREET
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You know Publicity is the Life of your business.

You know the name William Randolph Hearst is synonymous with Publicity.

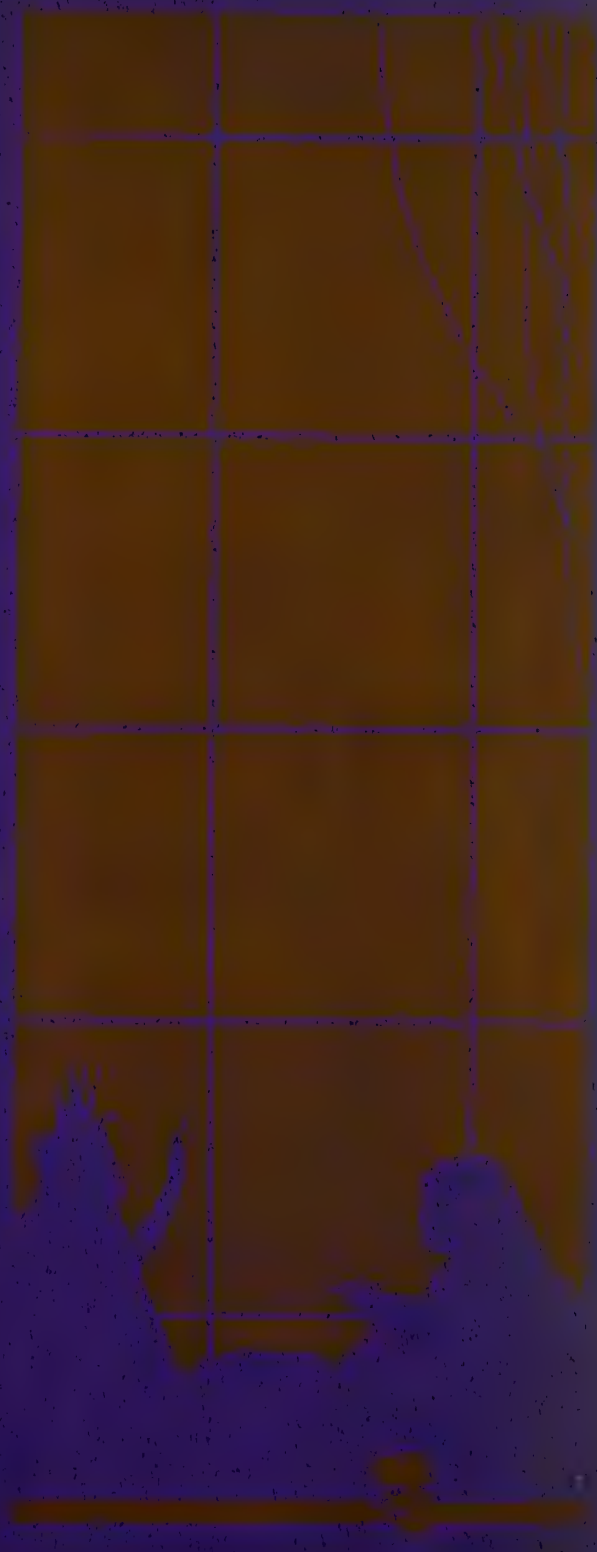
You know the International Film Service *is* William Randolph Hearst.

You know *The* **MYSTERIES OF MYRA** *is* it's first feature series.

You know it *must* be better than any other series *to* succeed.

~AND IT *IS* ~~

~book it.



20 MILLION PEOPLE DAILY
SEE THE
MYSTERIES OF MYRA

GENERAL FILM SERVICE

An exhibitor's worry vanishes when he subscribes for General Film Service

THERE IS NO WASTE—EVERY RELEASE A PRODUCER

No experimenting at patron's expense —Experience bulwarked by consistency and dependability

Pictures of variety, snap, punch and the right length make friends

General Film Company
200 Fifth Avenue
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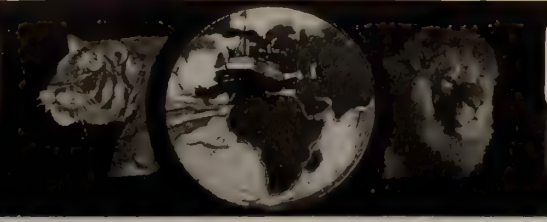


GENERAL FILM SERVICE

Mabel Trunnelle

Leonie Flugrath

Thomas A. Edison, Inc.

Present

Petite, bewitching

LEONIE FLUGRATH

in

"CELESTE OF THE AMBULANCE CORPS"

Helen Strickland

A three part drama of love and duty, delineating a remarkably powerful character transformation in which a society "butterfly" turns Red Cross nurse.

Heart-stirring episodes of tender emotion —blood-stirring battle scenes of startling realism.

An unusually strong supporting cast reinforced by a large body of National Guardsmen.

William Wadsworth

Released Tuesday, May 9th

One, Three and Six-Sheet Posters.

Order from Morgan Lithograph Co., Cleveland, Ohio.

Robert Conness

ALSO

"A Mix-Up in Black"

Pat O'Malley

single reel comedy featuring the monkey-shines of Ray McKee with Billy Bowers, old-time minstrel, in support.

Released Wednesday, May 10th.

One-sheet Posters

Order from Morgan Lithograph Co., Cleveland, Ohio.

THOMAS A. EDISON, INC., PIONEER MAKERS OF MOTION PICTURES ORANGE, N. J.

Edison

ADDRESS MOTION PICTURE CORRESPONDENCE TO 2826 DECATUR AVENUE BEDFORD PARK, N. Y.

Richard Tucker

Bigelow Cooper

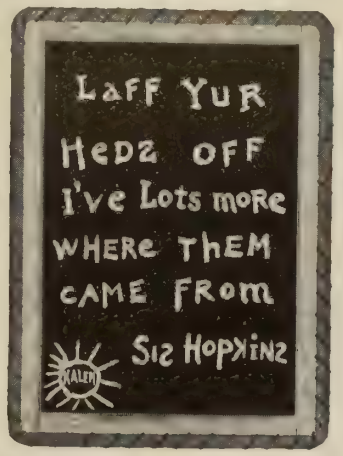
GENERAL FILM SERVICE

SIS HOPKINS
in
"A LUNCH ROOM LEGACY"

Which finds the inimitable fun-maker in charge of a fashionable cabaret restaurant. When Sis starts to clean up according to her own quaint ideas things begin to happen and the happenings come so fast and furiously that there is never a let-up in the laughs till the final scene.

Released Friday, May 12th

One Reelers That Are Features in Drawing Power and Quality—Everything But the Price.



Headliners in Short Films of Compressed Strength — No Padding in Either the Rental or the Picture.

"The Tank Town Troupe"

Ham and Bud with a broken-down theatrical troupe. The sheriff's daughter yields to the stage's lure, which brings the wrath of her father and the cowboys on Ham and Bud.

Released Tuesday, May 9th

"Not What the Doctor Ordered"

Ethel Teare takes the real nurse's place—which starts mix-ups that find the three men in the house seeking the benefit of her treatment before the reel is over.

Released Wednesday, May 10th

"THE BRIDGE OF DANGER"
Daring HELEN GIBSON in a thrilling "HAZARD OF HELEN"

Helen tosses a lasso from the cab ofher engine to the brakebeam of the runaway box-car on the adjoining track and then, tossing fear to the winds, climbs hand over hand on the sagging rope to the runaway. After a tense struggle with the brakes it is brought to a stop within inches of the approaching special. A fitting climax for a railroad story possessing unusual interest.

Released Saturday, May 13th

Kalem's Business-Pulling Posters Are Famous—One and Three Sheets in Four Colors With All Releases

KALEM COMPANY

235-239 W. 23d St., New York City

GENERAL FILM SERVICE

It's a Long Program That Has No Short Subjects

You know the old adage, "It's a long lane that has no turning."

This holds good in photoplays. Watch the restlessness of your spectators if you have nothing but long features.

Run a good short comedy and a short drama and see how their interest quickens.

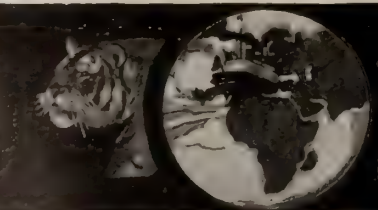
Essanay is making a specialty of high class one, two and three reel dramas and comedies, with its stars featured. Book them and see how they please your patrons.

Truly, it is a long program that has no short subjects.

Trade Mark
Reg.U.S.Pat.1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago



GENERAL FILM SERVICE

Essanay's Short Subjects

A RETURN TO YOUTH—AND TROUBLE

presenting

Lillian Drew—Edward Arnold—Harry Dunkinson

Mark Twain's style of humor as seen on the screen—showing how it doesn't pay for an old-young husband to flirt with his neighbor's wife, for you never can put it over on the "old girl."

2 act comedy-drama, May 9

THE FABLE OF THE GOOD FAIRY WITH THE LORGNETTE AND WHY SHE GOT IT GOOD

By George Ade

1 act comedy, May 10

THE JESTER

presenting

John Junior and Gertrude Glover

Stung by the taunts of a girl, a wealthy good-for-nothing goes to work in overalls—and makes good. His pluck first wins the girl's admiration, then her love.

3 act drama, May 13

Trade Mark Reg.U.S.Pat.1907

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

GENERAL FILM SERVICE

Slapstick U|M Comedies

May 25th
"BABY DOLL"
with
"Plump and Runt"
(Hardy and Ruge)
Ain't it funny what
some men will call Cutey?

★ ★ ★

May 26th
"VILLAINS and VIOLINS"
with
"Pokes and Jabbs"
(Burns and Stull)
The dastardly affair at
the pawnshop and elsewhere

★ ★ ★

Slapsticks with stories. Superior casts
Comedy posters that start the laugh
326 Lexington Avenue, New York City

May 15th
National Motion Picture
TRIBUTE DAY

Exhibitors!
The American public is aroused to help endow the Actors' Fund of America on this great day.
Your theater will be packed; your receipts increased.

Exhibitors!
All exhibitors in the United States! The public expects you to contribute 10 per cent. of your gross on Tribute Day.

GENERAL FILM SERVICE

Change of Release

The Knickerbocker Star Feature
release of May 19 will be

A Child of Fortune

featuring

FRANK MAYO

and

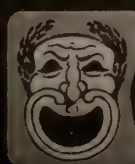
LILLIAN WEST

This is a strong three reel drama of modern society,
a powerful contrast between the lives of
the rich and the poor

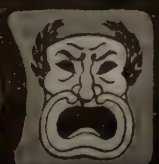
**Remarkable posters
by special artists**

Direction of H. M. and E. D. Horkheimer

Knickerbocker
~ Star Features ~



KNICKERBOCKER
FEATURES



GENERAL FILM SERVICE

VITAGRAPH

PRESENTS

HARRY T. MOREY

IN

"THE ACCUSING VOICE"

A Three Reel Newspaper Story

—o—

Hard Luck O'Hagan, on the trail of his biggest story, sees his own sweetheart used as a shield by the cornered slayer---

But through perseverance and daring, O'Hagan gets his man and his paper's greatest scoop.

"THE ACCUSING VOICE"

is enacted by an all star Vitagraph cast including Harry T. Morey, Belle Bruce, Robert Gaillard, Thomas R. Mills and Harry Davenport.

Another example of Broadway Star Features that are known as th best three reelers in the world.

Released Saturday, May 13th
Through the General Film Co.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

Regular Vitagraph Releases

"THE DOUBLE DOUBLE CROSS"
One-Part Comedy, Monday, May 8th

Presenting:—
WILLIAM DANGMAN, Lucille Crane, Winthrop Mandell, Jessie Miller, William Lyttell, Jr.

"OUT AG'IN, IN AG'IN"
One-Part Comedy, Friday, May 12th
A smashing, bouncing comedy with action in every flash

Presenting:—
John T. Kelly, Kate Price, Jewell Hunt, Hughey Mack and Donald MacBride.

"THE ACCUSING VOICE"
Three-Part Drama, Saturday, May 13th
BROADWAY STAR FEATURE.

Presenting:—
HARRY T. MOREY, Belle Bruce, Thomas R. Mills, Robert Gaillard, Harry Davenport.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
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GENERAL FILM SERVICE

I'm a Padded Pictureplay
And generally unconscious
From the ears up;
There's somebody home, all right,
But they appear in Reel Four
And I wander around from one theatre
to another
In a sort of Twi-light Sleep
And a what-of-it-attitude!
But even a Book worm will turn
And I am getting hep
On padded stuff!
One, two and three reelers
Bolstered up to five, are
Delusions and snares!
But five reelers cut down
To two and three reelers
Are chock full of Pep, Power and Punch!
"The Hard Way" with
Jack Pickford, and
"A Boarding House Ham,"
A giggling comedy,
Are **not**
Padded Pictureplays!

The Selig-Tribune
Released twice weekly,
Is really and truly
The World's Greatest News Film!

Selig Polyscope Co.
Chicago and Everywhere

GENERAL FILM SERVICE

LUBIN

RELEASES

Monday-May 8

DAVY DON COMEDY

"SKIRTS AND CINDERS"

(One Act)

Thursday-May 11

"THE WHEAT AND THE CHAFF"

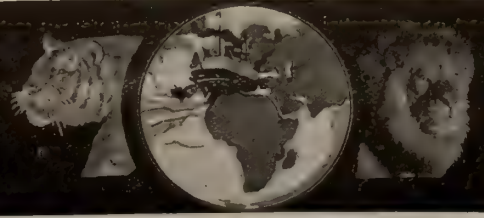
(Three Act Drama)

Saturday-May 13

"JENKINS' JINX"

(One Act Comedy)

LUBIN



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Waiting to serve.

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maintains many branches

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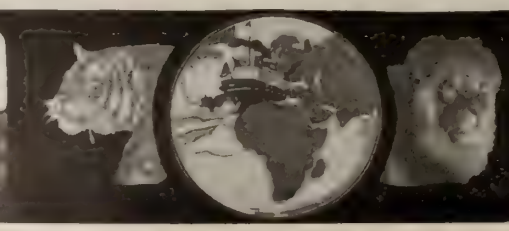


A Five Reel
FEATURE
in the
GENERAL
Film Service

Knickerbocker
Star Features
present
the distinguished star

LOIS MEREDITH

in a sensational five act drama of modern society, made notable by its strength of story, its brilliant cast, its able direction, magnificent sets and supreme photography—

Spellbound

Direction of H. M. and E. D. Horkheimer

WEDNESDAY
MAY 17

The Publicity

Two styles of one, three and six sheet posters.
A lobby display 6 feet by 2½.
Colored and sepia photographs.
Two-color press sheets with ready-made newspaper ads and stories.
An edition of one million heralds.
Hand-colored slides.
Cuts, mats, etc.

This extraordinary picture will be followed by others of equal quality, each with a big star,

EVERY FOUR WEEKS on WEDNESDAY

The greatest offering ever made in the General Film Service
Backed by a big publicity campaign

326 Lexington Avenue
NEW YORK CITY

VITAGRAPH

New York Papers Laud

EDNA MAY

IN

"Salvation Joan"

Special Blue Ribbon Feature

BY

MARGUERITE BERTSCH

THE EVENING MAIL

Set it down to Edna May's credit that she is a better screen actress right now than most of those who have been practicing the art for many months.

Her placid beauty, her big eyes, striking profile and persuasive smile are positive assets on the screen.

The New York Press

Edna May scores in new film play. Friends of the former "Belle of New York" crowded into the Fulton Theatre last night to see the one-time comic opera star appear in "Salvation Joan," a stirring seven-part romantic drama filmed by the Vitagraph Company.

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

THE NEW YORK HERALD.

Edna May in "Salvation Joan" was a part of the reincarnation of her famous characterization of the Salvation Lassie in "The Belle of New York."

The New York Times.

Edna May returns as a movie star in "Salvation Joan." The charming beauty that made Edna May a musical comedy favorite is still potent. It looked more like a Monday night at the Opera than a movie first showing.

The World.

Her admirers last night were delighted with her appearance in the familiar costume and in familiar scenes.

The Morning Telegraph

The character of Joan Crawford, heroine of this gripping drama of the screen, is fully within the dramatic and emotional grasp of Edna May.

Brooklyn Eagle

Edna May as a screen player makes good—there is no doubt of that.
The cast is of unusual quality, whether we speak of leading players or of those portraying character parts. The staging is sumptuous.

The Sun.

Still they "Follow On," when "The Belle of New York" returned to a voiceless theatre last night there was just as vigorous applause as when she used to sing that tantalizing song about the crowds that followed her. The old fever was again made manifest in a big crowd in the Fulton Theatre, where she once more wore the Salvation Army uniform.

Evening Sun

"Salvation Joan" is similar to Miss May's most noted role in that she portrays a Salvation Army girl and she makes a charming figure on the screen.

N. Y. Journal of Commerce

Miss May, since her retiring from the stage, proves that she lost none of her talent as an actress.
The photography of the picture is wonderfully good, and the star, as a portrayer of emotions, left nothing to be desired. She was especially attractive in the Salvation Army uniform.

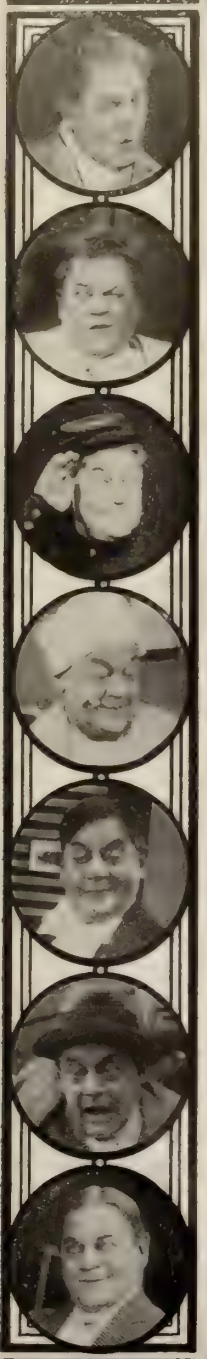
New York American

Another film debut of unusual importance occurred at the Fulton Theatre, last evening when Edna May, clever actress and noted beauty, appeared in a new film drama, entitled "Salvation Joan."

Book now at all V-L-S-E Branches

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH



"HIS DUKESHIP MR. JACK"

RELEASED MAY 8th

Completes the Series of Twelve

"THE ESCAPADES of MR. JACK"
THE INDEFATIGABLE

These crackling one reelers have lifted the tired feeling from countless thousands. They are clean—they are whimsical and they are enacted by

THE WORLD RENOWNED COMEDY KING

FRANK DANIELS

For many months leading American exhibitors wrote the Vitagraph requesting a series of superlative one-reel comedies.

For many months Vitagraph sought a comedian who was different and who would be able to take his place at the head of all the motion picture fun-makers.

They finally sought out FRANK DANIELS.
That was the beginning—and the end is not yet.

THE ESCAPADES OF MR. JACK are the first samples of the soundness of the exhibitor's theory as to the market for superlative one reelers and redound to the credit of Vitagraph for selecting

FRANK DANIELS

The Greatest of Them All

This Series of Superlative One Reelers

Released Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

A Contributing Factor

AS a bank is judged by its reserves, so you will find it wise to consider a film service in relation to its resources in capital and—*in men.*

V. L. S. E. owes its substantial success, not alone to the strength of its product, nor to the unassailable fairness of its marketing methods.

A very vital contributing factor to this success has been the efficiency, the interested earnestness and the high general calibre of its sales force.

This force is made up of the type of men who appreciate the value of ***permanency*** in their business association—

Who are vitally concerned in the merit of the product they represent, and jealous as to the correctness of the principles and policies they are asked to employ in marketing that product—

Who seek to give the best of that which is theirs in the furtherance of their customers' interests, and so demand that they shall be unfettered by office politics or like handicaps—

Who ask only to stand on their own feet and to be measured solely by that which they accomplish, not only for their company, but for their trade.

It is because these principles are so stolidly implanted in the very foundation of this organization that exhibitors are assured of always finding the same people with whom to do business.

And it is by reason of these same principles that they are guaranteed a service at all times which goes further than the mere letter of the word, and which, large numbers of exhibitors are good enough to tell us, make for unusual pleasure and profit in their dealings with us.

V. L. S. E. Inc.

"GOD'S COUNTRY AND THE WOMAN"

From the widely known novel of the same title by

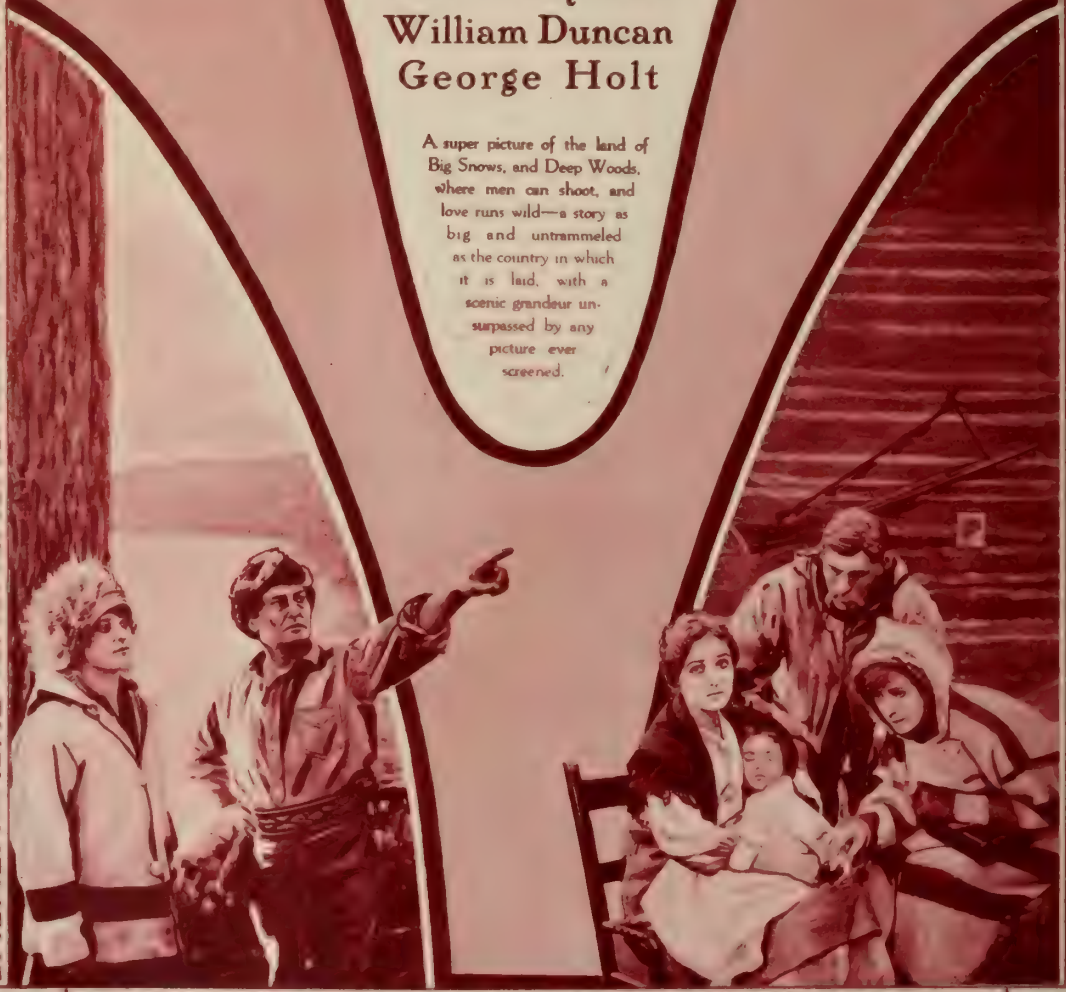
James Oliver Curwood

In Eight Parts

Featuring

Nell Shipman
William Duncan
George Holt

A super picture of the land of Big Snows, and Deep Woods, where men can shoot, and love runs wild—a story as big and untrammeled as the country in which it is laid, with a scenic grandeur unsurpassed by any picture ever screened.



THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

Daniel Carson Goodman's

Latest great drama
of life in the real

"LOVE'S TOLL"

Presenting

Rosetta Brice

as the woman who stumbles but once on the path of life, and marries with a lie in her heart

and

Richard Buhler

as the man from whose lips the cup of trust and happiness is dashed by one whom he held in closest regard.

LUBIN FEATURE

Released through V.L.S.E. *Inc.*

SELIG
Offers

"AT PINEY RIDGE"

David K. Higgins' greatest stage success picturized in five sensational and appealing parts by Gilson Willets

Featuring **Fritzi Brunette** ably supported by Al W. Filson, Leo Pierson, Frank Clark, Edward J. Piel, James Bradbury, Wm. Scott and Vivian Reed.

"A breath from the Tennessee mountains"

SELIG
Released through V.L.S.E. Inc.

TRADE MARK REG
U.S. PAT OFF

William Gillette

is presented in

"SHERLOCK HOLMES"

in 7 acts

Arthur Berthelet, director

Essanay Features

"The Little Shepherd of Bargain Row"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

ESSANAY
GEORGE K. SPOOR PRESIDENT

Released through V. L. S. E. Inc.

BIG FOUR FEATURE PLAY V L S E

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New York City 1600 Broadway

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SUCCESS

SIGN POST NO 15

MAJESTIC THEATRE

V. D. CALDWELL

BILLINGS, MONTANA

V. L. S. E., Inc.,
New York.

Gentlemen:—

I seldom pass around the bouquets but feel so inspired at this time I am going to tell you what I think of the "BIG FOUR" service.

First of all I want to compliment the V. L. S. E. organization on their system of booking. There is absolutely no question but that the 'open booking' policy is as far ahead of the regular feature programme service as that service is ahead of the service programme when we used to take what the exchange shipped us and asked no questions. Now that there is some variety to select from I candidly think the BIG FOUR has made a move in the right direction. The others will come.

It has been my pleasure to use the V. L. S. E. service since the first release and picture for picture I have certainly been well pleased. The coming subjects look even better than the average of the past and certainly you have had some of the best pictures ever released on any programme. I am starting now to repeat many of your subjects and find that they take exceptionally well.

I also want to express my appreciation of the courtesies and co-operation received from your office. It is a genuine pleasure for me to be associated with the BIG FOUR FAMILY and I trust that our future business relations will be as pleasant as they have been in the past.

With very best wishes, I am

Very truly yours,

V D Caldwell

"I know not how to govern our own course save by the proven experience of others."

RED SEAL SERIES PLAYS

V. L. S. E. Inc.

TRADE MARK REG U.S. PAT OFF

Dullest Week of Year, Made Largest of Any Year by

CHARLIE CHAPLIN'S Burlesque on "CARMEN"

An Essanay-Chaplin Comedy in Four Parts

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

Form 1201

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, VICE-PRESIDENT
BELVIDERE BROOKS, VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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VITAGRAPH-LUBIN-SELIG-ESSANAY, INC. NEW YORK

1916 APR

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WALTER W IRWIN

GENL MGR VLSE INC 1600 BDWAY NEW YORK NY

CHAPLIN IN CARMEN OPENED AT THE PARIS THEATRE LAST NIGHT AND BROKE ALL HOUSE RECORDS PLAYING TO OVER NINE THOUSAND PEOPLE IN THE DAY. HOLY THURSDAY AND GOOD FRIDAY UNDOUBTEDLY THE WORST DAYS OF THE YEAR WITH DENVER PICTURE THEATRES. MATINEE CROWD ON GOOD FRIDAY LINED UP BEFORE THE BOX OFFICE FOR NEARLY HALF A BLOCK. PARIS MANAGEMENT AT A LOSS TO KNOW WHAT THEY WILL DO WITH THE PEOPLE ON SATURDAY AND EASTER SUNDAY.

FRANK HARRIS.

CROWD WAITING FOR LAST SHOWING OF "CARMEN" (10 P.M.) AT REX THEATRE, SEATTLE

RELEASED THROUGH ALL V. L. S. E. Offices

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle Street, Chicago

POLICE! POLICE!

Is the title of

Essanay's Next Charlie Chaplin Feature

CHAPLIN HIMSELF

said:

"It's A Scream"

Released May 27

Thru All Branches of the

GENERAL FILM COMPANY

Advertising matter, posters, etc., ready
next week—especially attractive

TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago, Ill.

WORLD PICTURES

I want every exhibitor in the United States to read what the N. Y. Evening Mail and Wids Magazine of April 22nd say about the new Horace Peters picture "The Closed Road" produced by that great genius Maurice Tourneur. See the picture. It will show you the quality you will find in all the "new day" subjects now being released on the one a week basis by the World Film Corporation.

William A. Brady

MOTION PICTURE MAIL—SATURDAY, APRIL 22, 1916.

"THE CLOSED ROAD"

Paragon-World. Five Parts. Released April 24.

Cast of Characters

Frank Sargeant.....House Peters | Hugh Annersley.....Lionel Adams
Julia.....Barbara Tennant | Dr. Appledan.....Leslie Stowe
Griswold.....George Cowl

Directed by Maurice Tourneur.

Reviewed by Patrick Kearney.

This Paragon feature is one of the few faultless pictures the writer has ever seen. It is faultless as to story, acting and direction. This is high praise to give to a film, but it is well deserved, and only the fact that it is not as to length a pretentious ten or twelve reel prevents its being one of the best films ever made. A ten or twelve reel production, say, handled in the same perfect style and with the same amount of material, would sweep the country. It is too bad that this one is on such a small scale. As it is, the picture should prove a gold mine for exhibitors.

The story as seen through the eyes of the writer has been carefully kept proud to have written. It is entirely one which O. Henry might be incident is closely bound to every other; without trite developments. Every loose ends; everything coincidental or irrelevant has been carefully kept out, and the suspense is so well handled that no one can have the faintest idea, until the very last scene, as to whether the ending will be a happy one or a tragic. The whole thing is a marvel of clever workmanship.

This remarkable dramatic suspense is in a large measure due to the director. Suspense has been created without any of the old-time devices. Originality marks the director's every move. One striking instance of his talent is shown in his handling of the last scene, a scene which is in itself a much-used one and so often staged that one might expect it to be trite. The innocent man is in the electric chair, about to die. But the governor sends his pardon. Ordinarily the messenger would be a happy one chair; then the messenger suddenly rushes in and stops the proceedings. But here there is no death house nor electric chair. A switchboard is shown and a hand is seen to move one switch which is in itself a Then and a hand is seen to move one switch up toward the contact point. Such a scene, shown when the spectators are at the anxiety-breaking point, should drive any assemblage into storms of applause. It is a stroke of genius, and it is only one example of the sort of thing out of which the film is made.

Another series of scenes, wonderfully effective, is that one showing the agonies of the prisoner on the eve of his electrocution. He goes through various weird nightmares and sees visions, which are shown with excellent double-exposure work.

In fact, there is so much of the out of the ordinary in the picture that it would take three columns to do it justice. The thing to do is to see it, and it is a picture which will please every one.

House Peters and Barbara Tennant play the leading roles, and in support are Lionel Adams, George Cowl and Leslie Stowe.

'Decidedly big . . . . worth while with any audience, high brow or low brow" *from*

Films and Film Folk by Wid

WORLD PICTURES

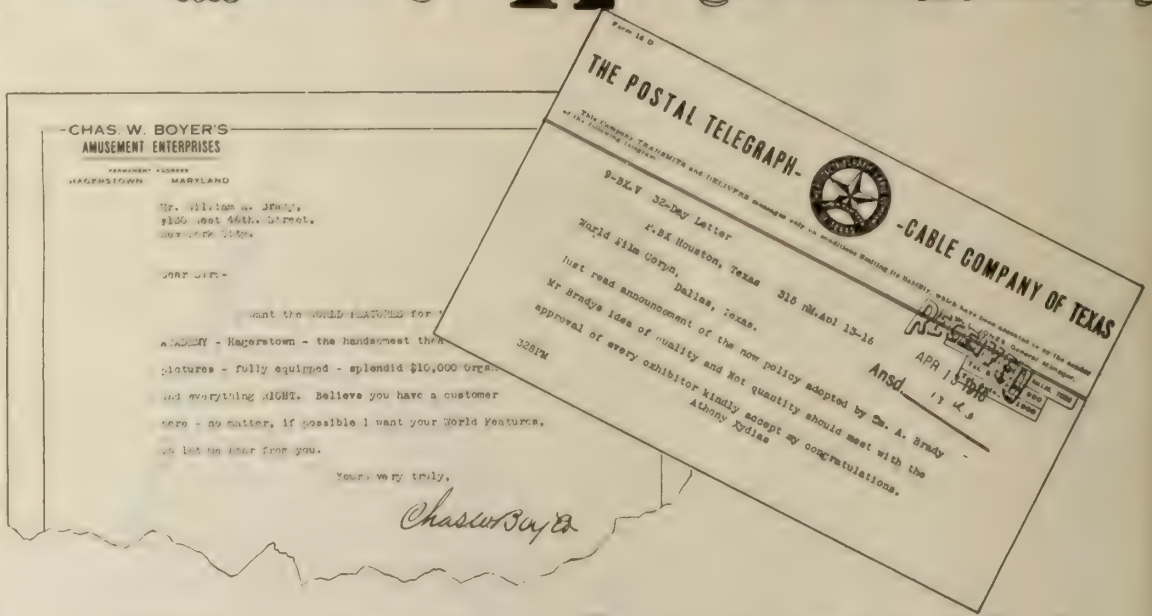
WORLD FILM CORPORATION

WORLD PICTURES

ALICE BRADY ROBERT WARWICK

WORLD PICTURES

CARLYLE BLACKWELL ETHEL CLAYTON


CHAS. W. BOYER'S
AMUSEMENT ENTERPRISES
HAGERSTOWN MARYLAND
Chas. W. Boyer
THE POSTAL TELEGRAPH-
-CABLE COMPANY OF TEXAS
9-BX.T 32-Day Letter
2-BX Houston, Texas 316 PM Apl 13-16
World Film Corpn, Dallas, Texas.
Just read announcement of the new policy adopted by Mr. A. Brady -
Mr Bradys idea of quality and Not quantity should meet with the
approval of every exhibitor kindly accept my congratulations.
Antony Xydias
328PM
APR 17 1916

Exhibitors the country over are clamoring for the new World Pictures, Brady-made. The response was instantaneous.

With the issuance this week of our double page ad in the Saturday Evening Post, the public will do likewise.

Don't take any chances on your competitor getting these advertised Brady-made pictures.

Wire the nearest World Film Corporation office for your contract today.

KITTY GORDON EDWIN AUGUST DORIS KENYON ARTHUR ASHLEY MURIEL OSTRICHE

WORLD PICTURES

WORLD FILM CORPORATION

WORLD PICTURES

Robert Warwick in "The Dollar Mark"
Clara Kimball Young in "Lola"
Alice Brady in "As Ye Sow"
Gail Kane and Wilton Lackaye in "The Pit"
Lillian Russell in "Wildfire"
Lew Fields in "Old Dutch"
Robert Warwick in "Alias Jimmy Valentine"
Clara Kimball Young in "Hearts in Exile"
Holbrook Blinn and Alice Brady in "The Boss"

Nat Goodwin in "The Master Hand"
Holbrook Blinn in "The Butterfly on the Wheel"
Robert Warwick in "Sins of Society"
Clara Kimball Young in "Camille"
Alice Brady in "The Ballet Girl"
Clara Kimball Young in "The Yellow Passport"
George Beban in "The Pawn of Fate"
Kitty Gordon in "As In a Looking Glass"
Alice Brady in "Then I'll Come Back To You"

Consider the possibilities in World Film's past releases.

Every day we receive letters from exhibitors who have cashed in on a World Film week or a World Star week.

Many of these past releases are being definitely advertised in the Saturday Evening Post. Cash in on it.

Exhibitors who have contracted for Brady-made pictures can further profit by running World's past knockouts on other days or repeating them.

WORLD FILM CORPORATION

WORLD PICTURES

WILLIAM A. BRADY

In association with World Film Corporation presents

KITTY GORDON

The Most Beautiful Woman on the American Stage.

in

HER MATERNAL RIGHT

Produced at Paragon Studios

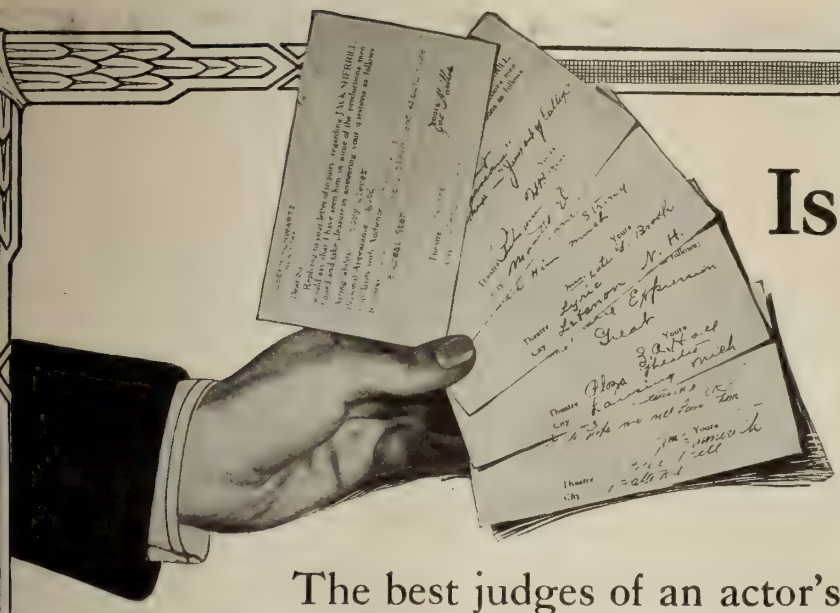
A vivid, pulsating story of today, strong in action, humanly appealing in heart interest, thrilling in its climaxes, rich in its settings and gowns.

Robert Thornby has excelled himself in its direction.

Better arrange your booking now, before it is too late.

IT'S A WORLD PICTURE, BRADY-MADE.

WORLD FILM CORPORATION



Is He A Winning Card?

The best judges of an actor's effect on his audiences are the Exhibitors. Read what some of those say whose opinions were asked regarding:

(1) His Acting Ability
(2) His Personal Appearance
(3) His Popularity with Audiences

JACK SHERRILL

He has consistently built up a reputation in juvenile leads, and has completed his popularity throughout the country in his latest leading part opposite ALICE BRADY in "THEN I'LL COME BACK TO YOU."

WHAT THE EXHIBITORS SAY

City	Theatre	Acting Ability	Personal Appearance	Popularity with Audience
Asbury Park, N. J.	Shubert	Good	Good	Good
Auburn, N. Y.	Universal	Very Good	Fine	Better than average
Austin, Tex.	Crescent	Excellent	Good	Our patrons have seen him but once in "*Women in 47*"
Bristol, Pa.	Forrest	Good	Fine	Have not shown him often enough to know
Buffalo, N. Y.	Rialto	Strong	Pleasing	If given the proper vehicle, he can soon be of prominence in filmdom
Baltimore, Md.	Peabody	Very Good	Good	Very Well Pleased
Baltimore, Md.	Blue Bell	Good	Pleasing	O. K.
Chicago, Ill.	Ziegfeld	Very Good	Splendid	Yes
Council Bluffs, Ia.	Roger	Very Good	Fine	Good
Carlinville, Ill.	Daley	Good	Excellent	Good
Denison, Tex.	Queen	A very clever actor	Handsome	Was Very Pleasing
Dallas, Tex.	Queen	Very Good	Good	Good
Eureka, Cal.	Empire	Far Above Average	Good	Yes
Glen Falls, N. Y.	Empire	Very Clever	Good	Very Good
Huntsville, Ala.	Elk	Good	Good	Can't say, as only saw in one picture
Lebanon, N. H.	Lyric	Good	Fine	Strong
Mansfield, Ohio	White Way	Good	Good	Seems to suit
Marietta, Ohio	Putnam	Fine	Excellent	Scream
New Haven, Conn.	Dixwell	Good	Good	Pleased ours
New York City	Nemo	Very Good	Very Good	Very Popular
Natchez, Miss.	Baker Grand	Good	Fine	Very Good
Omaha, Neb.	Monroe	Good	Fine	Don't Know
Owensboro, Ky.	Grand	Fine	Great	O. K.
Paterson, N. J.	U. S. Photoplay	High Grade	Excellent	Went Good
Pueblo, Colo.	Grand Opera House	Good	Pleasing	Very Good
Stamford, Conn.	Alhambra	Very Good	Pleasing	Seemed to like him
Saginaw, Mich.	Byron	Good	Good	Unable to say
Youngstown, Ohio	Dome	O.K.	O.K.	Immense
Youngstown, Ohio	Market Street	Good	Very Good	Seemed very pleased

EQUITABLE

EQUITABLE MOTION PICTURES CORPORATION
PRESENTS

EMILIE POLINI
IN
The Little Church Around the Corner

The famous Blaney stage success that has thrilled audiences in almost every city of America. Its success on the stage was unprecedented. Its success in film will be even greater.

It should be your week's biggest feature.

Then to complete your week's bill book some of these past great money makers on the Equitable program:

CLARA KIMBALL YOUNG and WILTON LACKAYE in "Trilby"

CARLYLE BLACKWELL in "The Shadow of Doubt"

HENRY KOLKER in "The Warning"

MARGARITA FISHER in "The Dragon"

JANE GREY in "Man and His Angel"

FRANK SHERIDAN in "The Struggle"

LILLIAN LORRAINE in "Should A Wife Forgive"

ALICE BRADY in "The Woman in 47"

EDWIN STEVENS and ADELE BLOOD in "The Devil's Toy"

CHAS. CHERRY in "Passers-By"

EQUITABLE MOTION PICTURES CORPORATION

RELEASING THROUGH
WORLD FILM CORPORATION

Released on the Metro Program, May 8th

A MILLION A MINUTE

FRANCIS X. BUSHMAN
AND BEVERLY BAYNE IN
Five Smashing Acts of romance and power
Directed by John W. Noble. Produced by
QUALITY PICTURES CORPORATION

MUTUAL SPE
The SECRET of the SUBMARINE
The Film Novel of the Hour!
Strenuous Scenes from Chapter Two!
The Submarine is Doomed!
Cleo Discovers Murdered Inventor!
The Battle of the Spies!
A

CIAL FEATURE

Fast and Furious!

"The Secret of the Submarine" ***astounds*** with its terrific surprises—***stampedes the enthusiasm*** of those who sit enthralled by its fast-succeeding climaxes. It holds every element of ***success*** for the exhibitor, every element of ***absorbing interest*** for the audience—Great Adventure—A Double Mystery—A Globe-girdling Chase—A Closely Knit Web of International Intrigue—Clear-cut Characters. An intrepid company, headed by Thomas Chatterton, the popular leading man, and Juanita Hansen, the film favorite, enact the most dramatic situations with ***wonderful power! Hundreds of thousands of dollars have been spent*** to make this the greatest screen triumph ever known!

Every Chapter a Stupendous Production!

See the early chapters of "The Secret of the Submarine" ***now*** at your nearest Mutual Exchange. Every one is crowded with ***big sensations***—makes the onlooker get on the edge of his seat! Chapter Two, which will be shown everywhere beginning May 15th, is a ***whirlwind series*** of exciting events—opens with the submarine flooded and sinking—shows the escape of the spy, the company's fight for life, the murder of the inventor and the search for "the Secret!" Every foot of film ***grips*** the attention, ***arouses*** enthusiasm!

Millions Will Read the Story in Over 1000 Newspapers

The novelization of "The Secret of the Submarine" has been written by Mr. E. Alexander Powell, the well known war correspondent. It is a ***stirring story***—crowded with remarkable adventures—which will make ***millions*** want to see the moving pictures. To be published by the ***leading*** newspapers of ***every*** section—

San Francisco Chronicle — *New York World*
Pittsburgh Gazette-Times — *Buffalo Courier*
Indianapolis Star — *Los Angeles Record*
Cleveland Leader — *Baltimore American*
Milwaukee Journal — *Chicago Herald*
New Orleans Item — *Dallas Journal*
Salt Lake Telegram — *Omaha Bee*
Boston Herald — *St. Louis Times*

and One Thousand Others

Book This Big Money-Maker Today

Chapter One was released May 8th

Remember this is ***another*** Freuler-Hutchinson winner—produced by the creators of the record-breakers—"The Diamond from the Sky" and "The Girl and The Game." Samuel S. Hutchinson, the master producer, has built ***another gigantic success!*** John R. Freuler, at the head of the Mutual Film Corporation, offers you the greatest business-bringing co-operation known in the industry! "The Secret of the Submarine" has fifteen two-act chapters—one chapter is released each week. Here are fifteen weeks of ***crashing profits*** within your grasp. ***Act today.***

Wire Reservation—No Obligation Involved

Apply to "The Secret of the Submarine" department of any Mutual Exchange, or at Mutual Film Corporation, 71 W. 23d St., New York City

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, President

CHICAGO, ILL.

MUTUAL PICTURES

A Mix-Up at Rudolph's

Convulsions of laughter from start to finish will spell the success of this VOGUE comedy. Paddy McQuire, Rena Rogers and Arthur Moon are a scream.

Directed by Jack Dillon. Released May 14th.

Germatic Love

Just what the name implies. In this VOGUE comedy Madge Kirby and Arthur Tavares become the victims of a love germ, and fun is turned loose in clouds.

Directed by Rube Miller. Released May 9th.

VOGUE Comedies are the most popular comedies on the screen today—because they get the laughs and the crowds through their consistent quality. Book them for the *biggest success in your box office history.*

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

Slapstick With a Reason

VOGUE COMEDIES

VOGUE FILMS, Inc., Gower and Santa Monica Los Angeles, California

Edwin Thanhouser presents

MUTUAL MASTERPICTURES
EDITION DE LUXE

HER FATHER'S GOLD

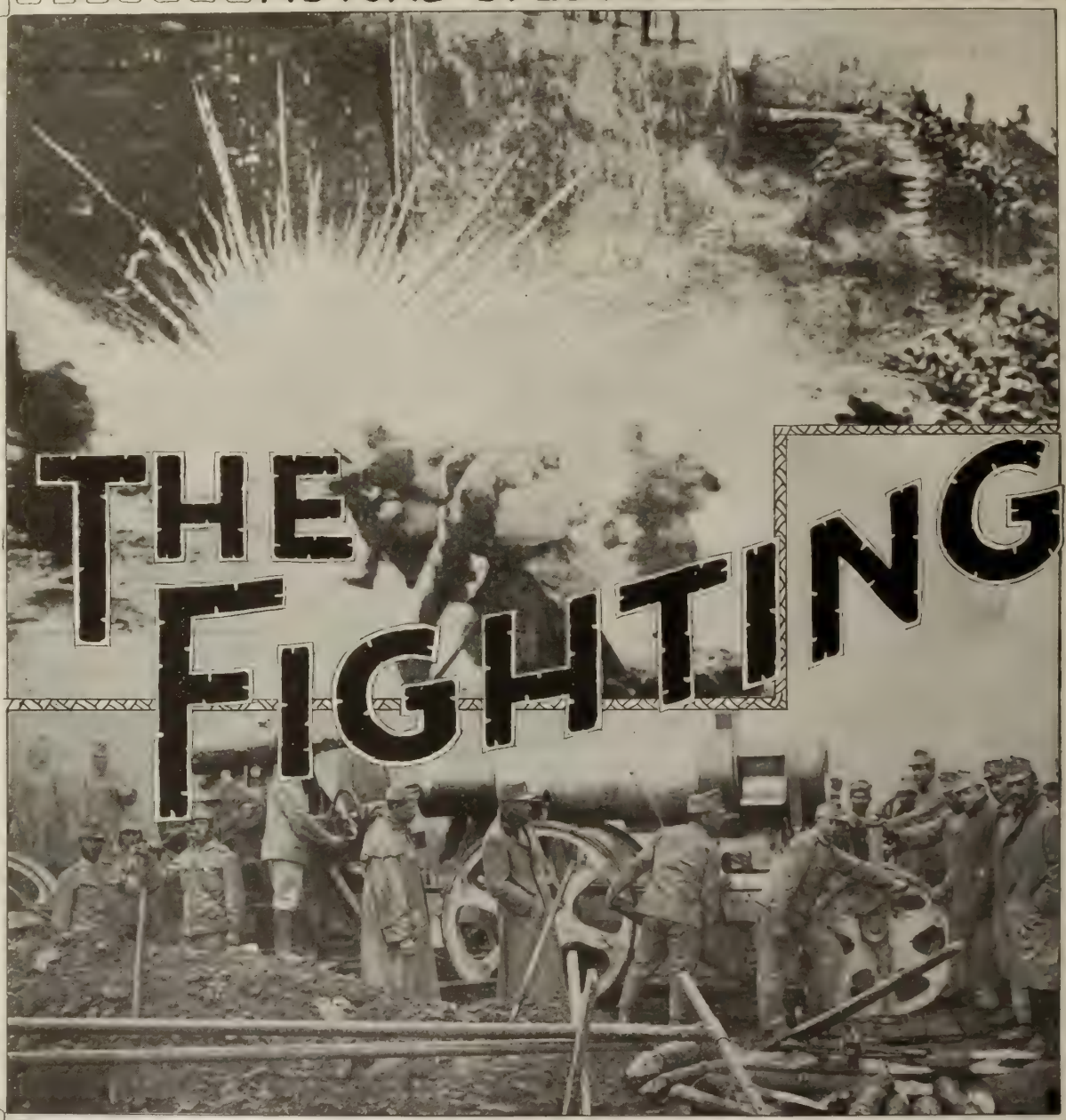
Staged in Florida by
W. EUGENE MOORE
from story by
CRITTENDEN MARIOTT

5 REELS
Released
May 11th

BARBARA GILROY-
HARRIS GORDON
And an excellent cast including
LOUISE EMERALD BATES & WILLIAM BURT

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL SPECIAL



MARVELOUS FILMS OF THE WORLD WAR'S GREATEST BATTLE ON THE GERMAN-RUSSIAN FRONT

IN FIVE ACTS

REAL—AUTHENTIC—OFFICIAL

In answering advertisements, please mention The Moving Picture World

WAR FEATURE

THE GIANT THRILLER OF ACTUAL WARFARE

A STUPENDOUS PRODUCTION OF SPECTACULAR BATTLE SCENES TAKEN UNDER FIRE

THE BOMBARDMENT, CAPTURE AND FALL OF IVANGOROD

GERMANS

Pictures Presented By
MUTUAL FILM CORPORATION
WITH THE DISTINCT GUARANTEE THAT THEY WERE TAKEN AT THE FRONT UNDER GOVERNMENT SUPERVISION:

by A.K.DAWSON THE MOST DARING CAMERA CORRESPONDENT IN THE EUROPEAN WAR UNDER THE AUSPICES OF THE AMERICAN CORRESPONDENT FILM COMPANY

THE ONLY PICTURES IN THIS COUNTRY SHOWING THE HORRORS OF A DESPERATELY FOUGHT BATTLE FROM THE VERY BEGINNING TO THE VERY END

RELEASED MAY 8TH

HERETOFORE THE ONLY WAR PICTURES ALLOWED TO REACH THIS COUNTRY HAVE MERELY SHOWN SOLDIERS MANEUVERING, CANNON FIRING, TRENCH DIGGING AND OTHER INTERESTING DETAILS OF THE SOLDIER'S LIFE — BUT NO ACTUAL BATTLE

IN "THE FIGHTING GERMANS" YOU WITNESS ONE OF THE BLOODIEST FOUGHT BATTLES OF THE WAR

ASK YOUR LEADING NEWSPAPER ABOUT THIS IMMEDIATELY

A NEW-IDEA NEWSPAPER CAMPAIGN WILL ACCOMPANY THE SHOWING OF THIS FEATURE IN EVERY CITY— GO TO ANY NEWSPAPER OFFICE AND ASK THEM TO EXPLAIN THE ARRANGEMENT BY WHICH YOUR THEATRE WILL SHARE IN THE TREMENDOUS PUBLICITY PLANNED FOR "THE FIGHTING GERMANS" THEN GET IN TOUCH WITH YOUR MUTUAL EXCHANGE OR MAIL THIS SLIP TO THE NEW YORK OFFICE

MUTUAL FILM CORPORATION
71 WEST 23rd ST., NEW YORK CITY

Gentlemen— Please send complete information regarding the manner in which my theatre may present "The Fighting Germans" in conjunction with a leading newspaper in this city.

NAME _____

THEATRE _____

ADDRESS _____

MUTUAL PICTURES

Give Your Program Variety with this New Gaumont Single Reel

"Reel Life"

The Mutual Film Magazine

Bearing the same relation to a Magazine that the Mutual Weekly does to a newspaper

May 7 ALLIGATOR LIFE
BIRTH OF A BUTTERFLY
BELGIAN CAVALRY MANOEUVRES

Released Every Sunday

This is a strong weekly addition to the other great Gaumont Single-Reels

THE MUTUAL WEEKLY *and*
"SEE AMERICA FIRST" KARTOON KOMICS

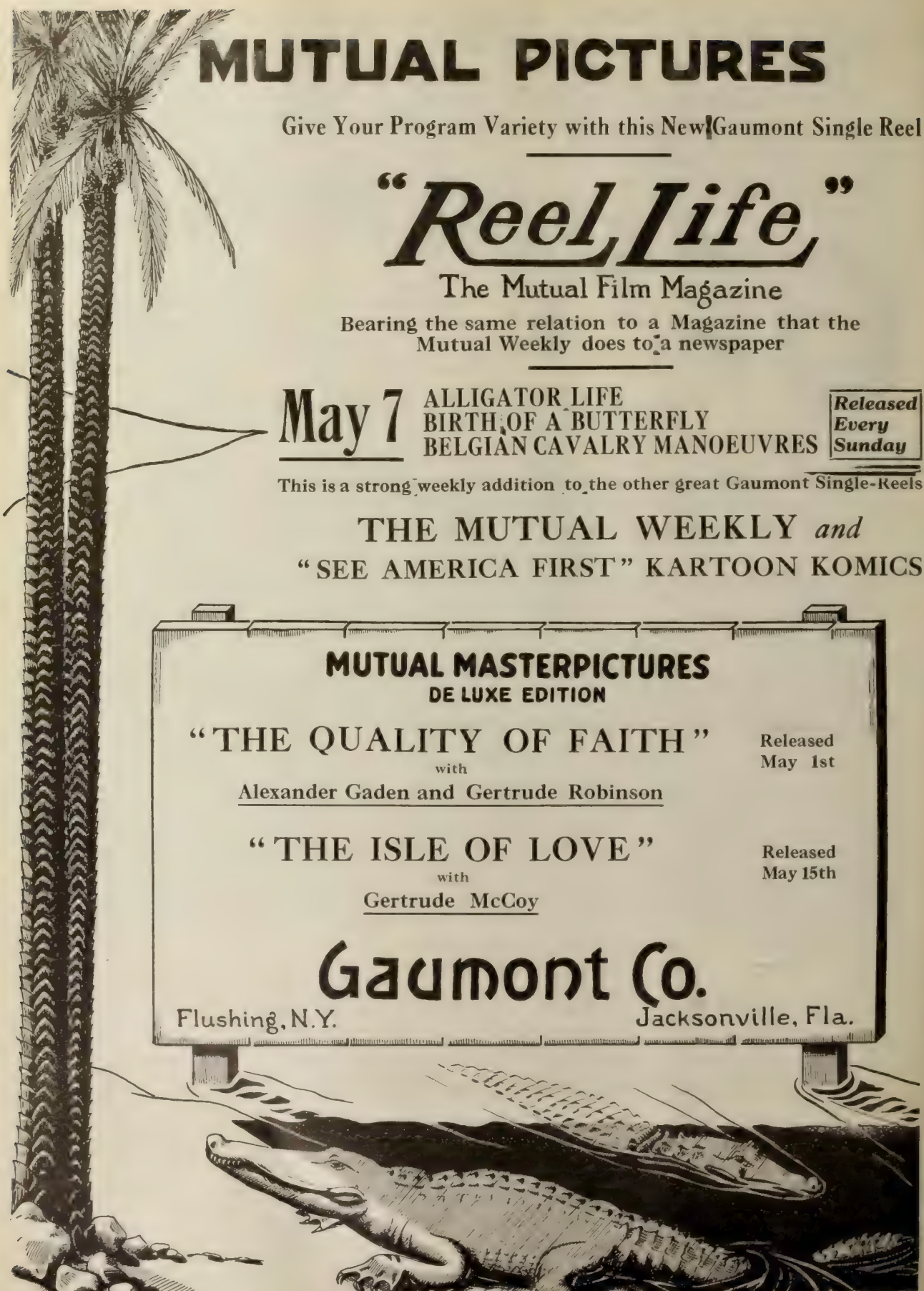
MUTUAL MASTERPICTURES
DE LUXE EDITION

"THE QUALITY OF FAITH" — Released May 1st
with
Alexander Gaden and Gertrude Robinson

"THE ISLE OF LOVE" — Released May 15th
with
Gertrude McCoy

Gaumont Co.

Flushing, N.Y. Jacksonville, Fla.



By Special Arrangement with F. Ziegfeld, Jr.

GEORGE KLEINE'S GREATEST
CINEMATOGRAPHIC ACHIEVEMENT

Miss

Billie Burke

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel By Mr. & Mrs.
RUPERT HUGHES

High class exhibitors will appreciate this box-office magnet. BILLIE BURKE in GLORIA'S ROMANCE is twenty distinctive features for twenty weeks—a new feature chapter every week. RELEASE DATE, May 22nd Story in 2000 newspapers. This is undoubtedly the finest, the most costly work of cinema literature that ever has been presented ~ Bookings are coming in rapidly. See your nearest Kleine Exchange *NOW.*

GEORGE KLEINE
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Exchanges Everywhere.

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the $4000 a week
movie star featured
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picture novel–
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These animals will be at Luna Park, Coney Island, for the summer of 1916 (opening May 27th). Animal pictures will be produced there which the public (your customers) will be permitted to witness, thereby increasing their interest in my productions. Book them.

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PATHÉ announces the release of the first animated cartoon by the celebrated

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The most original and most celebrated artist-humorist of the age

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Striking high "G" in laughs will be released

MONDAY MAY 8th

Watch the great national advertising campaign

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

THE SATURDAY EVENING POST May 6, 1916

Goldberg in the Movies

—and the Story of a Young Man's Climb from Nothing a Week to a Millionaire's Income

Goldberg—cartoonist of the N. Y. Evening Mail and creator of "Foolish Questions," "I'm the Guy," "Father Was Right," and a half-dozen other syndicated cartoon successes known to 3,000,000 newspaper reading families all over the United States—has evolved *a new kind of moving picture.*

The House of Pathé has coaxed Goldberg into the moving picture field, and within a few days the Pathé Exchange, in conjunction with the N. Y. Evening Mail Syndicate, will show *Goldberg Animated Cartoons* in moving picture theatres in almost every city and town in this country.

For months and months, Goldberg has been sketching away in his studio in the tower of The Evening Mail office in New York, and now the Goldberg movie-comic is ready to step out. People who have seen advance performances of these new funny films say that every foot and flicker is a riot of laughter.

It is not strange that Goldberg has taken so well to the movies. *Goldberg, beyond all other American cartoonists, is a cartoonist of action.* Goldberg's characters are LIVE, living people. His newspaper cartoons themselves are almost *moving* pictures.

Goldberg Sees The Fun In Human Nature

But there is always more to a Goldberg cartoon than mere fun and action. Goldberg, in a good-humored way, gets human nature's number. He sees us with our coats and collars off—just as we are. He understands the human race—its foibles and its funny little frailties. And this explains why swarms of people buy papers with Goldberg cartoons day after day.

The biography of Reuben L. Goldberg reads like a moving picture romance, itself. Nine years ago he was graduated from an engineering college. Then he started to work at $12 a week drawing funny pictures for a San Francisco paper, after his father had advised him to stay out of the newspaper business because there was no money in it.

Sometime later he came to New York and got $50 a week from The Evening Mail, and he has been on The Evening Mail ever since. He jumped to $65 a week—then $75—then $100. Then other newspapers began to ask The Evening Mail to share Goldberg with them—their readers wanted him—and his cartoons were syndicated and it was not long before Goldberg had an audience of about 7,000,000 readers a day. At this time his earnings increased to $450 a week. *Goldberg has now become a national figure, and 3,000,000 families contribute to his income. A contract just signed with The Evening Mail Syndicate gives him an annual salary of $50,000—and with moving picture royalties and other percentages his earnings the coming year will probably exceed $125,000.*

R. L. GOLDBERG

Goldberg is the father of a dozen phrases that have swept the country like popular songs the past few years: "I'm the Guy," "Father Was Right," "It's All Wrong," "I Never Thought of That," and others. He is also the originator of "Old Man Alf of the Alphabet," "Foolish Questions," and other famous cartoon series.

In the new Pathé moving pictures Goldberg will introduce some of his old familiar characters and a troupe of brand new ones, and—for the first time ever—Goldberg's "Boob Weekly."

Get your double share of Goldberg fun—in your daily newspaper and at your moving picture theatre.

You want to know Goldberg. If your newspaper does not have him—ask why.

And ask the manager of your moving picture theatre to book Goldberg *soon.*

NEWSPAPERS WHICH HAVE GOLDBERG CARTOONS

New York Evening Mail	Los Angeles Examiner	San Antonio Express
Chicago Daily News	Louisville Post	San Francisco News
Philadelphia Inquirer	Macon (Ga.) News	San Francisco Bulletin
Boston Journal	Manila (Philip.) Bulletin	Savannah News
Altoona (Pa.) Times	Memphis News Scimitar	Sharon (Pa.) Herald
Anaconda (Mont.) Standard	Milwaukee Leader	Springfield (Mass.) News
Atlanta Journal	New Orleans Item	Stockton (Cal.) Mail
Auburn (N. Y.) Citizen	Pittsburgh Leader	Toledo Blade
Augusta (Ga.) Herald	Providence Tribune	Winnipeg (Can.) Tribune
Buffalo Courier	Raleigh (N. C.) Times	Dayton (Ohio) News
Baltimore News	Reading (Pa.) Telegram	Salt Lake City Tribune
Birmingham News	Richmond (Va.) News Leader	Schenectady (N. Y.) Union Star
Detroit Journal	Rochester Herald	Oil City (Pa.) Blizzard
Erie (Pa.) Dispatch	Rock Island (Ill.) Argus	Denver Times
Grand Rapids News	St. Joseph (Mo.) News Press	Des Moines Capital
LaFayette (Ind.) Courier	St. Louis Globe-Democrat	Shreveport (La.) Journal
Lexington (Ky.) Leader		Washington (D. C.) Times

THE EVENING MAIL SYNDICATE, Inc.
203 BROADWAY, NEW YORK

PATHÉ EXCHANGE, Inc.
25 W. 45th ST., NEW YORK

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featuring the eminent

ANNA NILSSON

Your audiences will be judge and jury to decide "WHO'S GUILTY?" In these fascinating dramas of real life every phase of society, both high and low, is revealed under the searching light of truth.

Produced by Arrow

The PATHÉ EXCHANGE inc.

8th the strikingly original series of 14 novels, each complete in itself

GUILTY?

photo-play stars and TOM MOORE

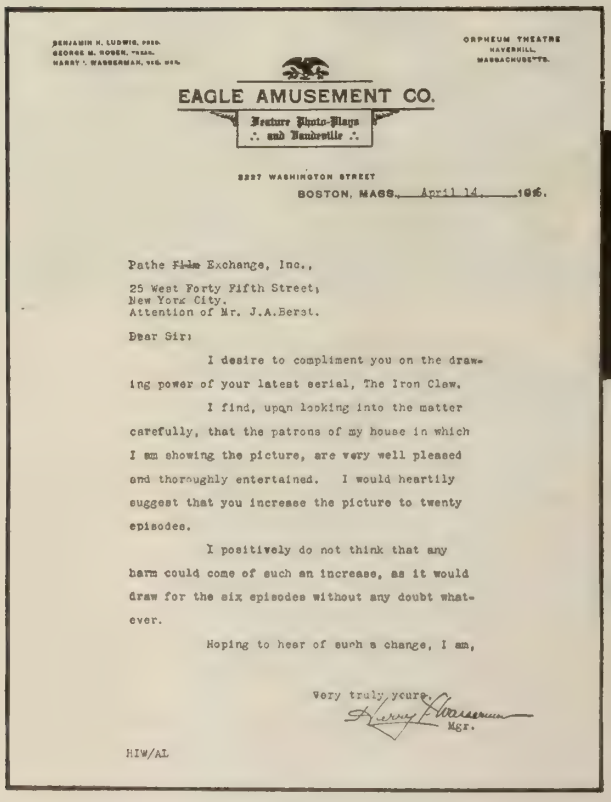
The wonderful list of newspapers cooperating with PATHÉ to give the very greatest publicity to PATHÉ serials and series, will publish the WHO'S GUILTY? stories, which are written by Mrs. Wilson Woodrow. This insures the strongest backing to each exhibitor.

Film Corporation

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Mr. Wasserman, we're

Your request — together with exhibitors, has caused us to *Therefore* - PATHÉ announces



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ORPHEUM THEATRE
HAVERHILL,
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EAGLE AMUSEMENT CO.
Feature Photo-Plays
and Bambrette

3227 WASHINGTON STREET
BOSTON, MASS. April 14, 1916.

Pathe ~~Film~~ Exchange, Inc.,
25 West Forty Fifth Street,
New York City.
Attention of Mr. J.A.Berst.

Dear Sir:

I desire to compliment you on the drawing power of your latest serial, The Iron Claw.

I find, upon looking into the matter carefully, that the patrons of my house in which I am showing the picture, are very well pleased and thoroughly entertained. I would heartily suggest that you increase the picture to twenty episodes.

I positively do not think that any harm could come of such an increase, as it would draw for the six episodes without any doubt whatever.

Hoping to hear of such a change, I am,

Very truly yours,
Harry Wasserman
Mgr.

HIW/AL

THE IRON

WILL BE CONTINUED TO

TWENTY

with the same epochal cast, the same the same sumptuous of Feature Film

The PATHÉ

EXECUTIVE OFFICES 25

going to do it!

those of a thousand other live
change our original plans.
that the sensational serial success

CLAW

EPISODES

big newspaper support, the same big thrills,
production by Edward José, Gen'l. Director
Corporation

EXCHANGE inc.

WEST 45th ST. NEW YORK

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CALIFORNIA MOTION
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CALIFORNIA
PRESENTS
BEATRIZ MICHELENA
CELEBRATED PRIMA DONNA
IN
"THE WOMAN WHO DARED"
A GRIPPING STORY OF EUROPEAN INTRIGUE
BY
C. N. and A. M. WILLIAMSON
through arrangement with
ALICE KAUSER
All Star Cast Including
ANDREW ROBSON and WILLIAM PIKE
Scenario by CAPTAIN LESLIE PEACOCKE
A prima donna, divinely feminine, winning in a battle of courage and wits against the keenest minds of diplomatic Europe—these are the possibilities that make "The Woman" the greatest role of Beatriz Michelena's screen career.
A "Better than Program" picture, built on a story of big situations and suspense and produced in seven pretentious parts.
Released through State Right Buyers.
California Motion Picture Corporation
Alexander Beyfuss, General Manager
San Rafael, California

TWO REEL FEATURES!

It is quality that *makes* a feature—a packed house that *proves* a feature—Record-breaking receipts everywhere are showing exhibitors that the two-reel "Social Pirates" give them feature results at rentals that allow a profit.

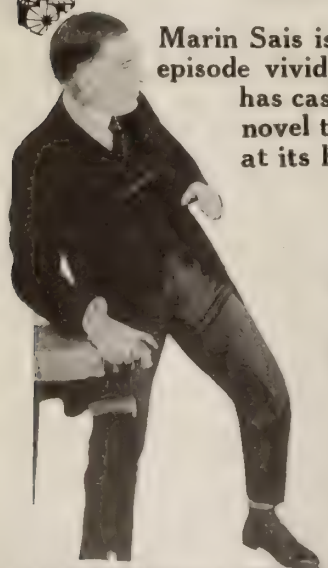
Results count!—A public that is tired of hackneyed themes padded to weariness will fatten your bank balance when you book the strikingly original powerfully gripping two-reel *feature*—

George Bronson Howard's

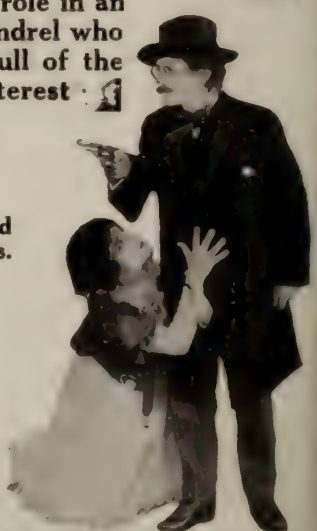
The Social Pirates

Featuring MARIN SAIS and OLLIE KIRKBY

Next Release: "A ROGUE'S NEMESIS"



Marin Sais is seen both as her usual pretty self and in a male role in an episode vividly telling of the clash of the heroines with a scoundrel who has cast his wife aside by means of perjured evidence. Full of the novel twists and tense dramatic scenes that keep the interest at its height to the end.



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KALEM COMPANY

235-39 W. 23RD ST. NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(*The Index for this issue will be found on page* 1234)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, May 13, 1916

Facts and Comments

DOWN in North Carolina a popular Baptist preacher devoted an eloquent sermon to "Four indictments of the Motion Picture." The reverend Doctor indicts the motion picture on these four sweeping grounds: First, it is "a menace to education," second it is a "menace to patriotism," third it is a "menace to Christianity," and last it is a "menace to character." We are told by this preacher that wherever the motion picture is allowed to open on Sundays "where one person goes to church one hundred go to the motion picture theatre."

"It is estimated," says the reverend gentleman, "that Southern Baptists expend $3,500,000 annually on motion pictures." This is where the shoe pinches. The church has never quite gotten rid of the habit of relying on the "secular arm" for getting people into the church. The Rev. Cyrus Townsend Brady pointed this out very sharply to the clergymen who appeared in Washington urging Federal censorship. To be logical our clerical friends ought to start an agitation for the revival of those ancient but unvenerable statutes which made it a criminal offence to stay away from church on Sunday. The churches which cannot successfully cope with the situation described by our reverend friend without invoking the aid of the penal law have obviously failed in their mission.

* * *

WHAT we need today is fewer pictures and better ones. We must also come to the proper grading of pictures. There is no institution which can furnish the public with grand opera and Coney Island amusements at the same time and with an equal degree of success. This fact is not apprehended by all of our producers. They are too many of them aiming at the same target with all kinds of ammunition. In the period of crystallization which must follow the present period of overproduction the grading of films is bound to be one of the biggest factors.

* * *

HERE is a question freely debated wherever exhibitors meet. Is it possible for a producing company to supply the market with programs and with features at the same time? Of course it's possible, but can it be done with advantage to the exhibitor and with profit to the producing company? Opinions vary but not very much. The most commonly accepted idea seems to be that either the quality of the program or the quality of the features is bound to suffer. If both are kept up to the proper high level the cost is tremendous and makes profits doubtful. We would like to hear from practical exhibitors just what they think of the problem. Free expression of opinions might help and enlighten some of our producers.

* * *

INDISCRIMINATE denunciation and destructive policies will never reach whatever evils may exist in the production of motion pictures. The plants and studios where motion pictures are made are human institutions devoted to education and entertainment. Mistakes will always be made, but no fair-minded man or woman even slightly familiar with the development of the motion picture from the earliest days to this present moment will want to deny a marvelous improvement. This improvement has been achieved entirely from within. It has never been seriously contended anywhere or by anybody that censorship established by politicians has improved the motion pictures. The influence of the three legalized censors boards upon the industry as a whole has been absolutely negligible.

* * *

PROTESTS are pouring in upon the Governor of New York urging him to veto the Cristman-Wheeler Censorship Bill. These protests come not only from the men interested directly or indirectly in the film industry, but from the great body of the electorate itself. Many persons prominent in the civic and social life of this great state have joined in the protest against censorship as an infringement upon the freedom of expression. It was even thus at Washington, where well-known teachers and editors and clergymen appeared to protest against censorship on the broad grounds of public policy. The MOVING PICTURE WORLD in the last state election sent a representative to appeal to the patrons of the motion picture for their support in the campaign against censorship. At that time we gained the firm conviction that if the issue were submitted to the people they would make a certain end of all legalized censorship.

Judging Plays

By Louis Reeves Harrison.*

SELECTING screen stories is an art in itself. A producer is not to be blamed for picking those least effective and rejecting the strongest. Just as men who are temperamental enough to picture life naturally seldom qualify in commercial procedure, so the good business man has a limited view of what is really artistic. He feels more sure of the commonplace, and he is often jarred by what is strikingly original. A bull in a china shop is an artist in commercial life or a business man in artistry, *as a rule,* but either may learn—almost any man of intelligence can adapt himself to his circumstances by keeping thoroughly posted on developments in his situation.

One of the first things to consider is whether the story has its roots in human nature and social environment. The best drama is that which reflects modern sentiment, whether in modern or ancient setting, and provides inspiration for all classes of people. A story without a message is a story without a punch. Put the message down in cold type and study it. If it is offered in defense of a creed, or of a senseless fad, it has no appeal to the greatest number, nor to those who wish the greatest number the greatest good.

The theme of a story, however, may be all the stronger in that it protests against conditions which we have learned to tolerate, particularly against evil forces which seem to endure in our political and social conditions, and it may well be worth a trial. The best plays are those in accord with advancing ideals along the lines of what is known to be scientifically true. The worst are those which tend to perpetuate what has been false and misleading in the past.

The setting may be of any time and of any country if the main idea is up to date and in accord with the truth. Consider the Galsworthy play "Justice," now attracting general attention. It is decidedly British in background and treatment, but it depicts an almost universal attitude of humanity against its erring members who have to atone for their sins in prison and pay the penalty a second time if they dare attempt their own redemption. The plea for compassion is in full accord with modern enlightenment and bound to endure until its object is accomplished. In spite of this, according to Mr. Galsworthy, a well-known American jurist said to him, "I don't think your play is adapted to American conditions." So much for the average jurist. *He* is becoming more or less of an unpleasant *farceur* to Americans.

We are reaching beyond stale traditions and institutions which have served *their time.* Part of the mission of the screen is to fall in line, or lead the line, for improvement in everything that pertains to our welfare as a people.

Themes of the last century, themes of a past generation, themes of last year will not do unless they conform to all that we have learned since then. On that account they are dangerous. If a story submitted for examination is false in basic principle, it should be promptly rejected, and why not apply the same rule to old plays? Why perpetuate in them what is bound to be offensive to intelligence and misleading to the great mass. The man who produces such blights on the industry may travel in steamships, but his whole natural tendency is to paddle along in a dugout. He may be greatly pleased that he is getting along so fast, but his is not the force of mind that made higher speed possible.

Secondary in importance is the establishment of character. Creative imagination is measured by the theme and significance of character more than by development—the latter may vary according to the mood and selective taste of the author. He must be able to give convincing portraiture of life to his people, especially when they are fanciful entities, "turn to shapes the forms of things unknown." It is here that his powers of observation and breadth of experience are called upon quite as much as his creative imagination. He must assimilate what he has seen and read into a believable human creature suited to his needs. Such was Shakespeare's way.

"The hastiest analysis of Shakespeare's power," says one of the ablest of modern critics, "detects alike in it and the diction which clothes it a *visualization property of magical sensitiveness.* I have already compared Shakespeare's mind to a highly sensitized photographic plate, which need only be exposed, for however brief a period, to anything in *the life around him* in order to receive upon its surface the firm outline of a picture which could be developed and reproduced at will." "Yet Shakespeare's impressions of the persons and things of his environment did not furnish his imagination with all its nourishment. There were, besides, the fancies floating in his mind."

We remember the characters created by Shakespeare quite as well as we remember the stories which established those characters. He grasped a theme from any source, transformed it to suit his day and intrusted its exposition to beings of his imagination who suited its development while embodying in themselves characteristics of universal interest. What his people did with his theme constituted his plot.

It is a fault of selection to lay undue stress upon plot. It would not be easy to make a synopsis of "Hamlet"—just try it—which would convey the full significance of the play. It is even doubtful whether any producer could be led by the best possible synopsis of such a story to further investigation. The mental distress and self-analysis of the leading character, wherein the deepest human interest really lies, does not respond to the demand for "action" and "situation."

It might do, under the circumstances, to assign third importance to what is really a part of the characterization, but a part so often lacking in the conduct of a cast that it can be set aside by itself, the mental science involved, the most fascinating portion of such plays as "Hamlet." The observed facts of what takes place in the mind of a character constitute the most profound and the most interesting of all character revelations. Observation and revelation of what goes on within our thoughts establishes the foundation for what is known as "Psychology."

If it be necessary to reduce judgment of screen stories to a formula, it might read thus: 1. *Theme,* whether modern, whether in accord with scientific truth, whether of general interest. 2. *Characterization,* of high importance in large plays. 3. *Psychology,* and thereafter give attention to *Originality, Structure,* and so much of *Treatment* as falls to the author of a story, his *style* of presenting his subject for ultimate treatment by the director. Better than a synopsis might be a clever preamble, which could be used on the screen, foreshadowing delicately the motif and stimulating curiosity to what is to follow in its exposition.

*Copyright, Louis Reeves Harrison.

The Roots of a New Art

By W. Stephen Bush.

EVERY once in a while a more or less distinguished highbrow scoffs at the idea that the motion picture is an art or has in itself the roots of an art. Lately there have been outbursts of this kind in literary magazines, and in the "art sections" of the daily newspapers. If we kept on ignoring these attacks on the motion picture as a purely mechanical contrivance the belief might grow that we really have nothing like art on the screen.

In a sense all art is mechanical or partakes of the mechanical. The painter, the sculptor and the musician are certain instruments which in their last analysis are mechanical. The builder of dramas, as great an artist as any, must resort to certain mechanical devices to make his work complete. Now the motion picture has elements of all the arts. You and I have seen landscapes or character portraits on the screen, the like of which are unequaled in any gallery. Rembrandt and Tintoretto, unrivaled masters of light and shade and color, have never been able to impart the element of motion into their pictures. Motion, the first and last manifestation of life, is eminently a fit subject matter for artistic treatment. We have not yet reached anything like the furthest limit of camera perfection, but we have proven beyond the peradventure of all doubt that light and shade may be controlled and imitated as much by the camera as by the brush and the palette. Just as the human power and perception behind the camera determines the use of the camera, so the power and perception behind the painter's brush determines the use of his instruments. There is art in the efforts of both—camera man and painter.

Do you believe for one moment that successful grouping can be done by a man who has not the rudiment of the sculptor's mind? Sculpture is largely a question of pose and poise. The eye of the sculptor instantaneously detects the possibilities of beauty and power in any given group of human beings. The motion picture more than statuary depends on backgrounds. The successful director must be something of a sculptor and something of a painter at the same time. Is the creation of atmosphere an artistic effort? We know it is when the effort is successful. Neither painting nor sculpture nor even architecture has the facilities for creating atmosphere which are possessed by the screen.

So much in a cursory way for the theory of the thing. What about the practice? We should like to take one of the hypercritical detractors of the screen by the hand and show him to what wonderful extent the motion picture has stimulated and improved the artistic sense and increased the artistic perceptions of the American public. We are not as a people suspected of any passionate appreciation of art. I have met poor Italian sextons living on twenty cents a day possessed of more artistic instincts and judgment than a dozen Pittsburgh millionaires. Now there is scarcely one motion picture which does not embody some touch of art. It may be crude, but it is there. Some mind gifted in artistic perception, even a trifle above the average, has put it there, and it is struggling to get into the mind of the man who sees the picture.

If there were no room for artistic expression on the screen would the greatest actors and actresses of our day have come before the camera? There is such a thing as an artistic conscience, which defies mere offers of money. I do not believe that Forbes-Robertson or Sothern or Hackett or even lesser lights would or could consent to desecrate and mock their art just for the sake of a little easy money. No amount of specious argument will induce a great artist to sell his soul and all his God-given talents for money against his better instincts. The great men I have named and many more whom I might name felt in their innermost hearts that the motion picture is a real and precious medium of artistic expression, otherwise they would never have been attracted by it.

The motion picture is the most popular and therefore despite all carping critics the most useful of all the arts. It makes good in the realm of art the old political and economic maxim: The greatest good for the greatest number.

A Note of Warning to Producers

By W. Stephen Bush.

IN a recent conversation with an American prominent in British film circles for many years the question was brought up whether upon the conclusion of peace in Europe conditions would revert to a normal basis. I ventured to hope that the new British import duties on films might be abolished or at least substantially reduced. My friend laughed at the idea. "Have you," said he, "calculated the interest on the British war debt? The Government of Great Britain will need the film tax for many years to come." At the same time word comes from Germany to the effect that all foreign films are barred by imperial decree. The Government of Italy is for some reason best known to itself putting obstacles in the way of the export of film. The sale of American made films in England has notoriously decreased. The palmy days of 1912 have gone never to return.

From time to time I see articles in the French motion picture journals and in the French secular press as well agitating against American films. For stating these obvious and palpable facts I have recently been taken to task by an esteemed British contemporary and by a distinguished French contemporary. I suppose the nervous tension now prevailing in Europe is beyond our power to understand.

What we on this side are naturally concerned about is the future of the American-made film in Europe. Let us be candid with ourselves. The prospects are not any too bright. We must look for other fields to conquer and there is no doubt whatever that these fields lie to the South of us right here on our own hemisphere. Having absorbed this fact the next big fact to be assimilated is this: The Latin-American market is not going to come after us. True, so great has been the need of films in our sister republics that at this moment there are several buyers for the South American market "in our midst." Some of these buyers describe the Latin-American market as a sad and hopeless proposition. "You can't sell more than four copies to save your life," laments one; "your American ideas don't go with us," says another. A third man will tell us that France and Italy have preempted the Latin-American market for at least a generation or two.

The real facts collected by impartial and disinterested persons are quite different. The motion picture theatres of Argentine and Uruguay and Brazil and Chile and Peru are fully up to our own average and in some cities like Rio de Janeiro and Buenos Aires the number of high-class motion picture theatres is exceptionally large. The prices of admission are at least ten per cent higher than ours. In taste and culture and refinement the audiences in the big cities of South America are, to say the least, the equal of our best.

Why is it then that but a miserable twelve per cent. of the films used in South America are of American origin? The answer is simple enough. The business in Latin-America outside of Cuba, the West Indies and Central America is controlled by two monopolies. These monopolies are making huge profits year after year and

they have not the slightest desire to share their good luck with the Yankees. They are not at all interested in American films, in fact they don't care whether the American film comes south or stays north. With the most primitive implements they are reaping a wonderful harvest, why should they look around for improved machinery? Whether they are right or wrong the American producer who sees the gates of Europe slowly shutting in his face ought to get to work and enlarge his market in the new field. He will never be able to do it at long range. He must invade South America. If the profits of the monopolies now controlling the market are any criterion he ought to quadruple and quintuple his output for South America with any sort of persistent and intelligent effort.

THE MOVING PICTURE WORLD, through its Spanish edition Cine-Mundial is in close touch with this market, it is not only a splendid advertising medium but it is in a position to render exceptional service to any producer contemplating an invasion of Latin America. Write either to THE MOVING PICTURE WORLD or to Cine-Mundial.

Remember Projection Day

IT IS of the utmost importance that you be present at Madison Square Garden at 2.30 P. M. Wednesday, May 10, to hear an address by F. H. Richardson on practical projection.

This address is one you cannot afford to miss if you are interested in the welfare of the moving picture industry, and the improvement of the performance in your own theater.

Mr. Richardson is not a new comer amongst us. For almost seven years he has been the recognized authority on matters pertaining to the practical projection of pictures. For almost seven years his entire time and energy has been given to the study of projection. He is in intimate touch with thousands of exhibitors, and moving picture machine operators, as well as exchange men and producers, and this fact has given him exceptional opportunities for the acquirement of expert knowledge.

We believe that the exhibitors of New York and vicinity could not in any possible way expend an equal amount of time to better advantage than by listening to Mr. Richardson's address, which will be amply illustrated by large drawings and photographs.

Remember the time and the place; Wednesday, May 10, at Madison Square Garden.

PICTURE PLAYERS JUBILEE PLANNED.

Under the auspices of the Motion Picture Exhibitors League, New York branch, plans are being formulated for an All Star Movie Jubilee, to be held at the Hippodrome on Sunday, May 21. It is stated that the receipts will be donated to the Actors' Fund and for the fight against censorship. Arthur D. Jacobs has been engaged to complete the arrangements. Mr. Jacobs says that many manufacturers have announced their willingness to take part in the entertainment.

BARRY RESIGNS FROM POWER'S.

William (Bill) Barry, one of the most popular and best known men in the motion picture industry, former secretary of the Screen Club, and for the past several years advertising manager of the Nicholas Power Company, manufacturers of motion picture machines, has announced his resignation to take effect May 1. Mr. Barry has secured an interest in the Monroe Press, an old established printing house, and judging from his work while with the Power's Company, the success he merits will be no doubt assured.

MAIGNE WROTE IT.

Recently credit was given Samuel Greiner for the authorship of the Rex subject, "Their Anniversary," released April 30. Charles M. Maigne declares that he is the author of the scenario and that the credit has been wrongfully placed.

Grand Central Palace Opens

Exhibitors' Exposition Starts Under Splendid Auspices—Exposition Hall Well Filled.

THE Third International Exposition of the Motion Picture Art, under the auspices of the National Exhibitors' League of America, opened on Monday afternoon, May 1, at the Grand Central Palace, New York. Without exception it is the largest and most elaborate affair ever presented by the organized exhibitors. The exhibition hall at the Palace is filled with exhibits, which represent every big producing firm in the country. These firms will present personally to the public at their booths many of their big screen stars.

Monday was Allies Day and under the direction of the British Relief Association. The patronesses included Mrs. Whitelaw Reid, Mrs. Edwin Gould, Mrs. Frances Hodgson Burnet, Mrs. Bradley Martin, Mrs. E. H. Harriman, Mrs. Harry Payne Whitney, Mrs. Orme Wilson, Hon. Gifford Pinchot and others. The reception committee today who welcome the visitors are Major Louis Livingston Seaman, president of the committee, chairman; C. K. F. Andrewes, Mrs. Percy H. Darbyshire, Mrs. Oliver Herford, Miss May Noulton, Mrs. Walter Mulliner and Cecil N. Ponsonby. Exhibits of the latest medical and surgical appliances used at the front are demonstrated by uniformed nurses.

The exposition opened officially at 2 o'clock with a brief address by B. A. Rolfe, managing director of the Strand. The Strand Orchestra of more than sixty pieces furnished the music. Many notable fetes are to be seen.

The amateur scenario, a prize of $100, was won by David Schechner of 30 Pitt street. His scenario was entitled "His Daughter's Sacrifice." Honorable mention went to Benj. Barrish of 1447 Wilkins avenue, Brooklyn, with a scenario entitled "The Regeneration."

The men in charge of the exposition have planned a series of agreeable surprises for those who attend. From the inception of the idea of holding these expositions, they have meant more perhaps to the motion picture industry than anything else attempted. This year no expense has been spared and everything has been arranged without view to limit of any kind.

Lee O. Ochs, president of the Exhibitors' League of America, declared:

"We will present for the approval of the public this week the greatest motion picture exhibition ever attempted. There has been nothing left undone, and there will be nothing to wish for when the doors of the exposition are thrown open Monday morning. We have had wonderful co-operation from the manufacturers and big producing companies and we desire to thank them publicly for their support.

"In point of beauty, completeness and also for surprises and entertainment, this affair will go down into history as having been the greatest ever produced."

The members of the various committees express themselves as more than pleased with the way matters have shaped themselves during the past week and with what they will be able to offer to the public next week.

When the exposition is formally declared open, the crowd will at once plunge into a wealth of gaiety and frolic. It is expected that from early morning until late at night there will be a ceaseless flood of mirth and pleasure.

The Week's Program.

The program for the week follows:
Monday—Allies' Day.
Tuesday—Jewish War Sufferers.
Wednesday—German Red Cross.
Thursday—Cripples' and Orphans' Day.
Friday—California Day and Frolic Night.
Saturday—Actors' Fund Day (motion picture).

The committees are as follows:

Jewish War Sufferers—Felix M. Warburg, chairman. German Red Cross—Louis Weickman, executive secretary of German Red Cross of America, chairman; Karl Neuhoff, Christian Froeb and Chris Rebahan. Allies' Day—Mrs. Oliver Herford, chairman.

Executive Committee—Lee A. Ochs, Louis F. Blumenthal, Benjamin Lyons, I. Hartstall, Samuel Trigger, William Hilkemeier, Gus Koenigwald, Charles Haring, Otto Lederer, Charles Steiner, Max S. Oestreicher, John J. Wittman, Henry Cole, John Bolte, Abe Coleman, Frank Peters, D. Newman, H. Newman, Sam Suchman, J. J. Haggerty, A. Bauernfreund, D. Picker, N. Goldman, William Brandt, Ben Tittle, Louis Lavine, John Manheimer, Sam Lesselbaum, Julian Loeb, William Hollander, J. C. Mooney, R. Israels, J. Foster, C. Schwartz and M. Glynn.

Board of Trade Show Opens May 6

List of Concerns Who Will Be Represented at Madison Square Garden a Long One—Arrangements Complete for Entertainment and Edification of Public.

ON Saturday, May 6, at 3 o'clock the exposition of the Motion Picture Board of Trade of America will open at Madison Square Garden, and continue daily, from 11 A. M. to 11 P. M., until and including Sunday, May 14. The exhibitors are giving their support and co-operation to the Board of Trade Show and will be in attendance daily after the close of their own exhibition at the Grand Central Palace, all differences between the two organizations having been satisfactorily settled as announced last week. All the exhibition space at Madison Square Garden has been sold. The exhibitors include the Universal Film Manufacturing Company, Mutual Film Corporation, Vitagraph Company of America, J. H. Hallberg, Jesse L. Lasky Feature Play Company, Paramount Pictures Corporation; Famous Players Film Company, New York Morning Telegraph, Nicholas Power Company, Fox Film Corporation, International Film Service, Houston (Texas) Chamber of Commerce, Motion Picture News, National Cash Register Company, Bell & Howell, Simplex Photo Products Company, Typhoon Fan Company, Motion Picture Magazine, Eastman Kodak Company, Acme Lithograph Company, Novelty Slide Company, Motography, Westinghouse Electric & Manufacturing Company, Cooper Hewitt Company, Motion Picture Appaatus Company, National Carbon Company, Universal Electric Stage Lighting Company, Los Angeles Chamber of Commerce, Moving Picture World, Unicorn Film Corporation, Kinetikartoon Company, Children's Program Society, Essanay Film Manufacturing Co., Lubin Manufacturing Company, Selig Polyscope Company, The Recitagraph Company, Chicago; Animated Target Company, Skee Ball Company, Japanese Floral Features Company, Wisconsin Seating Company, Self-Raising Seat Appliance Company, W. J. Madden Candy Company, Film Fire Protection Company.

Many manufacturers and "last hour" exhibitors are now trying to obtain space, and efforts are being made to provide accommodations for them in other sections of the building, the Arena and the first balcony spaces all being taken.

Special importance is attached to the many business discussions and trade talks that will be held daily during the exposition that are designed to insure a closer co-operation among the various branches of the industry in future work for its advancement and development. This has always been the purpose of the Board of Trade conducting an exposition, though ample provision has been made to attract the general public and special features have been provided for each day in addition to the making of pictures in a specially constructed studio, the showing of the biggest and best first runs, a monster band and orchestra for concerts and also to provide music for the dance floor that will be open to the public as well as to the actors and actresses from the companies of the various film producers who have exhibits in the show.

Each day of the exposition has a special designation, as Exhibitors' Day, Manufacturers' Day, Distributors' Day, California Day, Bankers' Day, Fire Insurance Day, and Board of Trade and Bureau of Standards Day. In conjunction with the questions considered the exposition's progam includes a Fashion Day and a Society Day, each of which is becoming a new and important factor in the motion picture field.

Few, if any subjects, are of more interest to the exhibitor or theater owner and the manufacturer of films, than the insurance problems, fire appliances and safety devices, construction of studios, vaults, inspection rooms, the general reduction of fire risks and insurance rates, and the securing of better protection against accidents and property loss in studios, exchanges and theaters. All these matters will be considered on Fire Insurance Day and discussed by experts, including New York Fire Commissioner Robert Adamson and Chief of the Fire Prevention Bureau Hammitt.

The importance of financial support to any industry is too generally recognized to call for any explanation of Bankers' Day, when subjects of interest to the film industry will be discussed by members of the American Bankers' Association.

In the list of important subjects that will be intelligently discussed at the Madison Square Exposition are the "Educational Value of Motion Pictures," covering their importance in our schools and the education of future generations; the "Motion Picture Machine and Its Evolution," "Value of the Motion Picture in Crime Detection and Police Work;" "The Moralizing Force of Motion Pictures," a subject recognized and appreciated by leading clergymen; "Recruiting the Army and Navy by Motion Pictures," the importance of this field having been shown in England, and the "Motion Picture and Commercial Progress," a broad and important subject appealing to practically every branch of the industry in the world, one small sub-division of the broad subject being presented in the fact that commercial travelers in many lines are now carrying portable projectors on the road with film displaying their factories and products. The Universal Company will announce the winner of its "Handsomest Man" contest at the Madison Square Garden Exposition on Wednesday, May 10th.

California Day has been designated to commemorate the arrival of a special train of motion picture favorites who are coming to the exposition at Madison Square Garden, supplemented by members of the California Society in New York, and also of the special exhibit made by the Los Angeles Chamber of Commerce.

The general features of each day's program will be as follows: 11 A. M. to 2 P. M., pictures with pipe organ accompaniment; 2 to 3 P. M., dancing with ragtime dance orchestra; 3 to 5.30 P. M., presentation of feature pictures with symphony orchestra; 5.30 to 7.30 P. M., pictures with pipe organ accompaniment; 7.30 to 9 P. M., dancing with ragtime dance orchestra; 9 to 11 P. M., making motion pictures.

The program for the week will be as follows:

Saturday, May 6—Grand opening, 3 P. M., one hundred actors and actresses on the stage, Rialto Theater Symphony Orchestra; "America," audience joining in chorus; address of welcome, Commodore J. Stuart Blackton, president of the Board of Trade; introduction of and addresses by United States, State and city officials; official unveiling of the Motion Picture Board of Trade emblem; "Board of Trade March," composed by Samuel L. Rothapfel, Rialto Symphony Orchestra; grand parade, 1,000 motion picture stars.

Sunday, May 7.—Actors' Fund Day; famous soloists; Universal Film Manufacturing Day; feature pictures, 11 A. M. to 2 P. M., including the celebrated spectacle, "From the Manger to the Cross."

Monday, May 8.—Bankers and Business Men's Day; "Relation of the Banker to the Motion Picture Industry;" "The Motion Picture as One of America's Great Industries," John R. Freuler, President Mutual Film Company; Wm. A. Johnston, editor Motion Picture News; Society and Fashion Day.

Tuesday, May 9.—California Day, Organization of Bureau of Standards; Essanay Day.

Wednesday, May 10.—Projection Day, 2.30 P. M., Concert Hall, Nicholas Power, Vice-President of Board of Trade, presiding. Address by F. H. Richardson, "Startling Facts Concerning the $40,000 a Day Losses Incurred in Projection of Pictures;" "Projection and Projection Machines," J. H. Hallberg; open discussion; Mutual Day.

Thursday, May 11.—Paramount, Lasky, Famous Players, Morosco.

Friday, May 12.—Fox Film Corporation Day.

Saturday, May 13.—Battleship Day, Marjorie Sterrett; Preparedness, Army and Navy and National Guard Day; Picture Play. Directors, Vitagraph Day.

Sunday, May 14.—Children's Day, grand finale; International Film Service.

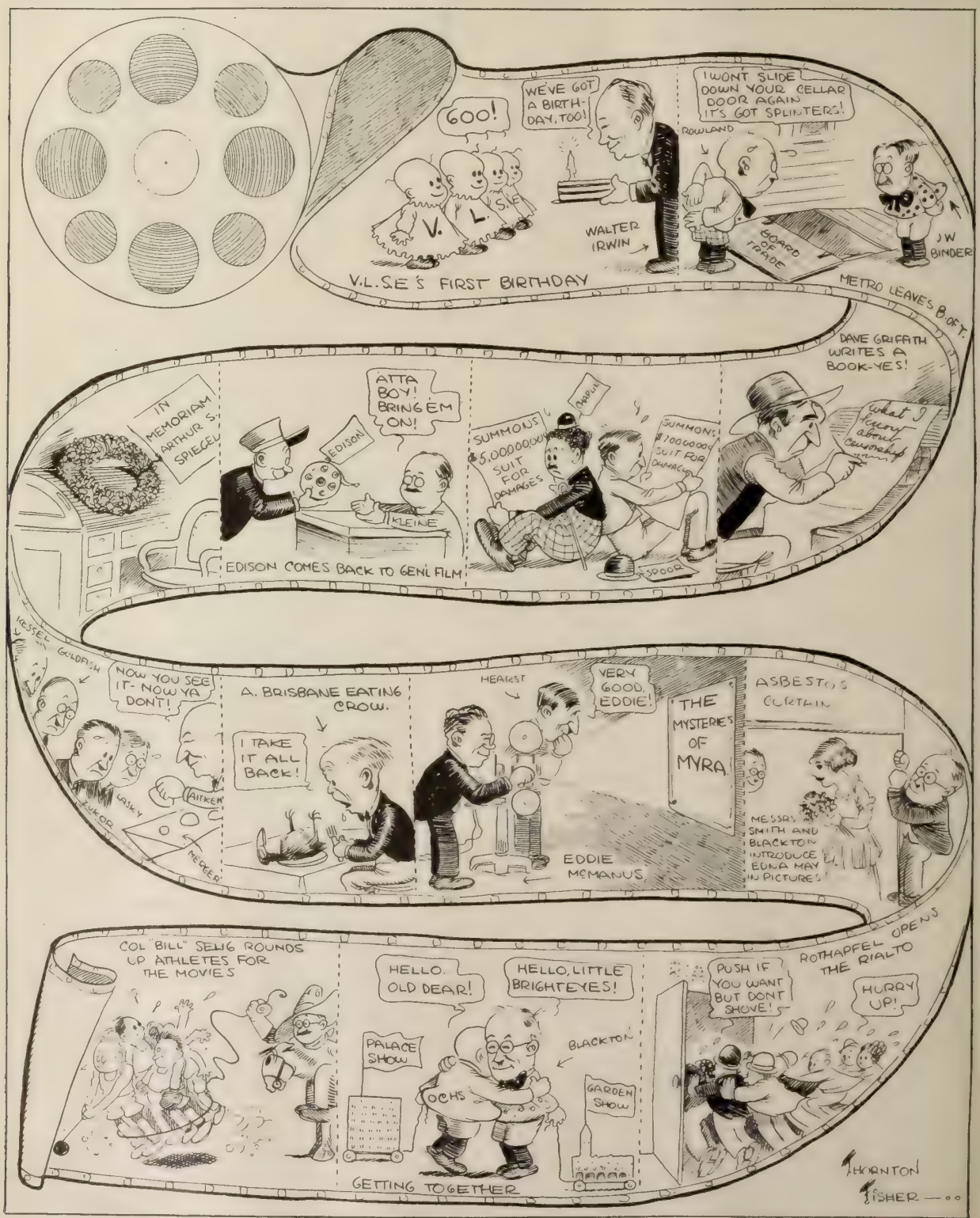
THE RIALTO FILM CORPORATION.

The Rialto Film Corporation has been organized under the laws of the State of New York, the financial backers of the institution being several capitalists of Detroit, Michigan, the majority of the stockholders of the company, however, being Messrs. I. & S. T. Goldberg, the heads of the Lillies Cigar Company of Detroit and Chicago, a concern that is rated as one of the largest cigar manufacturers of the United States. Jesse J. Goldberg is the general manager of the company and Messrs. I. & S. T. Goldberg being the president and treasurer of the corporation. The offices of the company are in the Candler building annex, 218 West Forty-second street, New York.

RUDOLPH HANDLING FEATURES.

William H. Rudolph, formerly with the Buffalo Times Film Service, resigned several weeks ago to exploit a series of war pictures. His headquarters are in Chicago, Ill.

MOVING PICTURE WORLD NEWS REEL for APRIL



Big Film Merger Under Way

Famous Players and Lasky Companies Negotiating With Triangle Heads Looking to Union of Studio Facilities.

THE latter half of the last week in April was marked by much talk of a merger between the companies contributing to the Triangle program and the Famous Players and Jesse L. Lasky companies. The story broke in the New York newspapers on the morning of Thursday, April 27, in the form of a statement from the Triangle offices to the effect that as a result of a meeting of officials of the concerns in Los Angeles the last two named companies had been merged with the Triangle Film Corporation, the new concern to be known by that name. It was stated in the announcement that the Paramount Pictures Corporation, the company through which the Famous Players and Lasky products are distributed, would not share in and was not concerned in the new alignment. This latter statement was immediately disputed by W. W. Hodkinson, president of the Paramount, who called attention to the fact that a twenty-five-year contract existed between the Famous Players and Lasky companies with the Paramount.

Those who took part in the Los Angeles conferences were Adolph Zukor, president of the Famous Players; Jesse L. Lasky and Samuel Goldfish, heads of the Lasky Company; Ad Kessel and Charles O. Baumann, of the New York Motion Picture Corporation, representing the Keystone and Kay-Bee studios; Henry E. Aitken, president of the Triangle and also of the Reliance and Majestic Companies; H. B. Smithers, of the banking firm of F. S. Smithers & Co., New York, and Oscar Gubelman, of Knauth, Nachod & Kuhne, bankers, New York. All of these, with the exception of Mr. Lasky, who makes his home at the coast, Mr. Aitken and Mr. Bauman, returned to New York on Friday, April 28. The latter two were expected in New York on May 2.

On Friday evening Mr. Goldfish issued a statement that the Famous Players and Lasky Companies would continue as formerly to release subjects bearing the names of their respective companies through the Paramount, that there had been no intention of doing otherwise, and emphatically denying that the negotiations had been concluded. Mr. Zukor issued a statement on Saturday in which he confirmed the reports of negotiations and recounted conditions that confront producers today. Mr. Lasky in Los Angeles outlined to the Moving Picture World correspondent some of the aims of the producers and bankers. The Triangle Company issued a statement, quoting a telegram from Mr. Aitken, in which he said among other things that the individual component parts would to some extent sink their identity in the new organization. Mr. Kessel would not talk; he said it was too soon.

From what has been gathered East and West it is plain that up to the present moment not a paper has been signed, although all the parties concerned seem to be optimistic that the deal will go through.

The chief aim of the new organization will be to secure the interchange of studio facilities, which will be materially enlarged, and of directors and players. The value of this will be more pronounced in the making of the unusually large subjects contemplated. As an illustration, it was pointed out that it would be possible for D. W. Griffith to direct Mary Pickford in a twelve-reel production to be staged at the big Lasky studio in Los Angeles and that the positives to be taken from the negative might be printed at the new Lasky laboratory in that city, the capacity of which is greatly in excess of present requirements. It would mean the doing of laboratory work either in the East or the West, according to convenience instead of all the Triangle printing being done in the East, as is now the case.

The number of directors in the proposed company will be fifteen, representing the bankers as well as the producers.

The actual making of pictures will rest in the same forces that are now producing the various brands. In other words, the new company will retain all the constructive and artistic brains now represented in the concerns.

One of the reasons for holding the conferences in the West was to enable the bankers to see for themselves the physical properties controlled by the various companies.

There is an intimation that Adolph Zukor will bulk big in the management of the holding company, which it is said the Triangle will virtually become.

The size of the proposed capitalization—$25,000,000 is the sum most frequently mentioned, although as high as $100,000,000 has been named—indicates even by the former figure that the new concern will not be restricted in its acquisitive activities to the brands already represented by their owners. It is a fair implication that what has become public is only a beginning.

Mr. Zukor's Statement.

"The genuine and most important object of the affiliation of film interests for which these conferences were arranged," said Mr. Zukor, "is the tremendous advantage that will thus be created for the production of bigger and better pictures. The coalition of producing facilities, equipment and staffs that would result from this arrangement would increase the efficiency of each of the companies involved in a remarkable degree. Talking for the Famous Players Film Company, I need not tell you that ever since its organization, more than four years ago, we have accepted every opportunity presented, and have constantly sought new means to produce greater and better photoplays.

"History repeats itself, even in the film business. The same unfavorable conditions that existed in the industry four years ago have returned in a larger degree today. Then the easy success that had been won by film producers had led them to lower their standards and produce such inferior subjects that the public was already becoming tired of the consistently poor merit of the average moving picture program and was deserting the photoplay theaters in alarming numbers. The Famous Players was organized at that time in recognition of this situation and with the determined purpose to raise the falling standards of screen production. Similar disadvantages have again arisen. Due to destructive competition and new detriments, photoplay merit seems again certain to be lowered. Such an affiliation of interests as is now contemplated would remove at once all the unnecessary obstacles that have so far impeded the fullest progress of the photoplay art. In the event of the culmination of the efforts to form this amalgamation, the various companies affected will retain in every respect their total individualities and inherent organizations.

"It does not acquire any particular emphasis to indicate that the recipients of the greatest benefit of such an amalgamation would be the public and the exhibitors.

"It must be remembered that the great problems of the film industry are centered in the producers. Distribution of motion pictures, like the circulation of any other mercantile product, is a mechanical process, and can be simply regulated and conducted, but the producing faction involves all the hazards and difficulties of creative art, and upon the foundations of this branch of the trade rest the structure of the entire industry. The producing of a motion picture is a work of art, subject to all the varying influences that any artistic creation is dependent upon. When the photoplay is already produced it then becomes a canned product, and in this condition falls under the head of ordinary business. The problems that confront the distributor of this product are elementary, and can be solved by the adoption of usual business methods. But a producing policy upon which depends artistic advancement and the very life or death of the industry is one fraught with constant anxieties and perplexities. It is to minimize these deterring influences and so make possible the greatest advance of the art that I have permitted the Famous Players Film Company to become an active factor in the proposed amalgamation."

COPYRIGHT INFRINGEMENT SUIT.

The Bobbs-Merrill Publishing Company, of Indianapolis, has filed a law suit charging the Equitable Moving Picture Corporation and the World Film Corporation, of New York, with an infringement of copyright of one of the plaintiff's publications. The bill asks for an injunction pending the trial of issues, for damages, to be ascertained, and an accounting. The complaint sets up that the defendants have written, projected and are showing a photoplay called "A Circus Romance," which is alleged to be a direct violation of plaintiff's rights. Situation, scenes and other portions both of the plot of the novel and play, it is charged, have been used bodily in the photoplay. The complaint does not set these alleged violations out in full, but reserves this phase for trial on the issues.

L. R. STARK JOINS METRO SCENARIO STAFF.

L. R. Stark, who has had four years experience in various lines of the motion picture industry, has accepted a position with the Rolfe Photoplay, Inc., as assistant to Harry O. Hoyt, head of the scenario staff in the Rolfe studio. Mr. Stark will devote his time to reading scenarios submitted through Arthur James, Metro's scenario editor, and also reading books that give promise of being suitable for picturization.

Grand Opera for Pictures

Victor Herbert Writes Cue Sheet for Thomes Dixon's "The Fall of a Nation."

THE troubles in Ireland lend peculiar significance to latest labors of that celebrated native-born Irishman, Victor Herbert, who is likewise America's greatest composer. President of the Friends of Irish Freedom and prominent in many other Hibernian organizations, Mr. Herbert is writing the music for "The Fall of a Nation," in the shadow of the world war and at the very moment of the long-expected Irish rebellion.

The libretto of "The Fall of a Nation," is by Thomas Dixon, author of "The Clansman," "The Leopard's Spots," "The One Woman," "The Foolish Virgin," and "The Birth of a Nation" scenario; the musical score is by Victor Herbert, composer, bandmaster, symphony director, author of the only strikingly successful American grand opera, "Natoma," and of more than forty popular operettas. The collaboration of these two master creators is one of the sensational departures of the picture season in the novel field of that which they style "cinema grand opera."

Victor Herbert.

"The Fall of a Nation" will be produced at a Broadway theater, New York, next month on a scale of magnificence commensurate with what is said to be the most costly and elaborate production that has yet come out of the Los Angeles producing district. The secret of Victor Herbert's connection with it has been closely held and is now for the first time disclosed. For the last eight months Mr. Herbert has been writing the operatic score for full orchestra, based on Mr. Dixon's carefully timed continuity story. For the last two weeks he has been revising the score, page by page, in exact accord with the screen showing of the successive reels as they have been shipped to him from the Coast. His assistant director, Harold Sanford, is in Los Angeles rehearsing musicians in the work.

Herbert was induced by his admiration for the genius of Thomas Dixon to make this extraordinary departure from his usual musical activities and to plunge into "pictorial grand opera." It cannot be too strongly emphasized that the character of this attempt is entirely different from anything that has preceded it. Herbert has written a creative instrumentation—an original contribution to the world's music—from the first bar to the last.

The famous composer comes well by his artistic inheritance. Victor Herbert is a grandson of Samuel Lover, the Irish painter, actor and author, who wrote the rollicking "Handy Andy," "Harry Lorrequer," and other stories. Born in Dublin he was educated first in his grandfather's house in London and later, both as to general culture and musical training, in Germany. He lived for many years on the Continent, then in the eighties was brought to America by Anton Seidl as concertmaster and cellist. Here his abilities rapidly developed. In addition to writing many classical pieces for the cello, piano and grand orchestra, Herbert entered the musical operetta field and with extraordinary fecundity turned out several scores of the most sparkling comic operas and musical comedies in which Francis Wilson DeWolf Hopper, Frank Daniels, Lulu Glazer, Fritzi Scheff and other favorites starred. He was for several years bandmaster of the 22nd Regiment, succeeding Patrick Gilmore, but left it to direct his own symphony orchestra. Several of his musical comedies are now on the road, and others are planned for next year.

"The Fall of a Nation," produced by the National Drama Corporation, has a thoroughly American story, and Mr. Herbert is said to be at his happiest in the operization.

Unicorn Service Now Releasing

General Manager Ike Schlank Reports Eighteen Exchanges in Middle West in Full Operation.

IKE SCHLANK, general manager of the Unicorn Film Service Corporation, last week returned from a trip through the Middle West Mr. Schlank reported the complete formation of eighteen exchanges now ready to handle the weekly program of twenty-one reels. As was stated last week these are to be in one and two reels, evenly balanced between drama, comedy and western subjects.

J. A. Eslow, formerly New England manager of the Universal and now Western manager for the Unicorn, has started for the Pacific Coast and will immediately begin the work of rounding up a competent staff of office managers. Fred B. Murphy, formerly of the United Film Service of Boston, has been appointed Eastern division manager of the Unicorn.

Mr. Schlank, long time showman and exchangeman of the Middle West, has again left New York for a visit to the South. His trip will include stops at Washington, Atlanta, New Orleans and Dallas. In these cities he will endeavor to have working organizations by May 15.

The officers of the Unicorn are Leslie R. Palmer, a member of the Federal Reserve Board, president; J. A. Coran, vice president; Ike Schlank, vice president and general manager; Alwyn Ball, Jr., prominent New York real estate operator, treasurer; J. A. McKinney, formerly a director of the Universal Film Manufacturing Company, secretary.

At the headquarters of the Unicorn, 126 West Forty-sixth street, it is said that the exchanges so far opened are in full blast.

At Leading Picture Theatres

Programs for the Week of April 30 at New York's Best Motion Picture Houses.

"David Garrick" at the Strand.

AS ITS contribution to the Shakespeare tercentenary the Strand Theater, for the week of April 30th, offered a film adaptation of the play "David Garrick," a Pallas-Paramount production, which features Dustin Farnum. Garrick, it will be recalled, was one of the foremost actors of his era. The time of the action is 1742, and for the taking of the picture the old Drury Lane Theater was authentically reproduced. The same care was given to the costuming of the play.

Other features for the week were a comedy, a cartoon comedy, and the latest news in pictures. The musical program included a solo by William F. Myers, solos by Grace Hoffman and Bruce Weyman, and a special overture by the Strand Concert Orchestra of thirty pieces.

"The Moment Before" at the Broadway.

Pauline Frederick, in the latest Famous Players Paramount picture, based upon Israel Zangwell's "The Moment Before," appeared at the Broadway theater. In this photoplay Miss Frederick adds a new role to her screen repertoire, that of a gypsy maid. The opening scenes show a titled English woman who has an intense fear of the noon hour. When her husband is killed, the Countess goes to church, arriving just before noon. Suddenly the bells peal forth and the woman falls prone upon the floor, her hand stretched forth as if to shut out a terrible vision. Then the scene fades out, and the woman has sloughed off twenty-odd years and is a gypsy. The film goes on to unfold the story of the past, as it looms before the distracted eye of the Countess. The usual comedy and news films were also on the program.

"The Bugle Call" at the Rialto.

"Buster" Collier, the star of a Triangle picture at the Rialto, and a son of the comedian, William Collier, appeared in a stirring military drama, "The Bugle Call." Thomas H. Ives produced the picture, and has indulged his panchant for Indians, soldiers, rough riders and border characters, in this touching story of a lonely frontier army post. Little "Buster" plays the part of the motherless son of the commanding officer. It is a consistant story of pronounced human interest, with a vein of comedy running through. Features of the topical and educational series were a visual history of the development of the dance in Spain, and a study of the little-known, rock-bound island of Corsica.

Closing of the Knickerbocker.

The Knickerbocker theater closed its doors Saturday night, April 29, as a motion picture house, the first showings of the Triangle Film Corporation having been transferred to the Rialto. Next September the Knickerbocker will return to the form of entertainment with which it was first identified.

Actors' Fund Activities

Fund Day at the Palace and Garden Exposition—What the Various Cities are Doing for the Cause.

AT the first great combined motion picture trade carnival in America at Madison Square Garden and Grand Central Palace, and the final grand fireworks of the two shows will be one day in each devoted to the Motion Picture Campaign for the Actors' Fund. The money obtained from the two expositions on these days will be contributed toward the $500,000 donation of the film industry for the million dollar endowment of the Actors' Fund of America.

Committees for the motion picture campaign for the Actors' Fund, are booming this worthy charity everywhere and Samuel Goldfish, chairman, is daily receiving encouraging reports from hundreds of little towns as well as big cities throughout the United States. Already nearly two thousand theater owners and exhibitors have pledged themselves to donate 10 per cent. of their gross receipts on May 15, National Motion Picture Tribute Day, and, it is expected that over eleven thousand exhibitors will have signed up. Aaron J. Jones, of Linick, Schaefer & Jones, Chicago, chairman of the Chicago committee, expects 400 theaters in Chicago and vicinity to respond favorably and indicates that his committee will send a check for $100,000 to the National Campaign offices. Special tribute performances and grand balls are being given in all the large cities from coast to coast and on Sunday, May 14, one of the big Boston theaters will be the scene of a great function held for the campaign. Other large affairs are taking place within the next few days in Philadelphia, Buffalo, Omaha, San Francisco, New Orleans, Detroit, Seattle, and Dallas, Tex., and the Grand Tribute will take place at the Metropolitan Opera House, New York City, on Tuesday, May 16.

In keeping with Mr. Jones's $100,000 boast, Mark M. Leichter, secretary of the branch committee which is booming things in the City of the Golden Gate, sends this message to Mr. Goldfish: "You can talk about the East, but—but, well, just watch the West."

In Pittsburgh the committee, headed by Al W. Cross, are meeting with such official appreciation and sympathy that it is expected that the Mayor and Common Council will allow a temporary lifting of the hard and fast Pittsburgh Sunday ban and permit shows in the better class motion picture houses on the Sabbath with collections instead of paid admissions. All the money taken in over actual expenses at these performances will go to the cause.

The Pittsburgh Screen Club is circulating broadcast at 10 cents each tickets which will be accepted as admissions to any of the principal motion picture houses in Western Pennsylvania and West Virginia between now and July 1. The dimes collected in this manner are being sent to the fund. The tickets are printed to show the object of the plan and thus make effective advertisement of the campaign.

The grand ball, which is being given in Philadelphia in connection with the various activities for the cause, is to be as great a social success as it will be a financial one. The committee of patronesses includes such names as Mrs. Cornelius Stevenson, Mrs. William Yorks Stevenson, president of the Plays and Players Club; Mrs. Samuel Chew, president of the Charlotte Cushman Club; Mrs. Otis Skinner and Mrs. R. Emmet Hare.

The Boston campaign is being sponsored by the best people in the city, and various functions which are to be held to boost its contribution to the good work. An energetic committee of film and newspaper people is headed by Moe Mark of the Strand theaters. He is assisted by George K. Robinson, Al Newhall, Salita Solano and Harold D. Valpey. Mayor Curley is the honorary chairman of the committee, and Governor McCall is expected to head the honorary committee for the grand tribute performance on the Sunday preceeding National Motion Picture Tribute Day. A grand motion picture ball is also to be held in Boston, at which a unique scheme of prizes and surprises has been devised. At the grand tribute matinee a succession of "personal appearances" is being arranged in which Nat Goodwin and Pauline Frederick, both natives of the city, will appear.

The Buffalo Screen Club is behind the activities of that city, and the principal theaters in Buffalo are advertising its grand ball with special announcement slides and all the hotels, restaurants and cabarets are selling tickets for it. This affair will be held in Elmwood Music Hall, the mecca of all such doings, and the Seventy-fourth Regimental Band and Schultz's Orchestra (one of the best in Western New York) will play alternately. Here also there will be important "personal appearances" of favorite stars of the screen. The picture house managers have rallied to the support of this undertaking in a fashion which will be long remembered. It is from them that the backbone of the $500,000 canvass must come and they are supplying it with a will and enthusiasm which not only does them credit but has outdone the expectations of Mr. Goldfish and his associates on the National Executive Committee of the campaign. More numerous every day are the responses to the official appeal coming in to headquarters reiterating the offer to give more than the 10 per cent. asked on national picture tribute day. This spirit can but find a responsive chord in the hearts of the general public.

Clement Easton

ON ANOTHER page of this issue will be found an article on the Superman of pictures, entitled "What to Photograph—A Prophecy," written by Clement Easton, recently directing for Essanay at Chicago.

This timely foreword comes from the pen of a quiet man who has not been much in the limelight, but who has been producing and thinking for the past four years. In that short period Mr. Easton has thoughtfully gone about placing his mark on the product of the Edison, Universal, Thanhouser and Essanay concerns. He has not made any particular stir in his field preferring rather the form of expression which is the result of careful study to the more sensational and ephemeral. However, the strictures of present day working conditions extant in the most of our studios have developed Mr. Easton into what might be termed a militant, and today he stands out for better creative work which comes only through better producers.

Clement Easton.

As a soldier of fortune, who has won and lost his full share of opportunities only to find his fit place at last among the practicing exponents of this new art, Mr. Easton issues a call to the capable doubting Thomases to throw in their measure of brains toward bringing forth from a jumble of clap-trap, quasi-realism and illiteracy in screen offerings those possibilities on which a new art may be founded.

After a much needed rest in his Staten Island bungalow, we hope Mr. Easton will again be found producing the better pictures.

CHANGES IN V-L-S-E EXCHANGE STAFFS.

The promotion of J. C. Kendall from booker to salesman is announced by Manager C. E. Holah of the Cincinnati branch office of the Big Four. Mr. Kendall has earned an enviable reputation by his sales promotion work, and during several years spent in the motion picture business has accumulated a fund of experience likely to prove of great value to him in the future.

At the Dallas office the engagement of J. A. Steinson as salesman has caused widespread satisfaction among the trade. Prior to his joining the Dallas staff Mr. Steinson was an exhibitor at McAlister, Oklahoma, and booked V-L-S-E features at his theater. Having a large circle of acquaintances among the Oklahoma exhibitors, he will be held responsible for that territory, in which it is confidently expected that he will reap rich results.

GENERAL FILM COMPANY, INC., MOVES.

The General Film Company, Inc., has moved its headquarters from the Fifth Avenue building to the Passavant building, 440 Fourth avenue, corner of 30th street, where the top floor has been entirely remodeled, with a view of providing the necessary requirements in the way of space for the different departmnts.

The branch office of the General Film Company, Inc., will remain at West 23d street.

H. O. Davis Talks System

General Manager of Universal City Describes Some of the Innovations He Has Brought to Industry.

THE making of pictures can be systematized to a greater extent than can the making of anything else, or at least equal to it, declares H. O. Davis, the second vice-president of the Universal Film Manufacturing Company and general manager of Universal City, which is another name for the West Coast studios of the company. Mr. Davis has been in New York for three weeks on business of the Universal, chiefly, he said, for the acquisition of stories. Mr. Davis was talking with a World man who had called on him at the home office of the Universal. The head of the big studio is a man of genial personality. You don't talk with him a minute before you feel that here is a man who can't see the "temperamental" stuff, who believes that actors and directors should be willing to acquiesce in the same general business rules that obtain in all well-regulated establishments.

H. O. Davis.

Mr. Davis admitted that there had been misgivings on the part of the more prominent of the factors making up the working forces of Universal City following the installation of his methods for the making of pictures. The general manager believes the initial reluctance, even opposition, has been changed—that now the employes of Universal City, the directors especially, are convinced that the Davis system has resulted in all-around benefit; that it is in the interest of the director as well as of the company, in the interest of efficiency as well as of economy. Today the cost of a subject is estimated before a scene is taken. Mr. Davis states that the result in a period of two months, covering 100 pictures, shows a variation of but 5 per cent. from the first estimate of cost, which he believes an accomplishment that may favorably compare with work along other and radically dissimilar lines.

"In the making of pictures there has been and is now being spent a lot of money that never shows on the screen," said Mr. Davis. "I believe in putting 99 per cent. of that cost right on the screen. My first aim has been to have the stage prepared for the director—as he wants it, where he wants it, and when he wants it. The director should be able to concentrate all his faculties on his story, his mind free from worry over details that can better be attended to by others. His players should live their parts while the picture is in the making, and that making should proceed so smoothly and rapidly as is consistent with quality work that the story is always uppermost."

Mr. Davis called attention to the fact that he had been able not only to control cost but also to improve quality. When he took up the position of general manager of Universal City last December his first move was in the property room. Everything was indexed and a place provided for it. The classification extended over every phase of picture-making right up to the director and then stopped, the idea being to relieve him of responsibility. He is able to think of his story, to dream of it.

On the production side the entire force of the Universal was thrown into one stock company, breaking up the system of each director having his own group of players. Each director and his company are chosen with regard to the subject to be filmed, with an eye to adaptability and types. When a story has been selected it is put in work in the continuity department—which is the successor of the script department. Upon completion it is discussed by the construction department, the director and the art director, its cost estimated and submitted to Mr. Davis for his O. K.

When the director steps upon the stage in the morning everything is prepared for him to "shoot." The construction department, much of the work of which is done at night, has taken care of that. The property room has placed upon the stage the things requisitioned. The dressing squad takes hold, the expert drapers, the picture hangers, the rug men, each to their division of the work, following the specifications of the property sheet and the scene plot. When all is finished the art director inspects and approves. Throughout the making of the picture the construction department is working with the director, anticipating by as many as forty-eight hours sometimes his requirements. Every morning Mr. Davis knows the progress up to the night before of every picture and its cost to that hour. Each night the construction department examines all scenes taken during the day.

One of the results of these innovations, Mr. Davis pointed out, is that where formerly five to six weeks were devoted to the making of a five-reel picture it is now accomplished in from fourteen to nineteen days. Where there were twenty-six companies at Universal City there are now sixteen. These will be increased to twenty. Where formerly directors were saying, "It can't be done," not only are they now contented, but applications are coming in for positions as directors.

"I don't believe," said Mr. Davis, "that after two or three months' trial of this system any of the directors voluntarily would return to the old haphazard way of doing things. I believe also that by reason of this system we are making pictures at Universal City as good as or better than are being made elsewhere. We are going to increase the quality. We must do so, for critics are being made every day. The public is all the time getting more exacting in its picture requirements.

"What have I been doing in New York? Buying stories. I think the story is the most important thing around a studio. It is the foundation of the picture, and not enough attention has been paid to it. We won't start a subject unless we are satisfied with the story. I have bought between forty and fifty. We have definite ideas as to the kind of stories the public wants and that is the kind we are buying—good wholesome tales of everyday life. We are manufacturing emotion, laughter and tears—that is what we have to sell; and forced situations do not sell. We are trying to put on the things that will sell.

"Yes, we have merged our script department into the continuity department. We are trying to get away from the story which is written under stress. Our former staff writers are now fixing up the stories we buy. Of course, if one of them feels like writing a story, if he has really got one in mind and has the time to do it right we will take it. But we are seeking the fresh viewpoint, we are trying to keep as far away as possible from the hackneyed."

Patents Company Sued Again

Included With General Film and Others in Action Commenced by Theater Film Service of San Francisco.

SUIT has been brought in the United States District Court by the Theater Film Service Company of San Francisco against The Moving Picture Patents Company, General Film Company, Vitagraph Company of America, Biograph Company, Edison Manufacturing Company, Thomas A. Edison (Inc.), Kalem Company, Pathe Freres, Lubin Manufacturing Company, Gaston Melies, George Kleine, Essanay Film Manufacturing Company, Selig Polyscope Company, Armat Moving Picture Company, Frank L. Dyer, Henry N. Marvin, Jeremiah J. Kennedy, William Pelzer, Jacques A. Berst, Albert E. Smith, Sigmund Lubin, William N. Selig and George K. Spoor, in which the plaintiff sues for $600,000 triple damages on an alleged damage to its business of some $200,000 since 1910.

The plaintiff company was incorporated in 1909 and was for years thereafter engaged in shipping and receiving films all over the Pacific coast and other parts of the United States. It did business under regular license with the ten firms and persons complained of and was in he open market for business. There was no interruption of its business with customers and the various manufacturers until late in 1910, when the license was cancelled without notice by the General Film and Moving Picture Patents companies.

The defendant companies are charged with being an unlawful combination in restraint of interstate commerce and it is set forth that the licensed manufacturers and others are wholly in ownership and control. In asking for relief the plaintiff cites the decision in the case in the Pennsylvania district wherein the United States sued the Patents company under the Sherman and Clayton laws as an unlawful combination. Palintiff claims all rights under the Clayton law and asks triple damages of $600,000.

GERMAN TRADE NOTES.

THE Reichskanzler's announcement prohibiting the importation of numerous dispensable articles among which heading celluloid is included, is causing much agitation throughout the local film industry. The object of this measure is to raise the standard of German money in foreign countries as the more goods that other countries buy from Germany and the less that Germany is forced to purchase from outside sources, so will the money rates on German currency be raised in foreign countries. The Reichskanzler reserves the right to make exceptions to this rule and has already notified custom officials to permit some limited amounts of film in values from fifty to five hundred marks to be admitted. Goods which were paid for previous to this ordinance may also still be brought into the country.

* * *

It is rather doubtful if the object desired, i. e., the raising of the German money standard in foreign countries, will be greatly assisted through the prohibition of film importation as from the following figures may be seen that even in peace times the import from the present neutral countries was not very great.

* * *

In times of peace 142,600 kilograms of films were imported into Germany, including 128,300 kg. from America via England, 6,600 kg. from Denmark, 3,200 kg. from Switzerland, and 4,500 kg. from Austria. The exportation amounted to 65,700 kg., of which amount 5,400 kg. went to Denmark, 2,700 kg. to Holland, 25,400 kg. to Austria, 4,400 kg. to Switzerland, 4,000 kg. to Spain, and 23,800 kg. to America.

* * *

The importing houses will naturally be the ones most affected by this ruling, some of them will probably have to close their doors. On the other hand, the German manufacturers will be greatly benefited by this decree, as they will now monopolize the home market. The local film producers will also be compelled to make more single-reel subjects as the country has hitherto depended almost entirely upon America and Denmark for these vital parts of a program.

* * *

The manufacturers are perfectly satisfied with the new ruling, whereas the importers and a majority of the theater owners are opposed to the measure. This was evidenced at a special meeting of the Society for the Protection of the General Interests of the Cinematograph and Allied Trades, which was called together to discuss the new decree. Among those who spoke against the measure was Oscar Einstein, Carl Laemmle's German representative, whose business stands to be greatly impaired. After thoroughly discussing the question the Society finally passed a resolution greeting the import prohibition as a measure for the national welfare but desiring that the decree be annulled so far as the allied countries are concerned. Pressure is now being brought to bear upon the Reichskanzler to change the law as embodied in the above resolution.

* * *

General-Manager Skaarup of the Fotorama Film Company, Copenhagen, and Mr. Josef L. Loris of the A-Zet Film, Vienna, are in town purchasing films for their respective firms. Among the large number of subjects bought, these gentlemen have also secured the rights for the Atlantic Film Aarhus's latest feature, "Das Spiel ist aus," Mr. Skaarup for Denmark, Sweden and Norway; Mr. Loris for Austria-Hungary and the Balkans.

* * *

Richard Oswald's screen adaptation of "The Tales of Hoffmann," which played at the Marmorhaus fully came up to all expectations. A large array of Germany's best photoplay stars, beautiful decorations, picturesque exteriors taken in old romanitc Jena, and a carefully treated scenario earned the universal approval of public and press.

* * *

The Kammerlichtspiele showed the Nordische film, "Das jungste Gericht," a remarkable film in every respect, embodying stirring sensational scenes, excellent acting and superb staging. The film is one of the most perfect ever seen in this country.

Joseph Delmont, film director, journalist, and world traveler, who is well known in American film and theatrical circles, returned to the Italian front after a few weeks furlough spent in Berlin. Mr. Delmont, an Austrian by birth, served at the outbreak of hostilities as a volunteer in the German army throughout the campaign in Poland and was later called to the colors by his native land where he is at present officer of a machine gun corps.

* * *

The Spanish dancer, Rita Sacchetto, who also stars for the Nordische Company, was engaged to personally appear in a provincial theater. It was necessary for the theater manager to apply to the town council for a concession permitting the dancer to perform. One member of the board objected to Miss Sacchetto's appearance, maintaining that since the government has forbidden the importation of furs, silk and perfumes, why the luxury of a Spanish dancer? Nevertheless the council gave the desired permission with but one dissenting vote.

J. A. FLEITZER.

Berlin March 10. 1916.

BEATRIZ FIGHTS FAKE SCHOOLS.

Through the enlistment of the support of Governor Hiram Johnson of California, Beatriz Michelena, celebrated prima donna star of "The Unwritten Law" and a long list of other celebrated photoplays, has started a definite movement against fake schools of motion picture acting that is expected to become national in its scope and significance.

With this end in view, Miss Michelena made a special trip to Sacramento, the state capital, and in a five-hour conference covered the situation with the chief executive. It was the first time that the evil of these schools had ever been called to the Governor's attention and he was prompt in promising his support to any action that promised to adequately eliminate it.

Beatriz Michelena and Governor Hiram Johnson of California.

Following up this advantage, Miss Michelena is now interesting the leading legislators of the state in a bill which will be brought before the Assembly and Senate at their next session, and she is sanguine in her expectations that it will be passed by almost unanimous vote. Thus far she has not found one dissenting voice to the remedy she proposes.

The plan which she herself devised in detail calls for the regulation of all schools of motion picture acting in the state by a commission appointative by the Governor and composed of recognized authorities in motion picture producing circles. Any school to operate must be sanctioned by a commission license, which may at any time be summarily revoked. The commission, after licensing a school, will be expected to keep it under closest scrutiny.

DEATH OF EMMETT A. WILLIAMS.

Emmett A. Williams, for two years cameraman with the Famous Players-Mary Pickford Company, died on Friday, April 28, at New Rochelle, N. Y., of aseptic poisoning. He was twenty-three years old. Before going to the Famous Players Mr. Williams had for six years been in the employ of the Thanhouser Company. He had been married a year and a half. He leaves a wife and three brothers.

The funeral was largely attended. Prominent among those present were Miss Pickford, Mr. and Mrs. Adolph Zukor, Al Kaufman, James Kirkwood and H. Lyman Broening, who represented the Cinema Camera Club, of which Mr. Williams was a member. There were many beautiful floral tributes.

What to Photograph---A Prophecy

The Superman of Motion Pictures.

By Clement Easton, Director Essanay Studio.

WHAT TO PHOTOGRAPH asks a question and finds a reply in the definition of the super-producer. And, the definition of the super-producer, is the man who knows **what** to photograph.

How to photograph has received its answer in the highly technical achievements shown in the motion picture of today, and is the first step out of the chrysalis toward the ultimate producer.

He who has learned **how** to photograph has learned the alphabet of this new language; has mastered the rudiments of his tongue; has made himself familiar with the grammar of motion pictures.

There is little material on the screen today which can be termed literate. I refrain from using the word scholarly. The day of the scholar of motion pictures has not arrived, though we believe we see its forecast.

Most of the screen entertainments are, in fact, illiterate.

For the better understanding of the comparisons drawn, I wish to encourage this inference that the screen product is the offshoot of literature. Very likely there will evolve from the present condition of cinematography a new art; but it will always bear a parallel to literature.

Literature is perhaps the clearest medium of expressing an author's artistic thought. At least, literature is the perfected medium most used to express ourself. And, as the screen product is the replica of the author's mind, or his perspective, so is it through the author related to that other and larger field of his expression, Literature.

Morley has set forth the definition of literature, as we understand it, in the following quotation: that class of writings " * * * where moral truth and human passions are touched with a certain largess, sanity and attraction of form."

There is no question in my mind of the ultimate classification of motion picture literature into the **dime novel, current fiction** and **standard works.** Adaptations and scientific pictures—although this latter has found a stable position for itself in educational circles and as a kind of entertainment appealing to many otherwise uninterested in the screen—are not considered.

There are changes going on in the picture industries pointing toward their respective classification as above; only there is a blindness, an indefiniteness about the change that promises to bear downward and suffocate the struggling producer in the muddy bottom of avarice.

The superman alone will rise above and stem the tide that must eventually reach its usefulness under his control.

Fortunately, we learn quickly. There is already a tendency to recognize individual ability. This is largely due to the scarcity of good picture material; and we turn for new to the few men who know **what** to photograph. The field is limitless. There is a veritable continent lying in wait for the De Sotos, Columbuses, Stanleys, Pearys.

The **how** of photography is a mechanical achievement and has its definite limitations. It admits of just so many combinations and effects which are apprehensible. We have a score or more of excellent technicians—men who have actually made a name for themselves in the short interval since their introduction—whose fame is only comparable to the trick photography with which they are so adept. They flash before us in a pyrotechnic bound, bow, exhibit empty hands, and lo!—a rabbit takes form and ambles away. But what was it interested us? **How** it was done. That explained, the trick repeated a few times, and we are bored.

Today the layman has reached that stage in his motion picture education where he becomes an efficient critic. The technique of the lens and the screen are no longer the mystifying things they were. We are becoming tired of artisans. We cry: "Where is the artist?" We do not want to buy a mechanical toy. We are surfeited with the babble and persistence and ingenuity of many salesmen. "Where is the artist?" We would rather know nothing about **How** of pictures; we are to be charmed, that is all, but charmed by things charming. **What** have you got?" is all we ask. And the answer will have to be: **What to photograph.**

To begin with, the super-producer will not be dependent on his manager, or his scenario department, for material. If there are no manuscripts available, he will create his own material. He and he alone will decide **what** to photograph. And having determined what vehicle, script, story he is going to translate, his next concern is in the translation.

Beyond the simple statement that an artist styles himself by his translations, there can little more be said in exposition of the title of this article. But artistic translations are the crying need of motion pictures today.

My wife and I are incompatible. We meet on the screen at the breakfast table. We possibly have a few formal words, to register a coolness between us. I read my paper while she casts reproachful glances at me over her coffee. I voice my sentiments in a sub-title as I leave for the office, viz., "I won't be home for dinner." Wifey gives way to tears. There we have the percentage on translations of this particular domestic infelicity. And the scene can mean anything or nothing. Until we learn **what** translations to make, we, too, will be classed among the dime novelists.

It is popularly quoted of famous authors how they have lavished hours and days of thought over the form of some particular expression—translation. And that brings us to another phase of commercialism in pictures: **Indigestion.**

We offer undigested pictures to a dyspeptic public.

We have a few staple articles on the shelf, in all conditions of adulteration and decay. In this particular they are quite often offered as novelties. And purblind salesmen trust to the somniferous condition of an ill-nourished public to overlook the deceit. Here again we note the trade on the **how** instead of the **what** to photograph.

In our struggle to surpass our brother prestidigitators, we have inveigled our artist neighbor from his field the stage, where, through laborious years, he has at last evolved an accepted form of art, hoping to infuse the screen with that artistry it now lacks. The idea is just as sound as it ever was. Why is it that the improvement is scarcely seen in most cases; in others not at all; while the few successful actors to be counted on the hands?

First and last, because of the need of intelligent direction.

Their resources are misdirected. Their unfamiliarity with camera requirements means nothing. When an empty headed doll can, in the course of a few months, reach fame, first, through an acquired technique, think you a trained professional needs must fail because of conditions? This is the producer's excuse for ignorance.

And what is it the actor lacks by way of direction? The **what** to do. Blinded by the idea that he must learn a new language, he abandons the forms of expression he has mastered and believes them useless. With this surrender goes the surrender of his individuality, to this extent—he allows the director to do his thinking for him. And the director of today is not a trained thinker. When one looks to such men for creations in the name of Art one looks in vain.

It is quoted of a noted director that he prefers to employ people who "look the part" in preference to acknowledged artists who may not. And he trusts to their learning the proper characterization under his direction.

I make mention of this here in calling to view the deplorable conditions that have arisen under the wholesale application of this specious theory. Certain it is that efficiency and ability have been pushed aside for pretty faces wherever the above excuse has been even remotely applicable. It takes a combination of rare natures in the artist and his or her director to transmute beings of inexperience into full fledged and various personalities. **In just that degree of fitness for a certain role is Miss Blank UNFIT for the next, where fitness depends on physical attributes.**

Beauty, personality, adaptability, are all matters of opinion. Any one-man selection is bound to jar a neighbor's. I own close friendship for a recognized portrait painter who cannot "see" one of our universally idolized screen stars. Just as much difference of opinion exists among those less qualified to judge.

The finest of pen portraits leaves something to the imagination.

Personally, I believe many people who fit a part physically need only express themselves to express the role, under the theory that our physique is the outward manifestations of ourself. But, that again is a question of what to photograph (who to photograph), solved or not according to the discernment of the producer.

We are passing through a period of inflated values.

Let the producer of today, if he has it not, acquire something of that improvement which characterizes the handiwork of our men of literature; let him commune with himself and establish some ideals; let him devote more and regular time to self improvement and study; let him read and absorb; let him hold night vigil and wrestle with his angel.

NEW THEATER FOR SPRINGFIELD, MO.

The Alhambra Theater Company, Springfield, Mo., will open in May a photoplay house seating 700. It will be devoted to the exploitation of the motion pictures. H. H. Hughes is to be the manager of the structure.

Mutual Program

Two Masterpieces De Luxe and a Flock of Shorter Subjects Scheduled for Week of May 8.

"SOUL MATES," from the American studios, with William Russell and Charlotte Burton in the principal roles, and "Her Father's Gold," a Thanhouser production featuring Harris Gordon, Barbara Gilroy and Louise Emerald Bates—the latter making her bow in feature productions, the Masterpieces De Luxe Edition, head Mutual releases for the week of May 8.

"Soul Mates," prepared for the screen by J. Edward Hungerford from Edward A. Kaufman's popular story "Soul Mates," is an exceptionally stirring drama of high finance, love and intrigue, the scenes of which are laid in Wall street and in the fashionable set of the metropolis. It was screened under the direction of William Russell and his supporting cast, besides Miss Burton, includes Leona Hutton, Henry Keenan and several others of equal note.

"Her Father's Gold," the Thanhouser contribution to the De Luxe features of the week, is important for several reasons, principal among them because it serves to introduce Louise Emerald Bates as a star of these Masterpieces De Luxe. "Her Father's Gold" is an unusual adventure drama, having to do with a young girl's search for a hidden treasure, in which she is joined by a young newspaper reporter. Harris Gordon essays the role of the reporter. Barbara Gilroy is seen in the role of the girl who seeks and finally finds the treasure, and Miss Bates appears as a crook, an intensely dramatic role which has much to do with the unfolding of the story.

Short length features for the week of May 8 lead off with the three-reel American-Mutual drama, "The Profligate," the chief roles of which were assigned to Edward Coxen and Winnifred Greenwood. It is an unusually interesting drama, in which Miss Greenwood and Mr. Coxen essay their difficult roles with unusual charm and forcefulness. "The Profligate" will be released May 11.

Four two-reel subjects of wide variety in themes complete the Mutual short-length features to be released during the same week, "The Touch of the Key," from the American studios, which goes to the public on May 8, heads the list. The story had to do with a young girl newspaper reporter, who after a series of strange adventures manages to secure a "scoop" for her paper. Vivian Rich, Alfred Vosburgh and George Periolat have the principal parts.

The Thanhouser two-reeler for the week will be released May 9, under the title of "When She Played Broadway." In this comedy-drama the leading role is played by Gladys Hulette, supported by Howard Mitchell and others of the Thanhouser stock company. The story revolves about a young actress and the adventures that befell her in her comic opera career.

"The Blindness," from the Mustang-Mutual studios, for release May 12, and "The Ordeal," from the Horsley-Mutual studios, which goes to the public on May 13, complete the two-reel subjects. In the former Rhea Mitchell and William Stowell are the featured players, while Margaret Gibson has the lead in "The Ordeal." Miss Gibson is supported by a company of noted players, especially chosen for these two-reel features, in which she is the star. The Bostock animals add considerably to the interest of the production.

"The Kiddies' Kaptain Kid," to be released May 8, featuring Riley Chamberlin, Walter Hiers and Louise Emerald Bates and "Freddie's Frigid Finish," released May 13, with Jay C. Yorke and Frances Keyes, are the Falstaff comedies for the week. The Vogue comedies include "Germantic Love," with Arthur Travares and Madge Kirby and "A Mix-Up at Rudolph's," with Paddy McQuire and Rena Rodgers. They will be released May 9 and May 14, respectively.

"Skelly's Skeleton," with Carol Halloway and John Sheehan, and "No Title," with Oral Humphrey as the featured player, are the "Beauty" offerings of the week. "Skelly's Skeleton" will be released May 10 and "No Title" May 14. "Jerry's Perfect Day" is the title of the Cub comedy, featuring George Ovey. It will be released May 12.

Second of the "Reel Life" releases from Gaumont studios is scheduled for May 14. This interesting subject, named in honor of the Mutual Film Magazine, contains a wealth of interesting matter, consisting of the rebuilding of a railroad, the eclipse of the sun, one of the most unique of its kind ever photographed, and some unusual close-ups of the sprightly cuttle-fish.

Mutual Weekly No. 71, with a number of exclusive pictures just received from Mexico, and See America First, including a trip through Atlanta, Ga., complete the releases. Mutual Weekly No. 71 will be released on May 10 and "See America First" the same day.

Patrick J. Calhoun

UNCLE SAM can go as far as he likes in Mexico. Patrick Calhoun, new Essanay heavy, may even run down to Chihuahua some week end and help him out. Patrick once was a civil engineer in the land of Villa and villains (we know they aren't pronounced alike) and that's where he got his experience for heavy leads. Further, inasmuch as a Mexican once presented him with a perfectly good ounce of lead—in the right thigh after Calhoun had cut him off of the company's payroll — Patrick cannot get wildly enthusiastic about our brethren to the south.

Patrick J. Calhoun.

Mr. Calhoun was born July 19, 1886, in Bray County, Wicklow, Ireland, and was graduated from the Engineering School of Trinity College, Dublin. He came to America in 1906 and undertook civil engineering for Western railroads. Three years were spent in Mexico.

He always wanted the stage, however, and won a place in stock in Los Angeles. Since he has been in vaudeville and on the legitimate stage he has played in support of such stars as Henry Miller and Robert Mantell.

With Essanay he has played in "The Little Shepherd of Bargain Row," "The Dixie Winner," "A Rose of Italy" and several other productions.

JACK SHERRILL IS OFF TO CALIFORNIA.

The mountain has been coming to Jack Sherrill right from the outset, saving this popular young leading man the perplexities of the ancient philosopher Mohammed. The mountain of success has steadily drawn nearer him until he is now well on his way to its peak. In the very first production in which he took a small part his expressive acting and clean-cut "screening" were noticeable, and caused a steady climb to fame through a succession of well handled parts in "The Builder of Bridges," with C. Aubrey Smith; "Just Out of College," by George Ade; "John Glayde's Honour," again in an important part supporting Smith, "The Woman in 47," with Alice Brady, and finally as Steve O'Mara, the woodsman lover in "Then I'll Come Back to You," the lead opposite Miss Brady. Not audiences alone, but exhibitors and producers, have noticed with uncommon interest the career of Jack Sherrill, and now several offers from California are taking him to the sunny climate to investigate its possibilities and continue his work out there.

GEORGE H. SMITH RETURNS TO ENGLAND.

George H. Smith, London representative of the Vitagraph Company, who has been in the United States for the past two months, sailed for home on May 2. Mr. Smith's visit was for pleasure as well as business. During his stay here he visited friends and relatives in California. In speaking of the big western state he is as enthusiastic as a Native Son. In company with William F. Rock, president of the Vitagraph Company, Mr. Smith was in attendance at the exhibitors' exposition at the Grand Central Palace on the opening day.

"Who's Guilty?" Series Ready

First Release Scheduled for May 8—Eight Installments Have Been Completed and Delivered—Interesting Questions Portrayed.

IT NOW is certain that before May 8, the date of release of the first photo-novel in Pathe's "Who's Guilty?" series, produced by Arrow Film Corporation, at least eight and probably nine of the fourteen photo-novels comprising this series will have been delivered by the producers to Pathe.

Anna Nilsson and Tom Moore.

This in itself marks a record in photo-play production even for a record-breaking series.

It has made possible the delivery by Pathe to the many newspapers which will run the "Who's Guilty?" stories of six complete novels prior to the publication of the first one. Thereby the newspapers have been enabled to give these stories unusually fine space and layouts.

It has been decided to release these pictures in the following sequences: "Puppets of Fate," on May 8; "The Tight Rein," on May 15; "The Tangled Web," on May 22; "The Silent Shame," on May 29, and "Sowing the Wind," on June 5. These are the first five of the "Who's Guilty?" series.

All of these photo-novels are problem plays that present a terrific indictment of certain present-day habits and conventions of society. They are concerned with the moral guilt of the men and women back of those immediately guilty. They are pages of life as it is lived by us all, showing us as creatures of environment and circumstance and caught in the whirlpool of our strenuous existence.

Miss Anna Nilsson and Tom Moore, the co-stars of the "Who's Guilty?" series, are seen in a variety of roles that call for the highest histrionic ability. No two of the stories are alike in plot, set, or costume; the result has been to tax to the limit the energies of the players, of Howell Hansel and Lawrence B. McGill, who are directing the "Who's Guilty?" stories, and Hickson, the Fifth avenue modiste, who has designed Miss Nilsson's gowns exclusively for the "Who's Guilty?" series.

"Puppets of Fate," the first of the series, hinges on the moral and legal right of a surgeon to perform a serious operation on a member of his own family. Medical and surgical ethics frown on such a practice; but there is no legal prevention of it. When the surgeon in "Puppets of Fate" makes his big mistake it is left to the audience to determine who actually is guilty—the surgeon, his wife, a wealthy widow, who has perhaps overencouraged his ambitions, a fellow-surgeon, or the latter's wife.

In the same manner the right of a parent to determine whom his son shall marry is presented in "The Tight Rein." Out of the desire of a Puritanical mill owner to weld two fortunes through the mating of his son with another mill owner's daughter comes a cataclysmic tragedy that affects the son, the daughter, the parents and many others.

In "The Tangled Web," the third of the "Who's Guilty?" series, there is presented the problem of love versus money, the primal intinct of a woman to possess her husband's love rather than to be merely the choicest possession his money has brought him. It concerns itself, too, with the validity of a marriage which has been entered into through a fraud perpetrated on one of the contracting parties, an offense for which there is but little legal redress.

The fourth of the series, "The Silent Shame," attacks the divorce evil, which now is arousing the interest of ministers, jurists, law-makers and laymen everywhere in the United States. Between South Carolina—where there is no divorce under any conditions—and Nevada—with its complacent Reno—there is a wide gulf. But it is no wider than between the right and the wrong of it as portrayed in this tremendous "Who's Guilty?" story.

A too hastily formed judgment of an innocent man's act—whereby he is forced to take up the life of a haunted and hunted criminal—is the basis of "Sowing the Wind." The economic struggle—a wealthy wife and a poor husband—is shown in "Sold Out," the sixth of the "Who's Guilty?" series. "Truth Crushed to Earth" concerns itself with the attitude of parents toward their children, of punishment given in moments of passion, of truth and honor crushed when they should be rewarded. "The Weaker Strain" asks the question, Should a wife be dependent on her husband or has she a right to a career of her own, gained solely by her own efforts?

It is on big but homely themes like these that the "Who's Guilty?" pictures have been built. It is believed that a new dramatic note has been reached in this Arrow-made series released by Pathe.

Rebellion Delays Miss Close

English Star Misses Sailing of Liner Finland When Passenger Service to Ireland Is Stopped.

FRIENDS in New York City who expected to welcome Miss Ivy Close on the liner Finland, of the American Line, are now feeling a share of anxiety as the result of cabled advices from the player's London representative. "Miss Close stranded in Ireland by discontinuance of passenger service" were the brief contents of the cable.

Whether Miss Close was in a section of Ireland unaffected by the rebellion and has merely suffered the temporary inconvenience of waiting for the lifting of the British Government embargo on passenger service, or whether she is in more serious danger is not known. It is believed that Miss Close was making a last visit to her estates in Ireland which have been earned by her successes in England, and on the Continent before sailing for what will probably be a long stay in this country.

Vola Smith Joins Universal

ONE of the most beautiful young actresses appearing before the camera is Miss Vola Smith, who has been engaged by the Universal Film Manufacturing Company to work opposite Carter De Haven, the well known Broadway star, under the direction of Richard Stanton.

Miss Smith is a native of Buffalo, New York, and for four years was a student of dramatic art, but never appeared upon the professional stage, although she had taken a number of parts in amateur performances.

Vola Smith.

Two years and a half ago D. W. Griffith engaged her for the Biograph Company and she began work in New York city. Her clever work and pretty face soon brought her leading roles and she appeared in such successes as "Two Girls of the Hills" and a number of comedies, later playing the featured lead in "Lorna Doone," "Black Sheep," "Captain Fracasse," "Masks and Faces" and "Life's Stream." Recently she has been working at the West Coast studios of the Biograph Company.

Miss Smith is very young, with good features, big brown eyes, and has a wonderful expression for the screen. Both Stanton and De Haven are congratulating themselves at being able to secure Miss Smith's services.

"I have no fads but my work," said Miss Smith. "To me work before the camera is only a pleasure and I look forward to it from day to day and am always studying how I can improve my parts."

The Motion Picture Exhibitor

ALL SET AT MINNEAPOLIS.

Arrangements for Motion Picture Exposition Which Takes Place on May 2 to 5 Have Been Completed—Big Attendance Assured.

At least 2,000 will attend the convention and show of the Motion Picture Exhibitors of the Northwest in the Armory at Minneapolis May 2 to 5, according to C. E. Van Duzee, manager of the convention, who makes his estimate on the advance demand for tickets. A combination ticket, which sells for $2.50, will admit the holder to all events of the program.

Kimball and Cobb Film Manufacturing Company of Minneapolis has been selected as the official photographers for the convention. The company will make a 2,000 foot film in two reels which will be offered for bookings as soon as the convention closes. The company must erect a special studio at the Armory.

A number of features are being planned for the show which are counted on to interest both the film men and the general public. An interesting display of the first types of motion picture machines will be arranged and should prove popular.

Many film men were certain the convention with its facilities for taking pictures, showing film stars in the flesh and all branches of the film business, would prove of great educational value. That their surmise was well placed is proved by the announcement that A. P. Hollis, lecturer in the extension department of the North Dakota Agricultural College at Fargo, N. D., will attend the convention to inspect the latest films and machines. Mr. Hollis will make a special study of the moving picture business from an educational standpoint. He already is making prominent use of films in his lecture work and is an advocate of a more extended use of the picture in all class work at educational institutions. He will be asked to address the convention.

Minneapolis will find particular interest in the fact that the ten local girls who are selected as the best doubles of popular screen stars in the Minneapolis Tribune contest, will be given a part on the convention program.

It has been announced that W. J. Sweeney of Chicago will attend as representative of the Motion Picture Board of Trade of America. He will be given an opportunity to take part in the program.

Short advertising films of the convention are being shown in theaters in the Northwest and the railroads are beginning their campaign of blanketing their lines with literature concerning the big show.

CLEVELAND CLUB WOMEN PICK PROGRAMS.

Eight Chosen Programs Being Shown in Local Theaters Under Patronage of Northeastern Ohio Exhibitors' League.

By Hubert Persons, Cleveland Correspondent of the Moving Picture World.

EIGHT programs, carefully selected by the civics committee of the Federation of Women's Clubs after two months' work, are to be run Fridays or Saturdays in seven motion picture theaters here for the next six weeks or more. The programs arranged as a part of the "Better Films" movement of the club women. were decided upon after the club women had viewed scores of films and held numerous conferences with officials of the Northeastern Ohio Motion Picture Exhibitors' League.

Benjamin J. Sawyer, president, and C. A. Megown, special representative of the league, were particularly active in aiding the club women to select the films they want to show.

Every exhibitor whose house is to be used in showing the "Better Films" programs, will file an elaborate report with the league for the purpose of keeping a record of the results obtained from the programs. The club women contend the picture business needs uplifting and that if selected programs are shown, the tone of the business will not only be raised, but the box office receipts will be increased. The women are taking care of poster and newspaper advertising.

Miss Bertelle M. Lyttle is chairman of the civics committee and Mrs. Elmer G. Deer, secretary. The eight programs in the "Better Film" campaign are as follows:

Program No. 1.—"The Making Over of Geoffrey Manning" (Vitagraph), a romance of today's industrial life; "Hats Is Hats," a comedy (Vitagraph); "Human Movements Analyzed" (Pathe); "Children of the Netherlands" (Pathe).

Program No. 2.—"Lonesome Heart," life in the orphanage and Samantha do not agree (American); "Seeing America First," a cartoon comedy (Gaumont); "Mr. Jack the Hash Magnate," a Hearst comedy with Frank Daniels (Vitagraph).

Program No. 3.—"Hazel Kirke," a Pathe feature drama (Pathe); "A Runaway Horse;" "Bamboo and Its Uses" (Pathe); "Our Feathered Friends at Dinner" (Pathe).

Program No. 4.—"Today and Tomorrow" (Pathe); "Si Smith's Conviction;" "From Jungle to Trouble;" "The Thinking Cockatoo" (Powers); "Insect Celebrities" (Pathe).

Program No. 5.—"Adventures of a Madcap," a Jackie Saunders drama (Pathe); "Engineering Feats in Oregon" (Pathe); "The Matsushima Islands of Japan" (Pathe); "The Eveless Eden" (Kalem).

Program No. 6.—"Little Mary Sunshine" (Pathe); "Seeing America First" (Gaumont); "Keeping Up With the Joneses," a cartoon comedy (Gaumont).

Program No. 7.—"Miss Warren's Brother" (Vitagraph); "Her Dream Life" (Selig); "Making Over Father" (Beauty).

Program No. 8.—"The Slim Princess," George Ade comedy (Essanay); "Seeing America First" (Gaumont); "The Runaway Leopard" (Pathe); "The Valley of the Chamonix," snow and winter sports (Pathe).

The following theaters have agreed to show the programs Friday nights: the Marquis, 1755 Crawford road; the Angela, 9107 Buckeye road; the En-Joy-U., Lake avenue, near Detroit avenue; the Boulevard, 9904 Lorain avenue; Funland, St. Clair avenue, near E. 105th street.

Saturday nights: The Wind-a-Meer, Euclid avenue, and Lake Front avenue, East Cleveland; the Deucan, 8437 Broadway.

The club women are having more than a thousand posters printed advertising the programs. These will be placed in stores, school houses and public libraries. The theater owners give their houses to the club women without charge, but the gross receipts are retained by the exhibitors.

CAPITOL DISTRICT EXHIBITORS ACTIVE.

Hold Big Meeting and Banquet at Albany Passing Resolutions of Importance—Plans for the Future.

THE largest meeting of exhibitors ever held in the history of the Capitol District took place at Albany, N. Y., on the night of Thursday, April 27. Over one hundred exhibitors attended representing fully 70 per cent. of the theaters in the district. Not only did Albany, Troy and Schenectady send generous delegations, but many of the smaller communities in the district were represented. Among the latter were Hoosick Falls, Gloversville, Watervliet, Rennsellaerville, Saratoga Springs, Schuylerville, Amsterdam, Milford, Waterford and others. The city of Utica was represented by the former state treasurer, Edward H. Linton, and his partner, J. K. King.

The affair which has held in the big banquet hall on the third floor of Keeler's well-known hostelry at Broadway and Maiden Lane, Albany, had been arranged under the joint auspices of the three local organizations of exhibitors and the managers of the Pathe and the Universal Film Exchange, the latter being represented by Alfred Epstein and C. C. Charles respectively. Music and singing accompanied the dinner, at the end of which L. A. Buettner of Cohoes, president of the Troy local organization, opened the proceedings in a brief speech congratulating the Tri-city locals on their strength and progress. He introduced W. Stephen Bush of the staff of The Moving Picture World as the toastmaster of the evening. Speeches lauding organization and harmony were made by Mr. Buettner, C. C. Charles,

Alfred Epstein, J. M. Mullin, E. M. Saunders, George Wright, Samuel Sucknow, State President Lee A. Ochs, and C. Frischknecht.

After the social features of the banquet, a business meeting was held, the toastmaster acting as chairman by unanimous request of the meeting. A resolution was adopted to hold a ball under the auspices of the Tri-City organizations some time next fall. A joint meeting for the discussion of the preliminary steps is to be held at the next session of the Schenectady local. The following resolution was adopted:

"Resolved, that the motion picture exhibitors of the Capitol District condemn the so-called Christman-Wheeler censorship bill because it seeks to restrain the freedom of expression contrary to all American traditions and contrary to every constitutional guarantee and furthermore because it seeks to impose an unjust, unnecessary and burdensome tax upon a great industry which is of incalculable value to the community as an educational factor no less than as an entertainment for the great masses of the people."

Upon motion of Mr. Weidman of Albany a committee was appointed to get a thousand cards immediately, and fill them with the signatures of citizens protesting to Governor Whitman against the signing of the Cristman-Wheeler bill. The following committee was appointed: Mr. Behmaier, representing Schenectady; Mr. Buettner, representing Troy, and Mr. Wright, representing Albany.

Upon motion of Mr. Ochs the following resolution was unanimously adopted:

"The motion picture exhibitors of the Capital District hereby heartily approve of the action of the Metro Pictures Corporation in withdrawing from the Board of Trade as a protest against the invasion of the rights of the exhibitors to hold their annual exposition in New York City."

Before the meeting adjourned it was generally asserted that Governor Whitman is inclined to veto the Cristman-Wheeler censorship bill. It is understood that the regents do not want to exercise any such functions as this bill would saddle them with and they moreover resent the action of the authors of the bill who never thought it worth while to consult them before introducing the measure into the Legislature.

Hear Richardson on Projection

Time, May 10, 2.30 P. M.—Place, Madison Square Garden.

LAST week we made editorial notice of the fact that Wednesday, May 10, is to be "Projection Day" at the Madison Square Garden Exposition. At 2.30 P. M., on this day, F. H. Richardson, editor of the Projection Department of the Moving Picture World, will deliver an address on practical projection.

This address will be of intense interest to producers, exchange men, exhibitors, and moving picture machine operators, but we woud like to impress upon the producers, in the strongest possible way, the importance of their presence upon that occasion.

Mr. Richardson makes the claim that mistakes in the operating rooms of moving picture theaters are costing the industry from forty to fifty thousand dollars per day in needless waste, all of which reacts directly and indirectly upon the producer, the exchange man, and the exhibitor.

The foregoing figures are not designed to represent anything more than the actual damage done. It does not represent the loss to the industry occasioned by inferior projection of the picture due to the aforesaid causes.

Mr. Richardson claims, and is prepared to demonstrate the fact, that at least four-fifths of this tremendous loss is very easily preventable. In other words that the loss is needless, and is due wholly, solely and entirely to lack of understanding on the part of the exhibitor, the exchange man, the producer and the moving picture operator.

The foregoing claims may seem exaggerated, but it must be remembered that during the almost seven years that Mr. Richardson has been connected with the Moving Picture World he has handled a great volume of correspondence relating to practical projection; has answered the questions propounded by operators, exchange men, exhibitors, and producers all over the civilized world, and has conducted one of the important departments of this paper, yet in all that time he has very seldom been proven to be in the wrong in any statement he has made. With this fact in view we take the position it will be extremely advisable for exhibitors and operators to attend this meeting, and that it is an imperative necessity that producers and exchange men be present.

Remember the day, Wednesday, May 10; the hour, 2.30 P. M.; and the place, Madison Square Garden.

It is said that good projection is the backbone of every successful motion picture exhibition. The more managers and owners of theaters appreciate this fact the more efficient and competent operators there are the better for everybody. The man in the booth is far more important than many exhibitors imagine. The day when experts only will be found in the booth is bound to come. The lecture of Mr. Richardson is full of practical value and therefore no man interested in motion pictures can afford to stay away from Madison Square Garden on May 10.

GOV. HARRINGTON SIGNS CENSOR BILL.

Despite the fact that the Baltimore exhibitors made a strong fight in opposition to the passing of the censorship bill by the Maryland Legislature, it has at last become a law by the Governor affixing his signature to the measure.

The law states that not more than two members of the board of censors shall be affiliated with the same political party, so it is assumed by this that a woman may be appointed to the board. There will be three persons appointed and each will receive a salary of $2,400 a year.

The Maryland Association Opposed to Woman Suffrage made a resolution, a copy of which was sent to Governor Harrington, asking that a woman be appointed on the censorship board. In this resolution they also commend the 1916 Legislature for passing and the Governor for signing the bill.

DES MOINES HAS A SCREEN CLUB.

Motion picture men of Des Moines, Ia., have organized a screen club. The charter members of this organization are A. Blank, L. A. Sheridan, M. J. Frisch, Abe Frankel, R. S. Ballantyne, Harry Hiersteiner, C. W. Jeffries, R. C. Le Beau, C. P. Rich, C. E. Smith and V. B. Lederman. The officers are C. E. Smith, president; Abe Frankel, vice president; Harry Hiersteiner, secretary, and A. Blank, treasurer.

The object of the first meeting held was to co-operate with the Iowa Exhibitor's League for their convention on May 23-24. It is intended to give a big ball and banquet on May 24, under the auspices of both the league and the club.

EXHIBITORS AT DECATUR, ILL., ORGANIZE.

The Exhibitors League and Theatrical Managers Association of Decatur, Ill., has been organized with these officers: President, Ray Colvin, Orpheum theater; vice-president, Daniel Higgins, Paris theater; secretary, Charles E. Dorgan, Strand theater; treasurer, Mrs. Emma J. Striewing, Crystal theater.

A BIG THANHOUSER NIGHT.

The big night for the Thanhouserites in New Rochelle came off with a howling success at Germania Hall Thursday night, April 27. It was a grand ball and minstrel show, given by the players for the benefit of the studio's relief fund. The first estimate of the returns shows that at least $850 was realized from the sale of tickets, cigarettes, souvenirs, etc. This money will be made the foundation for a fund from which performers who appear in the studio will be given aid and relief whether ill or destitute. For this worthy purpose over 1,000 people were assembled at the ball when Frederick Warde, the eminent tragedian, made the opening speech. After his ovation Director Frederick Sullivan took the conductor's baton, while the orchestra played "The Lost Chord," an overture composed by Mr. Sullivan's uncle, of Gilbert and Sullivan fame. The same selection was sung during the minstrel show by Thomas Burke and the Thanhouser sextette. Wayne Arey was interlocutor, and Gordon Hollingshead, Walter Hiers, Harry Bates and Billy Bowers held down the ends. Billy Bowers, the same old Billy, whom lovers of burnt-cork comedy of the last generation can never forget. He was decidedly the hit of the evening. Frank Farrington appeared in a specialty and Ray Dunne in a solo. The grand finale was a patriotic review in which Uncle Sam and various patriotic characters, together with the well known Red, White and Blue, which was born "forty-five minutes from Broadway," brought the audience to their feet.

Frank Grimmer, in charge of the arrangements, made good, as also did other members of his family, notably Grimmer's Orchestra, which rendered the music magnificently.

The grand march was led by Florence La Badie and the Thanhouserites extended the courtesy to the Universal by honoring Harry Benham with a place beside her.

Chicago News Letter

By JAS. S. McQUADE.

FUNKHOUSER HAS A BOSS.

The Law Makes Chief of Police Healey the Final Judge in the Censorship of Moving Pictures in Chicago.

THAT full powers of censorship of moving pictures and of stage productions are vested only in Chicago's chief of police has been shown in the formal opinion of Corporation Counsel Ettelson, which was made public one day last week.

Much criticism of Mr. Ettelson was indulged in because of his decision in designating the final judge in Chicago censorship, as reported in my last letter. He, therefore, has cited the law and the authority on which he based his opinion A brief summary of the latter is given herewith:

The first provision of the censorship ordinance holds that exhibition of a moving picture in the city is unlawful unless a permit is first obtained from the general superintendent of police.

The second provision says in part that all pictures shall be shown to the general superintendent of police, who shall inspect or cause to be inspected such plates, films, rolls or apparatus, or such picture or series of pictures, and within three days after such inspection he shall either grant or deny the permit.

The third provision is to the effect that it is the duty of the general superintendent of police to refuse permits for immoral pictures.

The fourth provision allows an appeal to the Mayor in the event a picture is rejected.

"In every provision of the law," says Mr. Ettelson, "the chief is named. I wonder why the second deputy has been allowed to exercise this power when the law so plainly states itself.

"How this ordinance could have been in existence for three years under Mayor Harrison and one year under Mayor Thompson, with the second deputy exercising the power of the chief, is more than I can see. I told the chief the law is being violated every time a permit is issued by Second Deputy Funkhouser, and he suggested that a conference be held between the mayor, the chief and myself, at which the whole situation will be gone over thoroughly."

According to the corporation counsel Chief of Police Healey need not be present at exhibitions of photoplays in the moving picture censorship bureau to see whether or not they are fit for production in Chicago. He may accept the report of a personal representative, even though the latter's views fail to coincide with the "final" word of the second deputy superintendent.

Chief Healey issued a "pink" permit for "The Little Girl Next Door"—which was refused any permit by Second Deputy Funkhouser—on Thursday, April 27. This means that it can be shown to adults only.

Remarkable Demand for "Gloria's Romance."

I have learned from George Kleine's Chicago office that the business connected with the pre-service and regular release bookings. "Gloria's Romance" has grown to such proportions that the opening of new offices in certain districts has become necessary.

In St. Louis an office has been established in the Empress building, on "Film Row;" another was opened in Indianapolis last week, and another will be established in Detroit on May 1.

For the regular release of "Gloria's Romance" the Chicago office alone had, on April 28, no less than 18 first-run play dates contracted, at hitherto unheard of prices for a two-reel subject, and similar success has been reported throughout the middle and far west. Included among these regular bookings are the five houses of Lubliner and Trinz, this city, and the Ascher Bros.' chain of eight houses—two days in each house.

In St. Louis Frank Tate, of the Vaudeville Theater Company, which controls the Columbia, the King's and other theaters, has arranged to present "Gloria's Romance," on the pre-service plan, at both the theaters named for a period of 20 weeks. The Triangle pictures, in addition, will be run at both these houses. In Kansas City the Willis Wood Theater will run the Billie Burke novel for 20 weeks, on the pre-service plan.

The Palace, Des Moines, owned by J. Milosiowsky; the Jefferson, Fort Wayne, owned by W. C. Quimby, and the Family Theater, Davenport, Iowa, owned by J. Mittlebusher, have contracted for pre-service bookings. The Turner & Dahnken circuit of houses on the Pacific Coast has arranged for pre-service bookings as follows: Seven days for each release in San Francisco, the same in Portland, Ore., four days for each release in Oakland and Sacramento, and three days for each release in Berkeley, San Jose and Reno. In Denver the Isis has signed for pre-service, for a weekly showing, or a period of 20 weeks.

These are only what film men call the breaking of the surface, but they are wonderful showings for so short a time. Besides, the other sections of the country have not been touched on in this superficial report.

Miss Billie Burke is evidently a magnet of wonderful power in the film field, and from what can be judged of the moving picture novel of Mr. and Mrs. Rupert Hughes by the first filmed chapter, a review of which appears elsewhere in this issue, the future seems to promise a record breaker for "Gloria's Romance."

On Segregation of Colored People in Theaters.

A colored man was arrested in Evanston, Ill., one night last week, after he had refused to take a seat assigned him in the Triangle theater, a moving picture house in that town. He was conducted to the seat by Abraham Seaman, the manager, but refused to occupy it. Instead he proceeded to occupy one in another part of the house, but was prevented from doing so by the manager. An altercation followed, during which, the manager alleges, the colored man threatened to shoot him. A policeman was called and the man was arrested on the charge of disorderly conduct.

The colored man charges discrimination, alleging that the owners of the Triangle and two other theaters in Evanston discriminate against colored people by placing them in certain sections. On the other hand, Manager Seaman declares that each ticket sold at his house bears the printed notice: "We reserve right to designate seats for our patrons."

A similar case occurred in the Majestic theater, Jacksonville, Ill., some time ago. G. M. Luttrell, the owner and manager, had two cases brought against him by the Rev. Dr. Scruggs, pastor of a colored church, on behalf of two minors (colored girls) for damages because of the segregation of colored patrons in his theater.

The suit was heard before a justice of the peace, of Jacksonville, both cases being tried before the justice without a jury. The defendant was found not guilty and both cases were appealed by the plaintiff to the Circuit Court of Morgan County. At the November term, 1915, the case was tried before Judge Norman L. Jones and a jury and a verdict was returned in favor of the defendant.

The plaintiff entered a motion for a new trial, which was overruled by the court and judgment entered on the verdict in favor of the defendant, and the plaintiff took orders for an appeal to the Appellate Court. The time for perfecting the appeal was allowed to expire by the plaintiff and no further proceedings have since been taken.

Chicago Film Brevities.

The Palace, Racine's new photoplay theater, and the finest in the city, was opened Sunday, April 23. The house cost $60,000 and has a seating capacity of 900. It is owned by Arthur Friedman, of the Friedman's big department store, in Racine, who is also general manager. The Palace is up to date in every particular—in ventilation, in protection against fire, in decoration, appointments, etc. Particular attention was centered on the projection of pictures in the construction of the new house. Frank L. Hough, general manager of the Kleine Optical Company, was consulted by Mr. Friedman and the architect of the house, with the result that the structure was actually built around the screen. All the projection apparatus was installed under Mr. Hough's supervision.

Four pages of the Racine Journal-News in the issue of Saturday, April 22, were devoted to the announcement of the opening. In the announcement General Manager Friedman stated:

"I have secured the very best pictures obtainable, and will show the international stars in their latest and best photoplay productions; also amusing, clean comedies and the most interesting travel subjects, with a complete change of program, daily." A Hope Jones Unit orchestra has been installed, and Mlle. Meier, a noted musician, has been engaged to play it. The admission is 10 cents.

* * *

The Gumbiner Brothers have added their beautiful new theater, the New Regent, at 6824-28 South Halsted street, to the list of modern structures now devoted to moving pictures in Chicago. The house was opened Friday evening, April 28, at an invitation presentation, and the seating capacity of 1,000 was taxed to accommodate the attendance. Triangle, Metro, Paramount, World and other features will be shown exclusively. A special feature of the programs at the New Regent will be the accompanying music. Emmett Robert Gaderer, organist and musical director, who is a specialist in adapting and arranging musical programs for pictures, has been engaged. Mme. Emma Alermi, soprano, sang several numbers at the opening and was highly applauded.

Edward Levin, manager of the Langley theater, 706 East 63rd street, this city, during a call at this office last week, stated that he had just installed a $10,000 Seeburg pipe organ in the Langley. He reported good business, with programs consisting of Triangle, Metro, World, Equitable, Fox and other makes. The Langley seats 900 people and the admission is 5 and 10 cents. Levin & Waiss are the owners, the manager being the son of the senior partner.

* * *

Selig's six-reel feature film, "War-Torn Poland," was given its premier in this city at the Star theater on Monday, April 24. The Star seats 2,200 people and was crowded from 1 o'clock in the afternoon until nearly midnight, many being turned away. The demand for this feature was so great that the Star management continued the engagement the following two days. Much enthusiasm was excited by the exclusive scenes from the European battlefields. The pictures show vividly the devastation wrought by the war in Poland, and the hardships and terrors suffered by the people of that unfortunate country. Several leading Polish societies of America have taken unusual interest in these films and will likely use them in aid of the Polish relief fund.

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W. H. Clune, owner of the Clune theater, Los Angeles, and prominent in other film ventures, was in the city last week, accompanied by his associate, Lloyd Brown. While here arrangements were made with the management of the big Auditorium theater to run "Ramona" at that house for an indefinite run, opening Monday, June 19. "Ramona," a twelve-reel photoplay, is based on Helen Hunt Jackson's famous novel, and has aroused considerable interest and comment throughout the country. It is now in its fifth week in New York city. Mr. Clune was especially pleased at being able to secure the Auditorium, because of its large stage, the largest in the country. This will enable him to use in their entirety three massive settings, which are required for the presentation, and which represent the three periods of the story.

* * *

The first and second episodes of "The Mysteries of Myra," by the International Film Service, were shown at the Palace Music Hall, this city, Thursday morning, April 27. The event was invitational and the pictures were viewed by a large audience. The talented director, Theodore W. Wharton, and his brother, Leopold D. Wharton, are in charge of the production, and that is sufficient, with such a subject, to guarantee a successful issue.

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The Mothers' Club of Evanston, Ill., the oldest of its kind in the state, has arranged to give moving picture shows especially designed for children, at the Noyes school. The members recently raised money for a stage curtain and a projecting machine by giving a vaudeville entertainment, and in the coming winter the children will have all the pictures that they want of the suitable kind.

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The following bills have been announced at the prominent down-town theaters in Chicago for the week beginning Sunday, April 30:

Studebaker—The second successful week of Charlie Chaplin's "Carmen" terminated Saturday, April 29, and the following week's bill includes Dustin Farnum in "David Garrick" (Pallas), the Pathe Weekly, a Paramount pictograph and George Kleine's scenic pictures.

Fine Arts—"The Ne'er Do Well" enters its fourth week after achieving the three most successful weeks known at this house.

Colonial—Kitty Gordon in "Her Maternal Right" (World); Harry Watson in "Bells and Belles," a Musty Suffer comedy; a Burton Holmes travelogue, and the Hearst-Vitagraph Weekly.

Strand—This will be anniversary week at this house, and to celebrate it becomingly the management has secured Mme. Mariska Aldrich, the Hungarian dramatic soprano and a member of the Metropolitan Opera Company, as soloist. She will be accompanied by Allene Hale, pianist and harpist, who has come into prominence in connection with the appearances of Mme. Schumann-Heink and David Bispham. These artists will be supported by the celebrated Strand Symphony orchestra, under the direction of Warde Johnstone. The moving picture program includes "A Child of the Paris Streets" (Fine Arts), which features Mae Marsh, Robert Harron and Tully Marshall, and a Nestor comedy, "Her Hero," with Billie Rhodes and Lee Moran.

Ziegfeld—"The Come Back" (Metro), starring Harold Lockwood and May Allison, supported by a number of short subjects, including a topical picture, a scenic, a comedy and animated cartoons of Mutt and Jeff.

La Salle—Charlie Chaplin's "Carmen" has been so successful at this house that it has been contracted for a third week. Also on the bill is "The Moment Before" (Famous Players), featuring Pauline Frederick.

* * *

James L. McGee has been appointed business manager of the California interests of the Selig Polyscope Company. Mr. McGee left Chicago for Los Angeles on Thursday, April 27, and after a brief stay there he will return east to accompany the Selig company of players to St. Louis and Vicksburg, where special scenes for "The Crisis" will be filmed. Mr. McGee joined the Selig company seven years ago as a player and in the course of time was promoted to the position of business manager of Selig's Edendale studio. Thomas Nash has been appointed manager of the Selig producing forces on the Pacific Coast. "Tom" is widely and favorably known in moving picture circles and started with the Selig company sixteen years ago.

* * *

Announcement has been made that Orchestra Hall will open with cinema concerts on Saturday, May 6. The policy of open booking will be maintained, as will also a weekly change of program. A diversified program of photoplays, comedy and novelty pictures will be given. The feature of the opening program will be "The Law Decides" (Vitagraph), released through V-L-S-E, Inc. Music will form an important part of the entertainments. A full orchestra of Chicago Symphony players, under the direction of Arthur Dunham, will furnish the music. Miss Jenny Dufau, of the Chicago Opera Company, will be the principal soloist for the first week. The prices will be 25 cents, 50 cents and 75 cents.

Buffalo Has Producing Company

New Organization Is Called the Overland Film Producing Company.

THE Overland Film Producing Co., Inc., one of the lately started film concerns, with their headquarters in Buffalo, N. Y., evidently are going to be one of the largest films of its kind in the country, as they intend to erect a chain of twelve studios to produce and release one six-reel feature weekly on state rights plan.

James Calnay, the promoter of the Overland Film Producing Co., of Buffalo, N. Y., is known as one of the most able men in the film business, being an expert in this line. The Overland Company is now working on a six reel feature, which is to be released about the first of September, the title of the play being "Man's Fate Is Woman." We understand this play is to be something exceptional, a heavy society drama, with plenty of strong moral points. The story was written by Mr. Calnay, who is to direct and to be featuring in the play.

MOSS MOVES.

On and after May 1, 1916, the general booking departments, the B. S. Moss Theatrical Enterprises, Inc., B. S. Moss Motion Picture Corporation, and the Amalgamated Vaudeville Agency will be located on the eleventh floor of the Godfrey Building, 49th street and 7th avenue, New York.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

"CIVILIZATION" A GREAT SUCCESS IN LOS ANGELES.

Thomas H. Ince's Photodrama Draws Crowds at Majestic Theater—Producer Receives Many Congratulatory Messages.

"CIVILIZATION," Thomas H. Ince's great photo-spectacle, enters its second successful week at the Majestic theater in Los Angeles. That this drama has struck a responsive cord in the heart of the public is demonstrated daily by a patiently waitin~ crowd in front of the box office of the theater. From almost every part of the state we are informed Mr. Ince has received messages and telegrams congratulating him on the production of this picture.

A message from Harrv H. Culver, the noted California realty magnate and founder of Culver City, says: "After witnessing 'Civilization,' I wish to attach my name to the list of the many admirers of your wonderful production. The manner in which you handled the delicate impersonation of Christ, intermingled with the realistic war scenes, could not help but leave in the minds of all those who have had the pleasure of witnessing the production, the effect of a divine sermon. Looking at it from all angles, it is no doubt the most efficient production that I have ever witnessed.

Sincerely yours, HARRY H. CULVER."

David A. Hamburger, the millionaire Southern California merchant, also was profuse in his praise. In a letter to Producer Ince, he says, in part: "I enjoyed it more than any performance of any kind that I have ever witnessed on the screen. It furnishes food for deep thought. * * * You certainly have shown a spirit that is worthy of admiration and the production itself is proof of your masterly ability in which you have made such a great success."

Still another flattering letter was received by Ince from W. E. Good, vice president of the Kilts and Jackson Company, who, in part, writes: "It is wonderful and to describe it I can only quote my wife, in a remark made as we were leaving the theater, that 'Surely, the mind back of it all had not an inspiration, but a vision.' It is destined to make a great impression, not only upon the people of this country, but upon the nations of the earth, as well."

Producer Ince has not yet decided whether he will take the production to New York City, Chicago or Washington first. He may take it to the capital and there give a private showing to the President, his cabinet and all the other Government officials.

Certain nights will be set aside at the Majestic theater to show the film to some large organizations in Southern California. One night the California National Guard will view the picture; another, the Chamber of Commerce; another night for school teachers, civic bodies and other public organizations.

STUDENTS' RATES FOR CAESAR.

Los Angeles Pupils May Witness Outdoor Shakespeare Play at Reduced Price.

It is planned to permit four thousand school children of Los Angeles to witness the Shakespeare tercentenary presentation of "Julius Caesar," May 19, for 50 cents apiece. This is half the price of regular admission, and as it has been figured the cost of the production will make it necessary for every seat to be sold for at least 75 cents, the Actors' Fund will lose $1,000.

Only one ticket will be sold to each pupil. The different schools will distribute the tickets. It is planned to place the seats for the school children between the main tiers and the stage, so they may be in a position to see everything. Construction work on the scenic effects is progressing rapidly at the Beachwood Natural Amphitheater in Hollywood. Rehearsals are progressing well and indications are that this production is to be the best ever presented.

That the public generally is much interested in the production of Julius Caesar is indicated by the large number of people who visited Beachwood canyon Sunday. The site of the production is only a short distance from Hollywood bo velard. Hundreds of pedestrians and many automobile parties looked things over. The location is very beautiful, and the amount of work that has been done is surprising. Everything points to the most remarkable outdoor performance that has ever been given a Shakespearean drama.

More than two thousand men participated in the rehearsal for the battle and mob scenes for the performance and later a call was issued by Raymond Wells, director of the production, for the services of 3,000 more persons.

MABEL NORMAND WILL HAVE STUDIO OF HER OWN.

Mable Normand, the former Keystone star, arrived in Los Angeles last week to begin her new duties under the supervision of Thomas H. Ince. She immediately went to her home in Hollywood and is now awaiting word from Mr. Ince to start work before the camera in her first Ince-Triangle vehicle. The announcement has been made that Miss Normand will not work either at Culver City or Inceville, but will have a studio all her own.

A four-acre tract of land, midway between Los Angeles and Hollywood, has been acquired and work on the construction of a new studio has already been started. Mable will here preside as queen over a large company of players who will be used as her permanent supporting cast in each of the plays in which she will appear.

She will have her own director, who has not yet been appointed, but each play will be made under the personal supervision of Mr. Ince, and be released as a Triangle Kay-Bee subject.

The first scenario is being prepared by J. G. Hawks of the Ince staff of writers.

Los Angeles Film Brevities.

Colonel Schuyler Colfax and Frank S. Noble, of the Eastman Kodak Company, have returned East after a brief sojourn on the Coast.

When in Los Angeles Colonel Colfax and Mr. Noble together with the local representatives of the company paid a visit to Universal City.

* * *

Selig's Zoo of late has been the scene of some interesting rehearsals for the entertainment which is to feature the Fraternal Order of Eagles' Boosters Club picnic next Sunday.

John Robinson, the Zoo manager, will present a number of novel animal stunts, particularly for the entertainment of the children. "Bessie," the racing elephant, which was to have taken part in the big race at the picnic with Mayer Sebastian mounted as rider, had to be sent away this week on location. "Bessie," with several of her companions, is being filmed in a jungle scene cast in India, out in the Malibu hills. It will take more than three weeks to make the pictures, so "Bessie" cannot get back in time to take part in the race.

A final rehearsal of the Charlie Murray farce comedy with Mabel Normand, Guy Woodward, DeWolf Hopper and other picture stars in it will be held at the park this week.

* * *

Visual education in the county schools will cost Los Angeles county a minimum of $5,105 and a maximum of $10,105 per year, according to the carefully-prepared report of County Superintendent of Schools Mark Keppel, which was filed with the Board of Supervisors Saturday last week.

In his report Mr. Keppel stated about 115,000 grammar-grade children and 25,000 high school children, residing in districts outside of the six communities in the county which have their own superintendent, will be benefited by the new department.

The visual director of education is to be supplied with films, slides, projection apparatus, a hall in which films can

be censored and properly arranged for educational reproduction, other paraphernalia and several assistants. A budget of $10,000 has already been allowed by the Board of Supervisors for the beginning of this work.

According to the suggestion of Mr. Keppel, everything is practically ready to proceed with the work as soon as the board gives its final approval, which is expected on Tuesday this week, when the matter will be presented for action.

The plans of the committee were laid before Mayor Sebastian some time ago and it was represented to him that by a systematic campaign the present conditions among the youth of the city may be improved by providing free motion pictures in connection with the various playgrounds and schools of the city.

* * *

Allan Dwan, the Fine Arts director, believes in having music played on the side lines while he is directing a scene. He says that music aids the player to assume the artificial dramatic spirit and also makes an actor's work more uniform.

The Fine Arts producer is now directing a picture with Lillian Gish.

This is the first time that she has ever been directed by Allan Dwan.

The story is laid in Kentucky and Miss Gish plays the part of an unsophisticated Southern girl. The part is intensely dramatic and Director Dwan feels that Miss Gish will be seen to exceptional advantage in this Triangle play.

In the cast appears also Sam DeGrasse, playing the role of her sweetheart; Spottiswood Aitken, as her father, and William De Voull and Jennie Lee as the two faithful colored servants.

* * *

William Christy Cabanne, the well known Fine Arts director, celebrated his 28th birthday this week and in honor of the event a birthday party was given him at the Fine Arts studios. Among the prominent players who attended the celebration were De Wolf Hopper, Douglas Fairbanks, Dorothy Gish, Norma Talmadge, "Bobbie" Herron, Constance Talmadge and others.

William Christy Cabanne was born in St. Louis, and received his education at the St. Rose Academy and Culver Military Academy in Culver, Indiana. He served three months in the navy, and then received his appointment at Annapolis. In 1908 he made his theatrical debut with Laura Nelson Hall in "Salvation Nell." A few years later he met Mr. Griffith, who engaged him for the Biograph Company, and soon after was promoted to producing ranks. His next affiliation was with the Reliance and Majestic brands and when the latter company joined the Triangle, he was retained as one of the principal producers. His most recent production is "Reggie Mixes In," starring Douglas Fairbanks.

* * *

The Press Club of Los Angeles recently entertained De Wolf Hopper and Douglas Fairbanks at their club rooms. The occasion was hailed in advance as "Comedy Night." Miles Oberholt, a local newspaper man, arranged the affair which was considered a huge success.

It is needless to state that Mr. Hopper recited "Casey at the Bat." to comply with an unanimous request; and "Doug" Fairbanks told some good stories and recited choice poetry. A number of the newspaper men made speeches in which they paid tribute to the talent possessed by the guests of honor.

As a surprise of the evening the lights were dimmed and scenes from De Wolf Hopper's play, "Don Quixote," and Fairbanks's picture, "The Habit of Happiness," were projected on a small screen. Hopper and Fairbanks then took turns doing a "Burton Holmes" by explaining some of the incidents that had occurred at the time the scenes were staged.

* * *

"A Can of Tomato Soup" is the name of a one-reel comedy this week completed by Director Millarde, at the Kalem Hollywood studios.

The story deals with a rich uncle, who regards actresses with no little scorn. His nephew marries Ethel, whose career on the stage is well advertised by her endorsement of a certain tomato soup and her picture on each can. Uncle visits the newly married pair and demands tomato soup. The complications that follow are amusing and Ethel finally confesses to her past, but uncle is won over by her winsomeness—and good tomato soup.

Gus Leonard plays the uncle, with Ethel Teare and Jack MacDermott in the leading parts.

H. M. Horkheimer, president of the Balboa Amusement Company, returned this week from New York with the information that his merger of five big moving picture concerns with the Balboa has practically been formed and that an official announcement will be made within a few days.

* * *

Billy Russell, the stalwart featured American leading man underwent a birthday on April 12, and he forgot the blamed thing until he was surprised by a flock of players from the studio, who stormed his ranch-home, where a spaghetti feast had been prepared by Mons. Robert Klein, Ashton Dearholt, contributed to the spread with the making of a special dish, to which nobody seemed able to fit a name. There was music and dancing. The Temple City Quartet, Nate Watt at the mandolin, Dick Rosson as violinist and Baumann Johnson as soloist providing entertainment. The evening was one of impromptu novelties, and the whole affair was a complete surprise to the American Film Company lead, who was host.

* * *

John H. Fisher, president of Redlands Chamber of Commerce, has returned from a trip to Japan, where he went to get "props" for a Japanese picture to be taken by one of the Los Angeles film concerns. "I bought everything from a paper lantern to a throne," said Mr. Fisher. "In Japan everyone seems to be friendly to the United States and everyone gave me all the help they could in getting what I wanted."

* * *

To his already versatile role of comedian for the Kalem Company, author and playwright Bud Duncan has added a business career. Mr. A. O. Duncan, the well known ventriloquist and Bud's father has patented a puzzle on the "Pigs in Clover" order. Bud has secured the agency for the Pacific Coast and already the puzzles are being sold by the better stores.

* * *

J. P. McGowan this week purchased for the Signal Film Corporation eight coyote pups to be kept at the studios for use in some of the forthcoming Western productions of that concern. The little family was captured in the San Gabriel canyon and offered for sale by a rancher of that locality.

In the face of this recent addition, it begins to look as though recent reference to the establishing of a zoo at the Signal studios might become a serious reality rather than a matter for good natured "jollying."

* * *

George Beban was the honored guest at the Saturday night festival of the hours of the Pals Club this week and he told them how to act like an Italian.

* * *

The Los Angeles Pictorial Weekly, a motion picture newspaper devoted entirely to the happenings of this locality, has just been started by a group of well known moving picture men. J. Farrell Macdonald, formerly director general of the Biograph; J. G. Mackenzie, of the same company, and Percy W. Higginson, are directing the organization.

The company announces that in case of especially important happenings the pictures will be made and shown on the same day that the event occurred.

* * *

Night work is no joke and in order to make it less irksome at the Signal studios, Helen Holmes and J. P. McGowan, featured leads with that company, one night this week acted as hosts to the remaining members of the "Whispering Smith" company at a barbecue spread, which was kept hot until after 3 o'clock in the morning and served whenever the players felt inclined to partake of it.

Four shoats were barbecued in the open air and served with all the "trimmings" in the way of salads, hot bread, coffee and the rest that goes to make up the real, old-fashioned Western barbecue. The innovation was such a "signal" success that it is probable that it will be made a regular affair in connection with any night work that may be deemed necessary at the studios in the future.

That indeed is the proper spirit. And it is only regretted that the offices do not keep open all night.

* * *

Lois Weber, Universal's star and director, who, in private life is Mrs. Phillips Smalley, has departed for New York. She is accompanied by her sister, Miss Ethel Weber, who assists her in writing and producing the big films. This is her first visit to the East in four years, and she plans to remain there several weeks, her headquarters being the Astor Hotel, where her old friends will have the chance of greeting her. Among her most noted film features are "Hypocrites," "The Dumb Girl of Portici," "Sunshine Molly" and "Shoes."

For the benefit of the Actors' Fund members of Balboa's staff are putting on an elaborate program at the Laughlin theater in Long Beach. Jackie Saunders will be seen in her original travesty, "How Movies Are Made," directed by Harry Harvey. Others on the program will be Ruth Roland in songs; E. J. Brady, as "Chinatown Charlie;" Daniel Gilfether, in Shakespearean readings; Reaves Eason in a monologue. Additional contributions will be made by Marie Empress, Roland Bottomley, R. Henry Grey, William Conklin, Mollie McConnell and Alice Maison.

* * *

Vola Smith, who has played leading roles for the Biograph for the last two years, has signed with the Laemmle firm and has started work at Universal City under the direction of Richard Stanton. She will play a vamp lead with Carter De Haven. Miss Smith is a beautiful type of young American womanhood, nineteen years old and she is well fitted to play leading parts. In this picture she will smoke her first cigarette and don the first snake gown, but pictures are pictures, she says.

* * *

Going at a terrific speed, near 83 miles an hour, Ashton Deerholt, juvenile lead for the American at Santa Barbara, nearly lost his life when the big racing car in which he was riding, turned turtle on an embankment of the race course. With him was Jack Mulligan, present owner of the car, which formerly belonged in the Oldfield racing stable. Deerholt thought the car would do a hundred, but it did only 83, and shortly after the speed indicator showed that rate, the car jilted the track and rolled down the bank, but happily neither of the men were hurt.

* * *

Here is a new one, "A Gutter Magdalene." It is the chosen title of the latest Fannie Ward production from the Lasky studio. It was made by Producer George H. Melford, who, by the way, has just bought a new car. We saw him with it, so we know, and are only waiting to see how it rides. However, this play is a good one and should make an inviting release for the big exhibitors. Miss Ward is supported by Jack Dean and a cleverly selected cast.

* * *

Al Santell, who taps out comedy scenarios for the Flying A, has given to the world a new and clever comedy in "A Germ Gem," which has been finished by Director Oral Humphrey.

Ed Sloman has also finished a drama from the typewriter of Julian Lamothe, entitled "A Man's Soul."

* * *

Wallace Reid and Dorothy Davenport spent the week-end at the beach at Santa Monica this week. J. Barney Sherry was another player to sojourn at the sunny southland's resort. Many photoplays are now going down to the water's edge each week to partake of a short vacation and a swim.

* * *

Thomas Meighan, handsome leading man for Lasky, has submitted a clever idea to the Actor's Fund committee of the Coast whereby some money can be realized for the big campaign fund. He suggests that prominent stars, who are continually being requested for autographed photographs, write the applicants stating that for a small sum, say 25 cents, such a picture will gladly be mailed, the money to go into the fund.

* * *

Miss Ruth Stonehouse, who is appearing for the Universal in "Peg O' The Ring," is a clever young woman, and deserves much credit for her strenuous campaign to become a star. She is indeed a star and a popular one. She is not only popular on the screen, but she is a delightful little lady to meet on the real stage of life. She is an excellent dancer, and she can play a Ukelele like a Kanaka.

* * *

The iron work for the diffusers of the new Lasky stage is now being put into place and will be ready for Cecil B. de Mille when he starts the filming of the third Mae Murray production.

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The sign "Smallpox!" before a hospital set located on a front corner of the studio grounds of Morosco Company kept Director William D. Taylor from receiving an important personal message because the messenger boy thought it was a real warning.

Then what does this mean?

* * *

Los Angeles has a new union. It is made up of laboratory workers of the film industry and has 21 charter members. It is known as the Moving Picture Laboratory Workers' Union, and application for a charter has been made to the proper authorities.

* * *

"Shooting" spots of interest with a camera attached to the rear of an automobile, the American Moving Picture Company is today engaged in picturizing San Diego. The film will be incorporated in a scenic and educational series, entitled "Seeing America First."

* * *

Santa Barbara reports say that Carl M. Le Viness, while motoring up from Los Angeles, encountered a couple of wayfarers along the Rincon and very generously lent them a lift along the wearisome road. In fact he lent a very liberal lift and this was observed by the Ventura speed cop, who, a bit later, wrote out a receipt in the amount of $10 and informed Mr. Le Viness it would not be necessary to appear in the police court the following day.

* * *

J. Warren Kerrigan will never rest until he has bagged a full-fledged San Diego county coyote, but the other night at the Maryland Hotel after three weeks in the neighborhood, he announced that a second trip will probably be necessary before he can accomplish his heart's desire.

With twenty-five Universal players, Kerrigan has been at Pine Hills Lodge, engaged in the creation of a five-reel feature, "The Silent Battle." The scene is supposed to be laid in the Canadian forests, but the woodlands of Pine Hills and vicinity served the purpose fully well. Miss Lois Wilson, winner of several picture beauty contests, is the leading woman.

While at Pine Hills, Kerrigan spent several hours every night coyote hunting. He was armed with a Winchester, a six-shooter and a bowie knife, but failed to score.

"I heard 'em howling and barking at the moon not ten feet away," said Kerrigan upon his return, "but I couldn't see one of the blooming birds."

Kerrigan says he hopes to return soon to take some pictures at the Tijuana race track—also to resume his coyote expeditions.

* * *

A shack has been built on top of a high cliff over on Santa Cruz island, and most any time now it will be blown to pieces for a scene in "The Secret of the Submarine," directed by George Sargent. The company will be engaged across the channel several days. Workmen were sent over with several hundred feet of lumber last week and all this had to be conveyed to the top of the cliff. Tom Chatterton and Juanita Hasen figure in this stirring scene.

* * *

The Long Beach Press says that H. A. Anderson has plans in course of preparation and negotiation pending for the erection of a two-story theater building on Pine avenue, one of the main streets of that city. The structure will have seating capacity of 900 and is to cost about $15,000. A large pipe organ will be installed.

* * *

Manager Anderson of Clune's Broadway is cleaning up with Chaplin's outlandish burlesque on Carmen. He has booked all Mutual releases also.

LUBIN GENERAL FILM RELEASES.

"Skirts and Cinders," written by Rex Taylor and directed by Edwin McKim, is released by the Lubin Company May 8 through the General Film Company. As the star of burlesque type, Davy Don falls heir to a greater swarm of tribulations than ordinarily may be compressed into one act. His able assistants include Patsy De Forest, Florence Williams, Francis Joyner and George Egan.

"The Wheat and the Chaff," written by Joseph McLoughlin and directed by Melvin Mayo, under the personal supervision of Captain Wilbert Melville, is released by the Lubin Company May 11 through the General Film Company. Three acts of pulsating drama, with a strong story and surprise finish. The cast includes Adelaide Bronti, Ruth Saville, Evelyn Page, Cecil Van Auker, Allan Forrest, George Routh and Walter Spencer.

"Jenkins Jinx," written by Dave Reed and made into one-act comedy by Clay M. Greene for the Lubin Company, is released May 13 through the General Film Company. A particularly malevolent hoodoo causes baleful complications in a story capitally revealed by June Daye, Adelaide Hayes, Margaret Moore, Francis Joyner, John Shermer and Kempton Greene.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

ALMOST sensible and gratifying prelude to the opening of the Motion Picture Board of Trade and Motion Picture Exhibitors' League expositions in this city was the joint conferences between the two organizations at which the differences which had arisen were amicably adjusted. What threatened to strangle the dove of peace which had been hovering over them about two weeks before they were to open the expositions was swept away and both organizations proceeded with their undertakings with a friendly and co-operative spirit and good wishes toward each other that afforded genuine pleasure to all branches of the business.

There were a few people who harbored the mistaken impression that a continuance of the rupture without efforts to adjust it would have been good policy on the part of the organizations as the spirit of rivalry would have been an excellent and opportune form of advertising whereby the financial returns to each exposition would be greatly increased. Indeed, not a few people not engaged in the motion picture business expressed the belief that the situation was created for that purpose. But there are more important considerations dependent upon a peaceful and genuine co-operative spirit of the varied interests in the moving picture world than expositions, and the exhibitors and Board of Trade did the right thing at the right time when they buried their differences before the opening of the events. As important as expositions are to all directly concerned they, after all, are but temporary affairs. Whether successful or not they have little or no bearing on many vital questions pertaining to the business as a whole that arise during the fifty-one weeks of the year when there are no expositions and when united interests working in full harmony is highly essential. The relentless warfare being waged by unreasonable reformers, blood sucking grafters and square-headed politicians upon the moving picture industry is one of the conditions that can in no way be remedied or affected by the results of expositions, except to bring financial returns to the treasuries of the organizations to aid in their maintenance and help defray the great expenses they are obliged to meet during each year to fight off the grafting wolves. But with disruption existing in the ranks, of what value would these financial returns be to the industry?

* * *

It is not claimed that if the Board of Trade interests and the moving picture exhibitors were not working in harmony any of them would deliberately injure or refrain from protecting the welfare of the moving picture industry. Their self-protection would not allow any of the interests to do that, yet, in a measure, they would indirectly do it. All might be working—and working hard—for the same end, but with the spirit of co-operation wanting they could attain little. History of the business has shown this. With each interest having its own plan of action frequent clashes have occurred and when the attainment of the desired end has appeared within easy reach of has slipped through the hands of all. It will thus be seen that however loyal the individual interests might be to the present and future welfare of the moving picture business, they reduce the value of their work to a minimum if they do not go at it in a spirit of unity.

* * *

It is sincerely hoped and believed that when official reports are made after the close of the Board of Trade and Exhibitors' expositions they will show that both attained brilliant success in all respects; but, still more, is it hoped that after the close of the expositions the results of the conference of peace held just previous to the expositions will remain intact and continue so for all time.

* * *

In the fight against censorship at Albany the moving picture people are forced to report "We have met the enemy and are their prisoners." But let us hope the situation will be only one of brief duration. There are decided indications that it will while the so-called reformers and their political cohorts have succeeded in having the Cristman-Wheeler censorship bill passed by both houses at Albany, there is reason for believing that the bill will not become a law. Governor Whitman has assigned a date for a hearing on the bill and it is expected that the session will be one of the most important that has been held during any previous fight against censorship. While Governor Whitman has made no statement or otherwise indicated his views on the merits of moving picture censorship, there are grounds for belief that the Cristman-Wheeler bill is not in a form that will merit his approval of it. There is a strong opinion in circles other than the moving picture field that he will veto the bill for reasons other than constitutionality or necessity for censorship. It is stated upon what appears to be good authority that, in the opinion of the Governor, censorship duties should not be placed upon the Board of Regents. However true this may be, it is a certainty that the Governor is not inclined to make the Board of Regents a department in which revenue measures are involved. The Board is really a part of the Department of Education and he is opposed to that department having charge of revenues. This he thinks is a function of the state, or some department created by it other than the educational departments. It is quite likely that the Governor will be influenced to some extent by an unfavorable spirit toward the bill on the part of the Board of Regents. They did not seek the responsibility, nor were they consulted on the matter, by the advocates of the bill or members of the Legislature. If they had been they undoubtedly would have declined to favor the bill. They feel that it is a forerunner of legal entanglements for them which will ultimately divert their attention from legitimate duties for which the Board of Regents was created.

* * *

This whole censorship game, especially in this state, has been brought about by an effort on the part of officials and organizations to evade performance of duties for which they were created. The reformers say there are police regulations but the police do not enforce them; but they fail to justify their neglect to make the police do their duty. The police are silent on the matter, evidently because they feel their regular duties keep them busy and they are not disposed to become theatrical critics unless they come across open violations, or complaints are lodged with them. It is no secret that many of the police are favorably disposed toward censorship. This is due in part to a philanthropic spirit towards some fellow creatures who are out of political jobs. With censorship in force these "poor devils" would stand a chance of landing well padded berths and the police themselves would be relieved of what is now one of their duties by a practical nullification of the police regulations so far as they apply to moving picture theaters.

* * *

But there are other shirkers who, through censorship, hope to divert their duties upon the state and the cost upon the already heavily burdened taxpayers. They are the so-called reformers and their allies. Both the state and taxpayers are taxed for their support, besides revenue received by volumes of private subscriptions, and bequests from estates of deceaseds. Most of their time seems to be spent in trying to find loopholes through which to put upon others through legislation duties which they should perform themselves. It is not going outside the bounds of reason to say these shirkers are influenced very much by monetary considerations. It is far more profitable for them to be making frequent trips to and conduct fights at Albany and Washington than it is for them to remain on their own dung hill and watch over their chickens like the faithful old rooster. It is painful to see the trend of a majority of the college graduates of today who enter the ministry and their semi-clerical colleagues. Their first thought seems to be the reform business. Preaching the gospel is secondary. Naturally, in the start they stick to the Bible pounding, but when they have secured a good pulpit at a good salary they attain the political fever and in time become inveterate lobbyists. Their religious training, they believe, makes them superior to all other forms of mankind and no others can discriminate between right and wrong. To this day they preach about the oppression of the puritanical preachers of the old days, but they have not a word to say in behalf of the layman victims of their own puritanical methods. The warfare against moving pictures has brought to light with more distinctness than any preceding movement a condition of affairs among the clergy that must sooner or later attract public criticism, if not censure. The desertion of pulpit duties for lobbyist work has become so pronounced that even many bona fide reformers admit that a limit has been reached. The duty of the clergyman is to tell the people from his pulpit what the laws should be and not enroll himself with a cohort of politicians to lobby for the crowding of the statues with laws which to his "holier than thou" mind are the sinews of perfect government. He may preach laws, but let him give the other fellow a chance to weigh his judgment and wisdom. He may be right, but he is not infallible.

New Vitagraphs

A Blue Ribon Feature, Three Comedies and a Newspaper Drama, for Release During Week of May 8.

"BRITTON, OF THE SEVENTH," a five-part Blue Ribbon Feature, is Vitagraph's big offering for the week of May 8. "His Dukeship, Mr. Jack," "The Double Double Cross," and "Out Ag'in, In Ag'in," provide three reels brimful of fun while "O'Hagan's Scoop," the three part Broadway Star Feature, is a gripping drama.

Scene from "His Dukeship, Mr. Jack" (Vitagraph).

"Britton of the Seventh," written by Cyrus Townsend Brady, and picturized by Col. Jasper Ewing Brady, is a tale of frontier days and the famous Seventh cavalry.

This picture, taken in the vast plains of Texas, is ably enacted by Charles Kent, Bobby Connelly, Harry Northrup, Ned Finley, Darwin Karr and a list of prominent Vitagraphers. The services of a company of the Fourteenth Cavalry, now engaged in the Villa hunt in Mexico, and a tribe of Indians from the reservations in Oklahoma, were also enlisted to make this production.

In "His Dukeship, Mr. Jack," the latest of "The Escapades of Mr. Jack," Frank Daniels has an excellent opportunity to exhibit the wonderful character work which earned him the title of "The Comic Opera King." Alice Washburn and Adele deGarde assist Mr. Daniels in the enactment of this picture which was produced by C. Jay Williams.

"The Double Double Cross" is another single reel comedy in which William Dangman takes the leading part. He is

Scene from "The Social Gangster" (Vitagraph).

assisted by Lucille Crane, Winthrop Mendell, Jessie Miller and William Lyttel, Jr. This picture was written and directed by Frank Currier.

"Out Ag'in, In Ag'in" is a fast moving comedy written by George McManus and directed by Lawrence Semon. Hughey Mack, John T. Kelly, Kate Price and Jewell Hunt play the important parts.

"O'Hagan's Scoop" is a newspaper drama in three parts, written by Ross D. Whytock and produced by Harry Davenport. The stellar roles are in the capable hands of Harry T. Morey and Belle Bruce, who have the assistance of Robert Gaillard, Thomas R. Mills and Harry Davenport.

Milton E. Hoffman Joins Lasky

Leaves Peerless Company to Become General Manager of Lasky's California Studios.

MILTON E. HOFFMAN has left his position as general manager of the Peerless Feature Producing Company at Fort Lee, N. J., to accept the position of general manager of the studios of the Jesse L. Lasky Feature Play Company at Hollywood, Cal.

In eastern film circles few active men in the industry are better known than Mr. Hoffman, who has been prominent since its organization, in the practical affairs of the World Special Film Corporation. He was general manager for the Peerless company for the past two years.

Milton E. Hoffman.

Mr. Hoffman has achieved exceptional success in the motion picture field following a thorough understanding and experience in the theatrical business. His first position of importance in the film industry was in 1905 and 1906 when he was associated with Philip Gleichman in the National Film Company of Detroit. Subsequently he was publicity manager for the Coliseum Garden in Cleveland, Ohio, and afterwards for Luna Park of Cleveland. This was followed by a period as manager and publicity agent for the Vaughan Glaser Stock Company, a position he held for more than two years.

Mr. Hoffman's theatrical experiences have been active and varied. He was manager for William Faversham at one time, treasurer for William Morris, Inc., and business representative of Felix Isman. He has been manager also of his own theatrical stock companies in Rochester and Syracuse, N. Y., and built and staged "The Blindness of Virtue" which has since become a success in motion pictures.

In September, 1913, he again became associated with Mr. Gleichman, who at this time was connected with the World Special Film Corporation. During his long association with the World company he held nearly every position of importance in the organization and achieved a wide reputation for his business acumen and business-like methods.

Mr. Hoffman's position with the Lasky company is specially created as he will displace no one at the studio organization.

ESSANAY LEADING MAN MARRIES.

Edward Arnold, one of Essanay's leading men, was married April 20 to Harriet Marshall of Richmond, Va. Mr. Arnold came to the Essanay company in Chicago from Richmond, where he was playing the lead in stock. It was while playing there that he met Miss Marshall, and the love romance started. The marriage was celebrated in Chicago, only the immediate relatives attending, after which a reception was given to twenty people in the Walnut room of Hotel Sherman. Mrs. Arnold is a beautiful southern girl of a prominent Richmond family. She is a talented musician, a graduate of the Boston Conservatory of Music. Mr. Arnold has made a rapid success in motion picture work, jumping quickly to leads in the short time he has been with Essanay. The prominent plays in which he has taken the leading role are "The Primitive Strain," "I Will Repay," "The Last Adventure," and "The Danger Line."

BUSHMAN BUYS ESTATE.

The 115-acre estate which Francis X. Bushman, the Quality-Metro star has been leasing and maintaining as his home since last fall, and which was the property of the late George Blakiston, has now become his property, the deal being consummated through the office of F. N. Iglehart & Co. It is said that about $65,000 was paid for the estate. It is beautifully situated near Riderwood in the Green Spring Valley, and is one of the finest pieces of ground in the county. The buildings upon the land consist of a handsome residence of stucco with 16 rooms, two nearby tenant houses, stables, a greenhouse and a garage.

"Social Pirates" Limited

Kalem Declines to Extend Series Beyond Fifteen Episodes as Requested by Many.

THE spirit of the letters from hundreds of exhibitors urging us to make preparations to extend the 'Social Pirates' series beyond the fifteen weeks originally announced is certainly encouraging," declared Mr. Wright of the Kalem Company to a world representative last week.

Scene from "The Social Pirates" (Kalem).

"But we feel certain that exhibitors will agree with our decision after hearing our explanation."

"It took many, many months of preparation to decide on the fifteen stories comprising the Bronson Howard series and on the other details. We applied every possible test to every episode and were therefore not speaking in an offhand manner when we promised that, as strong as the first episode was, each following release of the series would be better than the preceding one.

"We haven't forgotten that promise. Exhibitors have been so kind as to assure us that the five episodes already released have more than lived up to the promise. So that now our position is that of pride which we do not wish to endanger.

"We would rather have the series end in a burst of glory with the fifteenth episode than take the possible chance that the sixteenth would drop even a shade from the high standard achieved. And, frankly, I feel certain that it would have to drop, for I do not believe it is possible for anyone to keep up the swift pace we have set for ourselves beyond the fifteen week mark.

"I might say, though, that we are devoting considerable attention to the preliminary details of our new series. While it is not yet possible to make public any details I might give exhibitors just one little hint: The new series will have all the qualities that made 'Stingaree' so popular. That's a 'word to the wise' that should promise even bigger box-office receipts than 'The Social Pirates'."

METRO ENGAGES R. C. SMITH, PHOTOGRAPHER.

Robert C. Smith, who has the distinction of making more individual photographs than any man of his age in the United States, but who turned his talents to motion pictures more than six years ago, has been engaged by the Popular Plays and Players as head cameraman for all of Mme. Petrova's features made for the Metro program. For many years, Mr. Smith was in charge of the Dietrich Brothers famous boardwalk gallery in Atlantic City, where in season he had as many as forty photographers working under his direction.

GEORGE W. SMALLEY DIES.

Phillips Smalley, the well known actor-director of Universal City, recently received a cablegram that his father, George W. Smalley, a famous journalist, had died at his London home. The deceased was in advanced years, but the cablegram contained no information as to the immediate cause of his death. George W. Smalley was one of the last of the famous war correspondents and journalists of the Civil War days.

Mrs. Katherine Carter Embarks in New Enterprise

In Conjunction With Gustave Frohman a Big Educational Bureau Is Called Into Existence.

FROM an announcement just received it looks as though combined forces and combined ideas were going to do things in a big way for the educational picture field. Contracts have been signed by Mrs. Katherine Carter and Gustave Frohman to place the management and distribution of all educational subjects under Mrs. Carter's direction in her new association with the Gustave Frohman Photoplay Exchange of Boston, Mass.

For a number of months the interest of New England exhibitors has been centered upon the unique ideas of Mr. Frohman as to the types of photo dramas and educational subjects advocated in his many talks delivered before clubs and college associations in Boston. The artistic building completed in March for the Gustave Frohman Exchange has gradually become the center for films on subjects such as Mr. Frohman advocates, and of decidedly good photographic quality.

In this work of obtaining clean, dramatic features and unusual educational films, Mrs. Carter's close contact with, and thorough knowledge of all producers will be most effective. Her wide reputation among school and church interests will make the service of her department vitally helpful to such institutions, as well as to the exhibitors in whose audiences Mr. Frohman's ideas have created a new interest in pictures.

The Exchange will be unrestricted in the sources from which it will draw material to conform with the standards laid down. In its relations with exhibitors, single features will be supplied, or programs with a uniform standard contracted for. In educational and religious service, intelligent study of the needs of each case will determine the films supplied, and advice in selecting projection equipment will be a valuable aid.

The Boston building will make an ideal base, from which activities will be developed elsewhere. This building has large vault capacity for the fireproof storage of film, and an exhibition room of unusually attractive size and appointments. For larger gatherings and press showings, Mr. Frohman has placed at the disposal of exhibitors the Copley

Gustave Frohman Exchange.

theater, which he also controls. A branch of the exchange is to be opened in New York immediately. Mrs. Carter will divide her time between the two cities, the New York branch providing important facilities for the selection of subjects.

Mrs. Carter sees boundless possibilities for the development of the plans she and Mr. Frohman have begun. Her intimate experience with picture audiences of all types will be used in planning to supply the needs of every field of entertainment and instruction in which the motion picture can be a leading factor. Many of the uses which the film can fill have not as yet been thought of, while in other branches an urgent demand exists, which no organized service has thoroughly met.

World Films For May

"Brady-Made" Products Augurs Well for Month of Flowers—Eight Releases Scheduled.

DURING the forthcoming month, beginning this week, the World Film Corporation will offer eight famous players in five of the newer productions which have been supervised by William A. Brady throughout. The productions, as listed for release now, coincide with the new policy as announced by Mr. Brady several weeks ago, in that diversity and variety of types would be second to quality.

May 1.—Clara Kimball Young will be seen in "The Feast of Life," a Chautard production, staged in the interior of Cuba and said to equal Miss Young's production of "Camille." A superb cast supports her.

May 8.—The renowned Kitty Gordon, last seen in "As In a Looking Glass," makes her appearance in "Her Maternal Right," staged by John Ince under the Brady supervision, from a very strong and unusual story from the pen of Willard Mack and replete with tense and picturesque situations.

May 15.—Robert Warwick, the noted stage and screen player, comes again into the World program, this time in a play entirely different from anything he has yet appeared in, entitled "Sudden Riches," and based on a story by E. Richard Schayer. "Sudden Riches" affords Mr. Warwick ample opportunity to display both his talent and attire, it calling for versatility and wardrobe to the extreme.

May 22.—Alice Brady, last seen in "Then I'll Come Back to You," makes her appearance in a powerful dramatic document, "Tangled Fates," wherein her dramatic training stands her in good stead.

May 29.—Mollie King, recently seen in "A Woman's Power," makes her second World appearance in "Fate's Boomerang," which was staged in the mountain country about North Carolina and Tennessee and which, owing to difficulty of finding proper locale, required more than two months to complete.

With the beginning of the releasing quarter, starting May 1 and ending July 31, the "Brady-Made" product will have begun to show its potency. The list of forthcoming releases following the last week in May includes among other noted stars Carlyle Blackwell, Gerda Holmes, Holbrook Blinn, Ethel Clayton, Robert Warwick, Clara Whipple, Muriel Ostriche, Frank Sheridan, Edna Wallace Hopper and House Peters. Mr. Peters, now permanently with World Film, will characterize that program about seven times a year, while Gail Kane will be seen at equal periods.

Paramount Program Novelties

Week of May 15 Offers a Number of Features of Interest.

SHORT reel features released by the Paramount Pictures Corporation on the program for the week of May 15th are headed by the Paramount Pictograph, showing unusual and remarkable films on scientific subjects and topics of the day. The other single reels are the fifteenth release of the Paramount-Burton Holmes Travel Pictures, "Among the Head Hunters," and the fun film, "The Police Dog in the Park," Paramount-Bray Animated Carton, by C. T. Anderson.

Various stages of the chicken industry, from the hatching of the first chicken to its highest development, are interestingly shown in the fifteenth release of the Paramount Pictographs, which include a continuation of Henry Reuterdahl's screen arguments for naval preparedness and the Trickids release, "Happifat's Dream."

Afternoon tea dances are unheard of festivities in the neighborhood of Bontoc in the Philippines, but important occurences are celebrated by the Canyao, a ceremony partly religious and partly social, combining dance and sacrifice, as Burton Holmes shows in the fifteenth release of the Paramount-Burton Holmes Travel-Pictures, "Among the Head Hunters." The beating of big gongs and the sound of many barbaric voices, raised in weird chants, makes this native dance mysteries and hypnotic. Head hunting used to be good sport all the year round in the vicinity of Bontoc, and careless strangers were apt to find themselves sacrificial victims in the Canyao. Thirty-four miles from Bontoc Mr. Holmes leads his travellers into the land of the Ifugao people, who have astonished the world with their engineering feats, irrigating mile after mile of rice terraces, which line the walls of their lovely valleys.

C. T. Anderson's police dog, already featured in the Paramount-Bray Animated Cartoons in "The Police Dog on the Wire," and "The Police Dog Turns Nurse," will appear in the twentieth release of these drawings that move, as "The Police Dog in the Park." Strolling in the park the police dog becomes interested in the flirtation of a nurse and a policeman and immediately decides upon an affair of the heart with a small dog accompanying the nurse. His flirtation is shown in an amusing series of films. Colonel Heeza Liar, leading man of the Bray studios, will be seen on the screen hereafter at least once a month, according to his creator, J. R. Bray.

Big Four Programs

V-L-S-E Announces List of Attractive Feature Releases for May.

THE V-L-S-E releases for the month of May include a number of features of unusual power and drawing attraction. Among the stars listed appear such names as Dorothy Kelly, Bobby Connelly, Harry Morey, Louise Beaudet, Fritzi Brunette, Rosetta Brice, Richard Buhler, Lillian Walker, Donald Hall, William Gillette, James Morrison, Belle Bruce, Kathlyn Williams, Guy Oliver, Anita Stewart and S. Rankin Drew.

On May 1st Vitagraph presents "The Law Decides," in five reels, with Dorothy Kelly and Harry Morey in the leading roles, assisted by the famous child star, Bobby Connelly. This is a Blue Ribbon feature, written by Marguerite Bertsch and produced by W. P. S. Earle. The plot deals with an evil influence introduced into the married life of John Wharton and his wife, Florence, by his step-mother, Mrs. Wharton, who schemes to supplant the wife in the husband's affection in favor of her daughter, Beatrice.

On the same day Selig releases "At Piney Ridge," presenting Fritzi Brunette in the role of a mountain girl heroine, which is in five reels and depicts a story of betrayal, revenge and sacrifices made for love's sake, in which the feminine star is accorded many opportunities to display her emotional talents. She is supported by a strong cast, including Al W. Filson, Leo Pierson, Edward J. Piel and other noted players.

Another of Daniel Carson Goodman's remarkable psychological dramas in five reels is scheduled by the Lubin Company for May 8th. It is entitled "Love's Toll," and features Rosetta Brice and Richard Buhler.

On May 8th Vitagraph exhibits "Britton of the Seventh," a stirring five-part war drama of the Indian plains. This feature is rightly listed as an all-star cast, presenting as it does Darwin Karr, Ned Finley, Lionel Belmore, Harry Northrup, Logan Paul, Eleanor Woodruff, Eulalie Jensen, Marion Henry and Rose Tapley. Cyrus Townsend Brady is the author of this tragic tale of early days in the boundless West, which begins with an Indian raid on a settlement, and the slaying and scalping of two members of the Seventh Cavalry. Tony Britton, first lieutenant of the Seventh, leads an expedition to revenge his fallen comrades.

For May 15th Vitagraph will show a six reel drama entitled, "The Ordeal of Elizabeth," featuring Lillian Walker and Evart Overton.

An epoch-making event in the world of motion pictures is scheduled for May 15th by the presentation of the Essanay feature, "Sherlock Holmes," with William Gillette posing as Conan Doyle's famous detective. A competent cast supports Mr. Gillette, Alice Faulkner appearing in the feminine lead as Marjorie Kay; Ernest Maupain, as Prof. Moriarty, the emperor of crooks; Edward Fielding, as Dr. Watson, Holmes' faithful chum and assistant, and other well-known screen favorites.

On May 22 Vitagraph presents "The Redemption of Dave Darcey," written by Charles T. Dazey and produced in five reels by Paul Scardon. The plot is one of intense heart interest, simple in construction, yet alive with exciting situations. James Morrison, Belle Bruce, Billie Billings and Mary (Mother) Maurice, are featured in this production, which is replete with dramatic incident.

Kathlyn Williams, Guy Oliver and Harry Lonsdale appear in the Selig five-reel feature, "Into the Primitive," to be released May 29. The plot is taken from the novel of the same name by Robert Ames Bennet, which ranked among the foremost of the "best sellers," a few years ago. It deals with the adventure of a party shipwrecked on a desert island, the love of a resourceful Yankee engineer for the heroine, and the manner in which he finaly proves himself worthy of her love, despite the fact that a great gulf yawns between their social stations.

Another May 29th release is the five-part Vitagraph drama, "The Suspect," featuring Anita Stewart and S. Rankin Drew. In this production Miss Stewart is seen to good advantage in a role totally different from anything in which she has yet appeared. The feature was written by H. J. W. Bam and directed by Mr. Drew.

Triangle Stars in May

Fairbanks, Collier, Dorothy Gish, Bessie Barriscale, Mae Marsh, Hart, Hooper and Warner Have New Pictures for Spring Audiences.

EIGHT different stars in a similar number of Fine Arts and Ince pictures of great variety, and twice as many Keystone comedies from the Sennett studios, are on the entertainment bill of fare to be set before Triangle audiences during the month of May. The outstanding features are the first appearance of William Collier as a light comedian of the screen, and the second picture Mae Marsh has completed since the Triangle was organized. Douglas Fairbanks, Dorothy Gish and De Wolf Hopper have new Fine Arts plays and Ince presents Bessie Barriscale, William S. Hart and H. B. Warner. Nearly all the popular Keystoners will be seen before the arrival of the month of brides.

Week of May 7 introduces Collier and Fairbanks. The latter's "The Good Bad-Man," for which he wrote his own scenario, was selected by S. L. Rothapfel to dedicate his new Rialto theater. "The No-Good Guy" is the title of the five-reel comedy which Ince liked so well that he engaged Collier for a new picture along similar lines. As a ne'er-do-well spendthrift the comedian rides on the water wagon for a brief period, drives his automobile into a department store, goes to jail for reckless driving, becomes a detective, is successful in his first case and discovers the big criminal and the only girl at the same time. Enid Markey reappears after a long absence as a clever female detective. Charles K. French, Robert Kortman and J. Frank Burke head the supporting cast.

The popular woman stars, Dorothy Gish and Bessie Barriscale, furnish the May 14 features. Miss Barriscale has a powerful play based on a scenario by James Montgomery, author of "Ready Money," "The Aviator," and other stage successes. C. Gardner Sullivan collaborated on the screen version, which bears the name, "Not My Sister." Dorothy Gish is a modern Joan of Arc in "Susan Rocks the Boat." Again she has the support of Owen Moore. Reading of the adventures of the Maid of Orleans she is inspired to start an up-to-date uplift movement.

Week of May 21 brings forward Mae Marsh in "A Child of the Paris streets," in which she is a little Apache, and William S. Hart, making his last appearance for some time in his familiar western characterization. The picture is called "The Primal Lure." Hopper is "Mr. Goode, the Samaritan," and Warner stars in "The Market of Vain Desire" at the end of the month.

Essanays for May and June

Important Multiple Reel Features and Numerous One and Two Reel Subjects in the List.

PRESIDENT GEORGE K. SPOOR of Essanay states that his company's offerings for May and June make as substantial a program as yet produced by Essanay. While there is no more thorough disciple of the doctrine of short subjects than Mr. Spoor in the whole film business he is not overlooking the advantages of the feature film—where a story sufficient for a feature film exists.

He declares that the most obvious requirements of features are better stories and stronger casts. Dozens of subjects from recognized writers are rejected by Essanay before one believed of sufficient power for feature length is selected. Beyond this these stories—the success which has met recent released will testify to their worth—it is not Essanay policy to make them the vehicle for the exploitation of one star supported by an indifferent cast.

"That Sort," a five-reel picturization of Basil McDonald Hasting's play, soon to be released, offers an example of this method. In it are four players of national reputation, Warda Howard, Ernest Maupain, Duncan McRae and John Lorenz, together with the best Essanay has in its company in support of them. So it is with "According to the Code," also in five acts, which includes Lewis S. Stone, Marguerite Clayton, E. H. Calvert and Sydney Ainsworth in its cast.

William Gillette in "Sherlock Holmes," now ready in eight acts, is also supported by an exceptional cast, which includes most of the players who were with him on the stage and numerous Essanay actors, headed by Ernest Maupain.

"The Little Shepherd of Bargain Row," just issued, in five acts, also maintains the established Essanay standard. Sallie Fisher, the famous musical comedy star, is featured with Richard C. Travers and John Junior. The supporting cast contains such well known players as John Cossar and Patrick Calhoun.

But with all this array of talent in its multiple reel features the shorter pictures have received just as much attention. In the three-reel offerings for May the best actors Essanay has are to be seen. Bryant Washburn and Nell Craig are to be seen in "Once a Thief." Ann Kirk, Edmund F. Cobb, together with Patrick Calhoun, Richardson Cotton and others appear in "A Rose of Italy," a delightful little story. "The Jester" is a decidedly novel love story with John Junior and Gertrude Glover. "The Schemers" completes the three-reel offerings for May.

"The Song in the Dark" is a two-reel reissue due May 30 featuring Richard C. Travers. "The Condemnation" is an original two-reel offering with Darwin Karr and Nell Craig. Lillian Drew, Harry Dunkinson and Edward Arnold are the principals in "A Return to Youth—and Trouble," a two-reel light comedy adaptation from one of Albert Payson Terhune's short stories. "The Double Cross," also in two acts, is offered with Elizabeth Burbridge and Patrick Calhoun.

Leading the one-reel offerings are the new George Ade fables, "The Fable of the Willing Collegian Who Was Hunting for a Foothold," was filmed with some of the leading business professional men of Chicago taking part. Others just completed are "The Fable of the Good Fairy With the Lorgnette and Why She Got It Good," and "The Fable of the Preacher Who Flew His Kite, But Not Because He Wished to Do So." Each one is a guaranteed scream. Cartoonist Wallace A. Carlson's Canimated Nooze Pictorial No. 10 and Vernon Howe Bailey's Sketch Book of San Francisco, each in split reel with scenic, also are offered.

Famous Players Engage Ann Pennington

ANN PENNINGTON, who, despite her diminutive size, has been one of the most colossal hits of the Ziegfeld Follies for the last three years, has signed a long term contract with the Famous Players Film Co. to star in the productions of that concern on the Paramount program. "Susie Snowflake," a story of the musical comedy stage, has been chosen as the vehicle for Miss Pennington's motion picture debut, active work on which has already begun.

Ann Pennington.

Previous to her professional debut in New York, Miss Pennington won an enviable reputation in Philadelphia as an amateur dancer. As the little star expresses it herself, "I have been dancing ever since I was old enough to toddle and I thought I would like to take up legitimate acting. I do not know of a better way of studying acting than to come into a big motion picture studio and learn how to express my emotions in pantomime. No, I do not expect to play Juliet or Ophelia — I want to do some real comedy roles with perhaps a touch of pathos, but I am not the conventional dancer who longs to be a tragedienne."

The selection of "Susie Snowflake" is a particularly happy one inasmuch as it is filled with the atmosphere of the musical comedy stage in which Miss Pennington has been living for the last four years, and will provide her with an opportunity of "being natural" in her screen introduction.

This is the third time the Famous Players have introduced noted musical comedy stars on the screen in productions which had the stage as a partial setting for the action, Gaby Deslys having made her screen debut in "Her Triumph" and Hazel Dawn having starred recently in "The Saleslady," in the course of which she appears for a time in musical comedy settings.

Miss Pennington will make her initial appearance on the Paramount program on June 22.

Camera Men on Border

Columbus, N. M., Harbors a Regiment of Photographers Waiting for Something to Happen.
(By Hi Sibley).

THERE is a regiment of movie men in Columbus, N. M., and every nervous mother's son of them is palpitating to get across the border. But getting across the border involves many reels of red tape, the process is slow and tedious, so in the meantime they shoot what there is to shoot.

The purveyors of film publicity hail from many ports, New York, Los Angeles, Chicago, San Francisco, and one of them recently came from an assignment in Siberia. If there were any woods here the woods would be full of them. As it is, the desert is alive with them. They overrun the military camp, they scamper over the surrounding country like so many startled rabbits. If a motor train is sighted on the horizon there is a stampede of tripods and leather puttees; if a cavalry horse stands up on its hind legs there is a fusilade of rapid-fire film exposures shot at him. Perhaps one of the numerous purps merely sits down on a cactus and lets out a very justifiable yip. Presto! He is surrounded by a feverish circle of film makers. No feature is too insignificant to be overlooked.

The slippery Pancho Villa has been reported wounded, dead, headed south, headed east, in hiding in Juarez, in hiding in Chihuahua, but until his body, dead or alive, is brought back over the border there will be activities in camp, and as long as there are activities in camp we will have the picture men with us. And many thanks for that, for this lively crew furnishes no little diversion. As a rule they are a red-blooded lot. Some are rigged up in all the martial splendor of a brigadier general, while others look like ordinary, hard working citizens.

With the largest hotel, the Commercial House, burned to the ground by Villa and his industrial bandits, the town is sorely taxed to accommodate this energetic horde, for there remains only the Hoover Hotel to give them shelter. And the Hoover Hotel is not a spacious inn. By all the laws of humanity it should not accommodate more than fifteen persons, yet nightly it is giving refuge to fifty and more. Still, the Hoover Hotel is a mighty good refuge, for its adobe walls are sure protection against marauder's bullets, and there is no assurance that marauders from over the border will not return in force.

Eating facilities are correspondingly limited. The most popular restaurant is no larger than a flat parlor, but it feeds hundreds in relays of ten and twelve, every day. Occasionally the food supply runs out. A Pathe Weekly man got the last piece of pie in town the other night, and became the object of much envy thereby.

Columbus is a dry town, and its amusements are quite respectable. The most popular of these is the Crystal theater, a little corrugated iron picture house, which is crowded with soldiers at every show. But Villa and his murderous intruders did not spare even this unoffending establishment when they riddled the town with bullets, and two holes, large enough for a man to put his fist through, can still be seen in the screen.

Features for the film men crop up daily; a few days ago a cowboy dashed down the main street of the town as fast as his pony could gallop, and kept a tin can rolling before him all the way by shooting at it with his gun. Impromptu exhibitions of rough riding and roping can be seen outside the town any time. The camera men are a b these days.

Athletic Feature Films

Wrestling, Boxing and Billiard Contests by Champions to Be Screened by Selig Polyscope Co. and Released Through V-L-S-E.

FAMOUS stars of the athletic world are signing contracts to appear in the Athletic Feature Films series to be released through V-L-S-E, by the Selig Polyscope Company, under the personal direction of Mr. J. H. Herman, successful promoter of athletic events. Among the athletic stars to be included in this series are Jess Willard, Frank Gotch, Joe Stecher, Packey McFarland, Mike Gibbons, Freddie Welsh, Zbyszko, Hussane, Cutler, Dr. Roller and other leaders in wrestling and boxing.

Mr. Herman, on behalf of the Selig company, intends bidding for the proposed Gotch-Stecher world championship wrestling match. He will make an offer of $100,000 with the understanding that this sum would give V-L-S-E the exclusive rights for the match including the box office receipts. The match could then be held publicly with exclusive motion picture rights or privately. Pressure is being brought to bear to conduct the match in public as thousands would pay almost any price in reason for an opportunity to witness it.

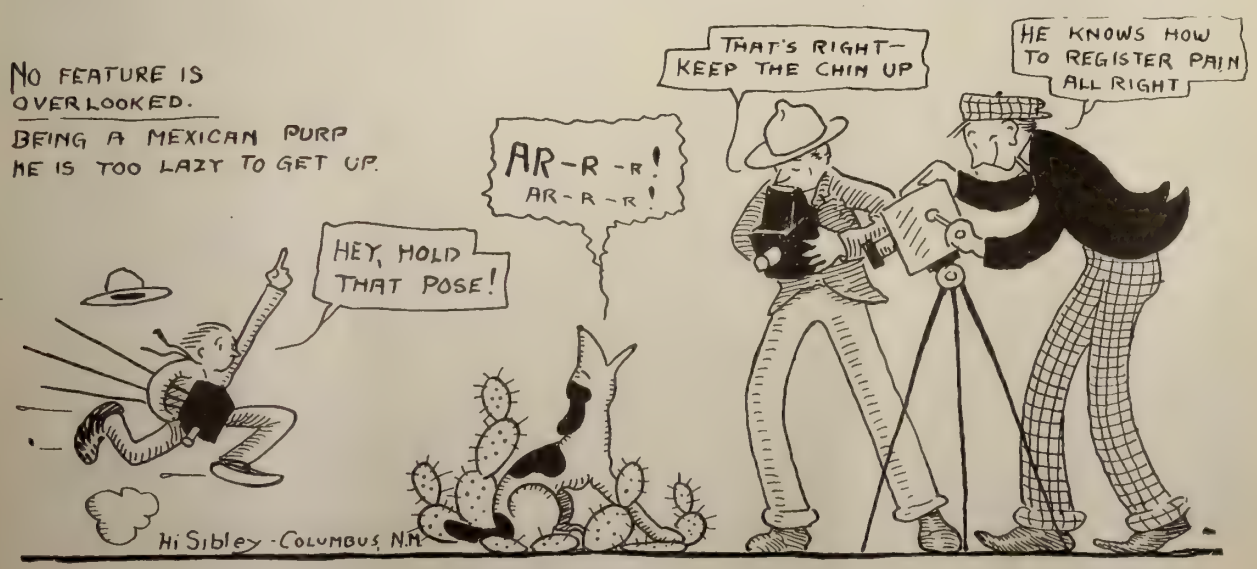
There will be twelve one reel feature films in the series. The first release will present Albert Cutler, the Yankee billiard champion, in a match game with Koji Yamata, the Jap marvel. These two experts also give a number of exhibition shots which can be viewed better in films than if one were seated in a billiard parlor.

Dr. B. F. Roller and Frank Dalkus engage in a finish wrestling match in which Roller defeats his opponent in a sensational mat battle.

Another sensational subject on this first release of the Athletic Feature Film series is Mike Gibbons in a boxing contest showing speed and science. Gibbons also exemplifies his methods of keeping in prime physical condition. His methods have earned for him the middleweight pugilistic title as well as a fortune in the past three years.

The second release in the Athletic Feature Film Series will follow two weeks after the first release and will present the world's greatest players of pocket billiards, competing for the world's championship tournament, bicycle racers, boxers, and others prominent in various lines of sport and science.

The Athletic Feature Film Series should be attended by the parents of children. These films will teach the children how to become healthy men and women. All indications point to the fact that this film innovation will be tremendously popular. For a modest sum, thousands will be permitted to see the world's greatest athletes in action.


NO FEATURE IS OVERLOOKED.
BEING A MEXICAN PURP HE IS TOO LAZY TO GET UP.
HEY, HOLD THAT POSE!
AR-R-R! AR-R-R!
THAT'S RIGHT— KEEP THE CHIN UP
HE KNOWS HOW TO REGISTER PAIN ALL RIGHT
Hi Sibley - Columbus, N.M.

BRITISH NOTES

WHEN trying two boys for theft a few days ago at the City of London police court, the Recorder (Sir R. Wallace), amongst other indiscreet indictments referred to moving-picture theaters as the "curse of London." Typically illustrative of the power of the man in office, the London County Council has given favorable consideration to the imputation by passing a resolution to see what steps shall be taken to prevent the exhibition of any film depicting crime, without first hearing a word of the abundant contrary evidence.

* * *

The new Budget introduced in the House of Commons on Tuesday (April 4th) occasioned no surprise to the kinematograph industry with its new and direct taxation of the exhibitor. The impost is almost identical with that outlined in the "World" two months ago, viz., one half-penny upon all paid admissions to the value of two-pence or under; one penny upon admissions above two-pence and not exceeding one shilling, and so on at the rate of an additional penny for every shilling or part thereof up to twelve shillings and sixpense. Upon admissions above this charge (which, with the exception of a few isolated cases, does not affect motion-picture exhibitions) the tax continues upon a fixed scale of one shilling for every ten. Sharing this impost with the motion-picture exhibitors are the drama and variety theaters, football matches and race meetings, and the total revenue expected from these sources is in excess of £21,000,000 annually. The only point in connection with the tax that is worrying our exhibitors is the method of administration and collection. Otherwise an industry never received a Budget impost so complacently. It is clearly one through which the economical picture entertainment will score at the expense of the costlier amusements. Regarding the collection of the tax opinions widely differ. I have met a few managers this week in favor of bearing the burden themselves without making any increased charge to the public except of abolishing half-price charges for children. But by far the vast majority of exhibitors are agreed that the increased taxation from other directions and the increasing cost of film hire necessitates the transfer of the entire burden upon the public and the Exhibitors' Association has ratified this decision. Yet whether the exhibitor pays, or the public pays, or together jointly pay, it is clear that the tax will be collected from the pay-box of the exhibitor and the "hows" and "wheres" of the collecting process are causing hot discussion throughout the country. A proposal to institute Government-stamped tickets of the different face values in the pay-box was contested yesterday by the exhibitors of Lancashire and adjoining counties. Their proposal and remedy is similar to one adopted on Friday by the London Society of West End Theater Managers, that the Government should periodically collect a percentage of the gross takings and not demand the introduction into theaters of ticket systems that will involve a complete change in the working methods of each house. The proposed increase in prices to the public will in all probability come into effect May 1st.

* * *

John Bull's other island now has its own film producing company. Not that motion-pictures have never been made or taken within Erin's shores, they have on several occasions been produced spasmodically by American and English manufacturers, but the newly formed Film Company of Ireland, with office and studios in Dublin, will produce exclusively Irish pictures upon Irish soil and featuring Irish players. Historical and legendary pictures will, I am informed, be the subjects of special enterprise. Which will be the next in the producing field—Scotland, Wales or the Isle of Man?

* * *

Ernie Reed, a director of Walker's World Films, Ltd. (who handle the output of the Famous Players and Lasky companies in this country), has been appointed manager for the Fox Film Company in England.

* * *

"Peggy," the first Ince-Triangle production to reach Europe, is expected to be in circulation in August. The Western Import Co., Ltd., will handle "Triangle" films here as the agents of the "Mutual" organization.

* * *

I am asked to state that any American exchange or exhibitor interested in the presentation of the Kinematograph Trade Motor Ambulance Convoy may procure a copy of a fine topical film 750 feet in length depicting the vehicles, the presentation to the King and the departure of the convoy to Mesopotamia, from Will Jury, 7-A Upper St. Martin's Lane, London, W. C., at $50 per copy. Any profits on the sale of prints will be devoted to the purposes of the fund.

The London address of the Fox Film Co., Ltd., is 74-76 Old Compton St. W.

J. B. SUTCLIFFE.

Maxfield Moree in Kleine's "Musty Suffer"

MAXFIELD MOREE, who appears in every one of the ten episodes of George Kleine's "The Mishaps of Musty Suffer," featuring Harry Watson, Jr., is unquestionably one of the skinniest human beings extant and one of the best character men the business has yet produced. He has been of incalculable service in adding to the gaiety of this famous series of comedies not alone by his weird and unusual make-up, but also by his many helpful suggestions and his odd little "bits" of business possible only to a mortal of his fleshless dimensions.

Maxfield Moree.

Moree is a graduate of the Ithaca Conservatory of Music and a native of Gloversville, N. Y. His first engagement some years ago was with Liebler's "The Prodigal Son," and he is remembered also for a splendid role in "The Redemption of David Corson, a dramatization by Lottie Blair Parker of the novel of that name. An entire season followed as Kendall in "Checkers," then a part with Virginia Harned's company, "The Love Letter," which toured America. Moree then turned his abilities to vaudeville, playing the leading juvenile role with Charles Bowser in the sketch "Superstition," by Oliver White, for four consecutive seasons of big time.

Maxfield Moree has other endowments beside those of the actor. He is an artist of considerable reputation and is much devoted to the futurist school of art. One of his recently completed posters made for the benefit of the British-American War Relief Society has been on exhibition in the lobby of the Century Theater for some time past with two others, that of James Montgomery Flagg and Charles Dana Gibson. Moree's was selected, of the three, to be used permanently in the war relief work of the society.

His father and mother are both living, also a grandmother, aged 89, who possesses a twin sister, also living. These are the oldest living twins of which there is any record, a consideration which naturally affects Moree's belief that longevity and girth are synonymous.

WINCHESTER RETURNS TO NEW YORK.

Tarleton Winchester, well known in the motion picture field as a writer and an advertising and publicity director, has returned to New York after an enforced rest in the country, due to a nervous breakdown. Mr. Winchester's first picture work was as a member of the Morning Telegraph staff, from which he resigned to take charge of Paramount's publicity. In both positions he revealed keen judgment and fertility in originating ideas. At present Mr. Winchester is devoting most of his time to scenario writing with satisfactory results.

TRIANGLE QUITS KNICKERBOCKER.

The Knickerbocker Theater, for several months the Triangle Film Corporation's model for its hundreds of exhibitors, closed its doors on Griffith-Ince-Sennett motion picture productions Saturday night, April 29. Thus the Rialto, S. L. Rothapfel's new "temple," becomes the first-run home of Triangle pictures. The successful opening of the Rialto appears to be the explanation for the sudden decision of the Triangle.

AUSTRALIAN NOTES

AUSTRALASIAN Feature Films, a prominent exchange in Sydney, has started a campaign for the censorship of motion pictures. At present the only censorship in force is that conducted by the Police Department, who, however, see very few pictures. Many photoplays shown in Sydney recently have been of rather questionable character, and some dealing with sex questions having scenes which, if cut out, would have raised the quality of the production. Others having offensive scenes and subtitles which should have been eliminated.

"The Mirror" newspaper has taken up the subject from an impartial viewpoint, asking exhibitors to show only "clean" pictures. They will publish opinions of the film exchanges, exhibitors, and others, on the question of censorship.

The following is an extract from an article that appeared in the issue of "The Mirror" for 25th March, 1916.

Should there be a more strict censorship of motion pictures? The question is one which is very much before producers and others connected with the motion picture industry just at present. We are mainly concerned with the matter from the point of view of the picture fan. The main thing is that the public should be given "clean" pictures, and we believe that it is the aim of managements to keep to that standard. The question has not to be looked at from a wowseristic point of view, and if a board of censors is to be appointed it should be composed of broad-minded men of varying shades of thought.

* * *

The Triangle Plays were presented at the Majestic Theater, Brisbane, Queensland, on the thirteenth of this month. The initial program was the same as was submitted to Sydney picturegoers, viz., "The Coward" and "Crooked to the End." All indications point to a successful run.

The photoplays will be presented in the other capital cities of the Commonwealth, Melbourne, Adelaide, Perth and Hobart, at early dates by Australasian Films, Ltd., who control sole Australian rights.

* * *

It is a great pity that "The Coward" was chosen as the first Triangle drama to be screened in Sydney, as regular picture-goers remember that D. W. Griffith produced a two-reel picture for the Biograph Co., with exactly the same plot. In this production Henry Walthall appeared as the son. Then a few months ago a Vitagraph production entitled "Two Brothers" was shown in a Sydney theater. The plot in this also was identical to that in "The Coward."

* * *

"The Pioneer," the £1,000 prize novel by Kathryn Susannah Pritchard, has been filmed by Franklyn Barrett for an Australian company. It has been given a special trade screening in Melbourne, and has been favorably criticized by the Victorian press. The release date has not yet been announced.

* * *

"Murphy of Anzac," a four-part story dealing with the Australian soldiers at Gallipoli, is nearing completion for Fraser Films, Ltd. This will be the first dramatic release of this company since "The Silence of Dean Maitland," over two years ago, in which Arthur Shirley starred.

In "Murphy of Anzac" the title role is taken by a returned soldier, who is helping the director to secure the proper atmosphere for the picture.

* * *

The same exchange has secured the series of pictures taken during the Gallipoli campaign by a British cameraman. These pictures have been released by Universal in the U. S. A. They are a very interesting and instructive series, and show what life is really like in the trenches.

* * *

The official British War Pictures, under the general title "Britain Prepared," which, I believe, are shortly to be presented in your country, are being screened for a brief season at the big Town Hall in this city, at prices ranging from 1/ to 3/ (25 to 75 cents). The Town Hall (of which we Sydneyites are justly proud, as it contains the largest pipe organ in the world), seats 3,500 persons.

The series are photographically excellent, and show what Britain is doing in this war. It is sure to have a run of tremendous success in Australia. The length of the subject is 10,000 feet.

* * *

The Williamson Submarine pictures have arrived in Sydney after a very successful run in Melbourne, and will be presented as a special attraction at the Palace Theater next week. These are being well advertised and should have a successful run.

* * *

Australian Feature Films, Ltd., have secured rights for the Kleine comedy series, "The Mishaps of Musty Suffer" and also the Paramount Bray cartoons and silhouette pictures. The first of these latter pictures to be released will be "Colonel Heezaliar's Waterloo" and "Inbad the Sailor." Cartoon comedies are very popular with Australian audiences, the Pathe-Bray "Col. Heezaliar" series having been much sought after by exhibitors.

* * *

All one and two part Universal releases will be issued in future by the Co-operative Film Exchange, who also control World and Metro Features.

* * *

The Fraser Film Exchange will shortly present the Universal Ford-Cunard serial, "The Broken Coin." This is being booked heavily in advance by exhibitors, who remember the box-office value of "Lucille Love."

* * *

Waddington's Ltd are at present having a revival of all the Essanay-Chaplin subjects, and judging by the crowds attending their theaters, Charlie's popularity is very far from diminishing.

* * *

The "Sun" newspaper, one of the best known dailies in Australia, has started a Moving Picture Department in its Sunday edition. This is made up of two large pages, one being given to lengthy reviews of the feature films of the week, with general notes about the players, etc., while the other page is given to press-agent matter under the heading "Reel and Unreal," which is very appropriate.

The "Sun" is to be complimented, as it is the first daily in Australia to conduct such a department.

"The Bystander," formerly a society paper, is now devoting six pages weekly to the silent drama.

* * *

I have it on good authority that a big amalgamation is imminent between Waddington's Ltd. and J. C. Williamson Ltd. The former company controls four big Sydney photoplay houses, and many in the suburbs, while J. C. W.'s controls many "legit" houses in all parts of Australia. They recently became photoplay producers, and to date have released three pictures, including a film version of "Get-Rich-Quick-Wallingford," with Fred Niblo in the leading role. They have also the first run Fox Features in this city. I hope to be able to verify this statement later.

* * *

Features shown here this week include "The Cowardly Way," a fine Equitable drama featuring Florence Reed, and "The Golden Claw," an Ince-Triangle five-reeler. This, although dealing with a very different subject to "The Coward," was quite as good. "The Submarine Pirate," featuring Syd Chaplin, showed that comedian at best advantage and the absence of vulgarity was favorably noted. "Princess Romanoff," a Fox feature, starring Nance O'Neil, was the attraction at the Theater Royal all this week. During her tour of Australia a few years ago Miss O'Neil played the leading role in the stage version, under the name of "Fedora." Therefore this picture has drawn large crowds.

* * *

Melbourne picture patrons have had the choice of several good features this week, including "My Old Dutch" (Turner) "The Dragon" (Equitable) and "The Imposter" (World).

TOM S. IMRIE.

Sydney, N. S. W., Australia, 29/3/16.

OPEN BOOKING POLICY OF V-L-S-E OFFICIALLY.

The Associated Motion Picture Exhibitors of Brooklyn, at a meeting held last week, added their contribution to the movement for increased friendliness between exhibitors and producers by taking the unusual action of officially endorsing the business policy of a distributing company. The company to be thus honored was the V-L-S-E, and the policy endorsed in a resolution which was passed unanimously was that organization's "open booking" method of distributing its product. The resolution had its birth during a discussion of the program contract system of booking. An animated debate upon this subject followed, which concluded with the presentation of the motion thanking the Big Four combination for its service in booking its pictures on the open market policy.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Overdosing.

FOURTEEN-REEL shows are bad enough, but a fourteen reel show for five cents, including a V-L-S-E feature is worse still. The comparative inexpensiveness of the photoplay will always be one of its chief attractions, but this should be qualified by the fact that too much show at any price is fatal to permanency. Fourteen reels of film at one time is far too much. A patron will come from the house feeling that motion pictures are losing their charm when the real trouble will merely be that too much has been shown. There is no way to prevent a manager from showing as many reels as he pleases, but to offset the evils of the long show, those more level-headed managers, who are apt to suffer from the result of another's action, should seek to educate patrons to an appreciation of the fact that it is not that the pictures are losing their charm but that an overdose of anything will create nausea.

Do not call the offending manager names; for the names he should be called cannot be printed, but run a series of articles or advertisements telling why your show pleases. Something must be done to take the curse off the wholesaler. He is generally a man who does not know how to get business through legitimate means and he cannot be argued with as a human being can. He can see only quantity because he has many of the mental attributes of the hog, and no one ever seeks to argue with a hog. You do not tell the incipient ham and lard that he will hurt his digestion trying to eat everything in sight. You kick him away from the trough. You cannot kick the wholesaler without throwing sympathy to him, but you can, if you can write, show that the man who gets fourteen reels for five or ten cents is not getting a proper return for his money. You can educate him to come where his investment will not result in his mental stomach ache.

A Neat Six.

The Gem, Mt. Carmel, Ill., shows a very neat six-page folder with three inside pages set as one page 4¼ by 6½. The outside shows pages 2⅛ by 4¼. The different days should be dated, but apart from this and a lack of a time-table, the job is nicely done, and the printing is a treat, a nice brown on a deep cream, surfaced paper. The house also sends in a full-page advertisement announcing its change to the Triangle service. The page is almost too full of type. It is well laid out for the copy that must be run, but there is too much copy, even for an opening announcement. There is the suggestion of too much that will repel all save the most ardent fans. Better one fact clearly established than a dozen, no one of which is perfectly assimilated.

Paramount Posters.

Paramount is discovering with pleased surprise that the short-length stuff is making more of a hit with exhibitors than some of the features. The travelogues, cartoons and pictographs are making a hit that proves what this department contended long ago—that the public wanted this sort of thing IF it was done right. And because they are a hit, they are getting out some crackajack posters. The strip shown here gives four posters by well-known artists. Reading from left to right, they were designed by Adrian Gil-Spear, Cory Kelvert, C. B. Falls and Kelvert again. They are posters of class. And as a string for the bouquet, the press department of Paramount sends out indecently illegible carbon flimsy.

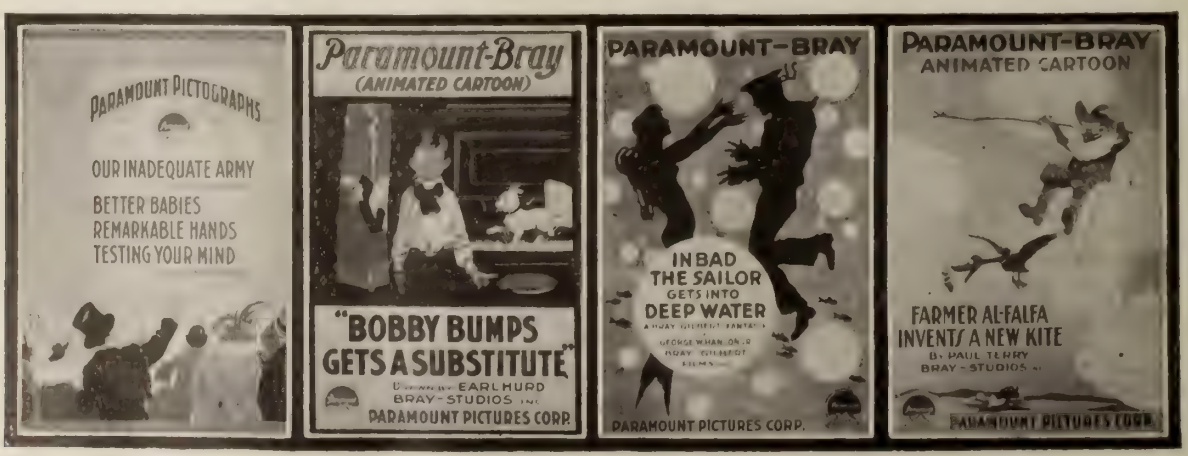
Program Copy.

If you believe in having a picture theater a couple of years from now start now to prepare for it. Here is an editorial from Sharp and Vahl, of the Orpheum, Nampa, Idaho, that shows where they get off, or rather where they stay on. Print that and stick to it and you'll keep on going:

> You do not allow your children to read the paper-backed, five-cent, blood-and-thunder kind of fiction—not if you know it, do you? Then why not draw the line on moving pictures of the same general description. There are GOOD pictures and BAD pictures just the same as there are good and bad books.
>
> Moving pictures now-days are almost as much a part of the child's education as the books. The teachers in the schools exercise great care in saying what books children should and should not read. Do you, the parent, use the same discretion when you give your boy or girl the money to attend the picture show?
>
> What the child may WANT to see may not be what he SHOULD see, so it is up to the parent to discriminate—to separate the good from the bad and exercise control accordingly.
>
> Paramount Pictures will make the task easier. They contain as much interest for the child as for the adult. Without resorting to the "who-killed-Jack-Dalton" type of melodrama, they contain the "thrills" necessary to hold the child's attentions. The joys, the sorrows, the tears and the laughter are all honest emotions depicted without delving into the immoral, the obscene or the vulgar. They are designed primarily for the intelligence of the adult, but the fact that they will also be seen by children and their effect upon the developing mind of the child has never been lost sight of. They are the pictures for YOUR children

A Plaza V.P.

E. O. Weinberg, of the Plaza, Troy, N. Y., sends in a Vest Pocket for comment. There is not much to be said other than that the front page is not as well done as it might be. A bold "photoplays" worked into a lot of outline type does not look well, and the message is not strong enough to deserve the space. "Best photoplays obtainable shown here" is neither convincing nor fluent. It should be replaced. Inside the arrangement is better, and about the only suggestion we can offer is an alteration of the line "Pathe News—Latest Edition." This is run on Monday and Thursday and, foolish as it may seem, we think that many will suppose from the same reading that it is the same film. It would be better to give the number or, better still, the date, if the date will show to advantage. In any case the text should show that the Monday film is not repeated on Thursday. Old-timers will remember that the Vitagraph's Life of Moses in five parts dropped because people did not take the trouble to note that the part advertised was not the same as that shown the previous week. The size of the program is convenient and the stock and printing are both good.



Going A Lot.

John W. Llewllyn simply will not keep still. He lately sent in a copy of the local paper with his advertisement over the headlines. Then he put it below. Even that did not suit him, so now he is getting out his own eight-page weekly newspaper; not a house organ or anything trying to look like it, but a newspaper that looks very like the old one save that he has two full-page advertisements. He has local news and boiler plate and all the rest, and about three pages of display trade advertising. Georgia seems to run to newspapers. It is the home of the first daily newspaper-program, the one that Edmund Reid used to get out at Milledgeville, and now comes Mr. Llewllyn at Fitzgerald with the first weekly newspaper with the accent on the first syllable. He does not try to get too much house stuff. He gives to news to ensure his own stuff being read. But Editor Llewyllin needs to be reminded that they do not date-line local news. The Confederate Veterans' meeting is date-lined.

A Battleship.

J. R. Taylor sends in a photograph of a simple battleship float that can be worked for any of the preparedness stories and at small cost. At a pinch, stovepipe with a painted pasteboard muzzle can be used in place of turned guns. It is made to fit a bicycle. Small charges of black powder, just enough to make a smoke, would give a touch of realism if a man is sent with the float, but do not trust the powder to

a small boy. Mr. Taylor, who runs the Amusu, Big Stone Gap, Va., sends for the censorship pamphlets, as a local minister recently stated that he would rather see a saloon than a picture show in the town. We know other men who feel the same way about it, and they are not ministers, either.

It's Come.

With house programs getting more and more like papers we knew that in time the "sworn circulation" would come. The Rowland and Clark circuit, Pittsburgh, prints a reproduction of their post office receipt for 3,926 programs for the Regent. With all-live name, close locality circulation, the theater program is the best local medium for cities that the small business man can get, and with a well-edited program all copies are read through. More general advertisers can get six localities from Rowland and Clark on one contract.

Have You?

Have you stopped to realize what the Paramount Better Babies picture means to your house if you work it right? If you have not, talk it over with any reputable physician—then get busy with advertising and circulars if you have the Paramount service.

House Programs.

George Editor Carpenter takes a whack at Picture Theater Advertising when he repeats just one paragraph about self-supporting house organs and then launches into a plea that the foreign advertising be held down to a decent proportion. Picture Theater Advertising says the same thing, but Mr. Carpenter makes one good point when he remarks that the better the organ the higher the price for outside advertising. That is a point that most advertising hustlers lose sight of. They take eight inches at a dollar an inch, never realizing that if they took four of those inches for really good reading matter they could get the same eight dollars for the other four inches at two dollars an inch, and have just half the collection of trouble. Have a house organ and have high-grade outside advertising in it if you cannot afford to get out a good house organ all your own, but *first* make it a good advertising medium for the house or it will not be a good advertising medium for others.

To clinch his argument George Editor swells up and remarks: "In the meantime you do not see any foreign advertising in Real Reels. Do you get the point?" We do. You do not see a guinea pig chasing its tail because it has none. Mr. Carpenter has nothing in the way of circulation that will interest the outsider because the trade papers reach all of the Carpenter clients and thousands of others as well. It is different with the house organ of the locality theater.

For the greater part, though, we are fighting right alongside of Mr. Carpenter. The man who gets out a house organ and sells too much space outside is an illiminated ass and other things too numerous to mention. Put your price so that one-third of the space pays for the printing of the program. When you get more advertising, *run more pages.*

From Maine.

Earl B. Tinker, of Ellsworth, Maine, writes:

> The writer is greatly interested in advertising in so far as it pertains to exhibitor's work, and I regret the fact that more of our Maine exhibitors do not avail themselves of the opportunity to have you criticise their advertising matter. For criticism, while it may not be pleasant at all times, surely is beneficial.
>
> I am taking the liberty of enclosing a few samples of work gotten out by exhibitors with whom we do business. I would particularly call your attention to the "Washburn" ads., as they seem to reflect a very good advertising imagination.

Maine exhibitors are pretty slow. Only the other day we invited an exhibitor in Waterville to come across the street for a chat, and he did not feel even that much energy, and we almost had to beat another man into making money by using advertising schemes.

Mr. Tinker represents the Phoenix, a Boston corporation, and has been in the department before through his hustling methods. One exhibit is from the Lyric, Washburn. It is a simple paper slip 3½ by 5 and badly offset on the back, though this, of course, is the fault of the mimeographer, who used too much ink. It merely announces the appearance of certain features. It is well worked, but a dollar or so to a printer would have procured a card that would have looked more important and so would have made the film seem more important. The mimeographing would have been all right on a letter size sheet, but it looks crude in trimmed paper.

Other Washburn paper is two small circulars, three by seven and three by nine, flimsy stock, but well-worded. Good job work cannot be expected in most small towns, but this is well set and fairly well printed.

The Strand, Ellsworth, is represented by a manila card and plays up the line "Maine Made Movies." The days are properly dated and the type is well set. It is not a pretty piece of *printing*, but it will pull because it makes the local appeal and also because it tells about the subject.

The Union, Danforth, does not name the house in its circular. Even if it is the only house in town, it should carry the name. The printing on this is very badly done, for too much ink was used, and it not only offsets, but in drying out, the varnish spreads beyond the ink. A fault is a lack of definiteness. Not even a country crowd will be strongly drawn by "A funny film made by America's most funny people, a scream from start to finish." The brand name is not given. The trick is to seem to know what you are talking about that you may seem to speak with authority, and descriptive matter is better than overworked adjectives.

The same fault holds with the Century, Blue Hill. "A large festival" is not enough for a comedy. There should be a reason advanced as to why it *is* funny.

The Grand, Dexter, spoils an effect by trying to be humorous. Patrons are advised to wear life belts, as they will drift into "seas of laughter." The rest of the announcement is distorted to work to the catchline, All's well that ends well, but at least the management is trying to keep out of the rut.

A program for the Town Hall, Franklin, but printed in Bangor, shows the difference. It takes no more space than the others, but it tells about the films instead of merely saying "great" and "thrilling" and the like. The talk means something and makes people want to see the pictures, and it offers a well-chosen program, evidently a touring company venture.

We are obliged to Mr. Tinker for the samples. So far as actual submissions go, Maine is seldom represented, and yet, even in Maine advertising can be made to pay, as has been proven.

Playing Up Personality.

J. E. Bryant, of the Plaza, Waterloo, Ia., sends in a clipping and this letter:

> I have always thought that more interest could be created in connection with the showing of a picture if a few remarks of interest could be made just before its showing.
>
> We are trying this out in our theater and it is meeting with the approval of all of our patrons; in fact, you will notice by the enclosed write-up the first time we tried it out it met with very generous applause. As this is a new idea, I did not know but it would be of interest to you.

Once past the novelty stage, the popularity of the pictures did not progress until the personality of the player became recognized. Pictures are inanimate and without personality so long as the players are not known, but from the early days the patrons came to know players as The Biograph Girl or "Jones" when only the Vitagraph had already capitalized the popularity of Miss Florence Turner and Maurice Costello. It is the same today, but in greater proportion, and anything that promotes a knowledge of the player is helpful. This can be worked through the program, through post cards or in a hundred other ways. The chats that Mr. Bryant has started double the value, for it impresses his own personality on the patrons and there is no reason why the house should not profit from this. The essential paragraph from the clipping is given here. But remember that unless you have a good platform appearance and delivery, it will be better to procure a deputy.

> With a spotlight playing upon him and bringing out his features as plainly as a "close-up," Frank Bryant delivered a brief but interesting address regarding Miss Barriscale in which he reviewed her career both on the legitimate stage and on the screen and named the most important plays in which she had appeared. The audience manifested their pleasure at the innovation by loud applause when he had finished.

Another "Kicker."

"M. Quad" made the Arizona Kicker famous in the boiler plates, but there is a real Kicker down in Flagstaff run by the Empress theater. J. J. Costigan is the manager, but the anonymous editor says the only time he ever showed cleverness is when he appointed him (the editor) to the job. This looks as though perhaps Mr. Costigan is trying to cover up his editorial tracks. The real program comes in the center of the first page. It gives titles and dates and lets it go at that. Then a story urges the reader to note them well because all are good. The rest—of the first issue, at least—is mostly ginger of the right sort, and that does not mean suggestion but smartly written matter that reads almost as well up here in New York as it does where the persons spoken of are known. It is not offensively done, though it is true that one tradesperson was advised to have a couple more "fire sales" before the store was repainted, but it will most all be read with a chuckle and the rest is well done. The management goes on the proposition that if the sheet is readable the program will take care of itself. It is sound theory and better practise. The trade advertisements are all inside and the arrangement is so neat that it is

given here as a suggestion to others. Too few program publishers give this even the slightest thought. Jum Brown pays a dollar a week for his advertising. For one hundred cents he can smear anything in his space and kill the program matter. It is worth more than the price of the advertisement fifty times over to prevent him, plus a dozen others, from spoiling the pages. Do not be dictatorial, but have the nerve to exercise some supervision over the text and display of the foreign advertisements. This cut proves it is possible to supervise the advertising and yet do the advertiser justice.

Galley Proofs.

The Square Town Electric theater, Brooklyn, Mich., sends in some throwaways that seem to be galley proofs of their newspaper stuff, or perhaps the stuff is lifted from the form and set into a job chase. In either case it is matter having the appearance of newspaper stuff and it is a cheap and nice form for houses where quick, cheap work is wanted. There is little display, but the reading matter is all set newspaper width and face and is easily read. This particular work is well written, but in setting, the printer should be instructed to set all titles in capitals where they start paragraphs, and not merely the top, or headlined title. Estes and Estes manage to keep things moving out their way.

More Bleich.

Here is another Bleich front-page story. Print it in your own program if you have the nerve to live up to it and to see that your people do, and you'll make more money than you would if you said that everything you have is the greatest ever:

Straight Talk.

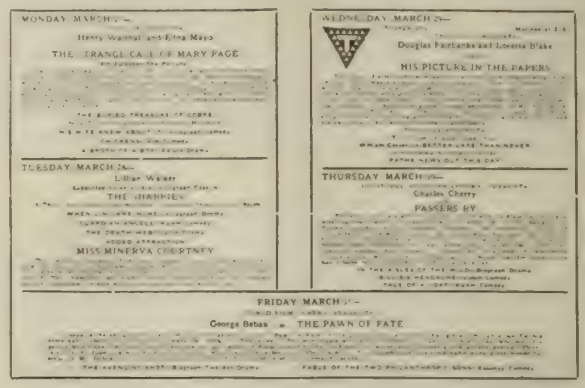
Many of my patrons know it to be a positive fact that when they ask me personally as to the quality of a show that I do not hesitate to say it is good, great, ordinary, or poor, just as the case may be. The same thing applies to any items in my advertisements appearing over my name. If I personally urge your attendance to see some particular picture that is one you should not miss, the invitation should be heeded.

Another thing: Are you in doubt sometimes as to whether one of our pictures is worth while? Worth leaving home to see? If you are, go to your telephone and call up this theater and ask how the show is. Any of my employees will give you dependable information—they are instructed to answer candidly and truthfully. Isn't this decidedly fair? Try it out. *Bleich.*

After the Kiddies.

Lou C. Smith, of the New Kingston, Brooklyn, N. Y. sends in a circular that he sent out for his children's matinees. It is a small four-page folder with the front and back given to the announcement of the policy of putting on a morning performance for the Kiddies. The inside gives the description of the film to be run at the first of these matinees, in this case Rip Van Winkle. It is well worded to appeal to mothers, and it is told in such a way that the reader is inclined to feel personally obliged to Mr. Smith, not that he strives to impress one with the idea that he is overworking himself, but because he talks so understandingly that it seems that here is a man who knows how to solve the vexed question of where to take the kiddies.

The printer spoils the front page of a regular program with a mess of Old English. Inside he did a good job, and the arrangement may



help others who are looking for a program layout. It gives but five days, Saturday and Sunday appearing on the back page, though the text can be pulled in, if desired to get it all on the double page. In the original this double page is 9 by 6 inches.

Hazen Conklin Note.

Walter Murphy, of the Star, Two Harbors, Mich., writes that the first thing he turns to when he gets the paper is this department. After that his program *must* be good. As it happens, it is good. He takes the Hennegan covers for a basis, but he gets out a newspaper on the inside pages. He gets five thirteen em columns across the page and takes little more than a column for his program, making the rest reading matter. One item is one of Hazen Conklin's "Down in Front" stories with due credit to this paper, but as there is a misspelled word contest on, Mr. Murphy had to warn his patrons that dialect did not count, and so he saved them from brain fever trying to tab it all out. The advertisements are confined to the top and bottom of the page where they are out of the way, and Mr. Murphy makes a really good disposition of his space and has found a new way to utilize the Hennegan covers, though if he keeps on giving the right sort of reading, he will not have to use colored covers to hold attention.

Should Be Dolled.

The Strand, Baltimore, Md., announces its opening in a folder too casual to be at all suggestive of "Baltimore's most elaborate and complete photo playhouse." It is a four pager, six by nine, on coated stock, printed only on the first and third pages. The front page is all type without even a border; plain, neat faces, but nothing ornamental where there should be readable but fairly fancy type, if not a drawn design. Inside, three programs are announced, each division illustrated with a single coarse screen cut intended for newspaper work, but never for coated paper. There is not a line about the house other than that quoted above; no reader telling of its excellencies, its policies or its management. If at no other time, an opening announcement should be as well done as possible to make a good first impression. Better nothing at all than something that is not truly representative. It looks bleak and uninteresting and does not in any way back up whatever else may have been done. In no case should newspaper cuts be printed on coated paper. The stipples are wide apart because in news stock the ink is absorbed by the paper, and if the stipples are too close together the ink will run into a blotch. On good stock the ink dries on the surface and does not run, and the result is painful. No cut is always better than a poor cut. A black blotch or a gray blur are alike unconvincing. Even to those who do not know the reason, there is a suggestion of something lacking, and the hint of mismanagement may extend to the house as a whole.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Consultor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid* $3.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Looking Ahead.

NOW and then someone on the outside does write an intelligent and informed article on motion pictures as an offset to the rot that Walter Prichard Eaton and his class write. Such a one is Henry McMahon, writing in the Dramatic Mirror. It is one of the sanest dissections of pictures we have had the pleasure of reading and he speaks for the short length film from a new point of view. He writes in part:

> Directors must strive for a *short-hand of the films.* Just recall that a good two-reeler has as much action as a complete stage play, a typical five-reeler should contain as much material as a novel, and a ten or twelve-reeler has the epic breadth and range of a three-volume romance. The motion picture is the quickest way ever invented of telling a story. Protracted close-ups, irrelevant digressions, inessential scenes violate its very nature. It is action, *action,* ACTION, or it is lost. 'Twere much better to tell your story in one reel than in two, in two reels than in five, in five reels than in twelve, that is, unless you have something very epical and grandiose to say.
>
> It seems to me, therefore, that the artistic future of the motion picture lies in the direction of comparatively short productions, varied from time to time by big films for really big subjects. An hour and a half of different sorts of pictures is plenty in a straight picture house, and an hour or so of the same fare is sandwiched in between vaudeville acts by "mixed" houses with exceedingly profitable results. To do more is to tire your public by eyestrain and mind-strain and ultimately to disgust it.

This is precisely what William Wright, of the Kalem company, and many others now contend, and it is what any sane survey of the situation will show. Tricks are overdone and when used to excess stale. In one recent feature we saw four different parts of a room before we were shown the set as a whole and were able to orient the characters. More than half of the scenes were interrupted by busts or close-ups, not once but often several times until the mind actually tired of following the camera around and the thread of the story was lost.

Briskness and brevity should be the keynote of photoplays and it would be were it possible to get a decent one reel program. But managers of theaters like the five reels because they can concentrate their advertising on a single subject and producers like five reels because it is not as easy to get five good one-reel subjects.

There used to be a time when people dropped into a picture theater to spend a pleasant hour. Now they come in, if possible, on the opening or do not come at all. This is particularly true of the downtown houses. When a few of the feature companies are put out of business and the public tires of the outpupt of the others, there is going to be a quick change to ones and twos, and it is up to the authors to be ready for the jump. There are houses right now that are making money with short subject programs and the number is growing, and this is at a time when some companies have abandoned the short lengths for the fives, largely because they had not been making good ones. It's a funny situation, but don't laugh. Keep your eyes on the ones and be ready when the call comes.

We said that time the original five-reel would replace the stage play very largely. We kept on saying it, and between two suns, almost, there was a rush for original stuff that enriched the few who were ready. Now watch for the jump back and the hundred and fifty and two hundred and three hundred dollar one-part story that is worth the price paid *as a story.*

Memorize This.

Do not waste your time making a continuity until you are absolutely certain that the plot is worth offering.

Details, Please.

Don't say that you sent a script to "a certain prominent company," and ask how long they should keep it. Tell what company it is. Nothing is said in that full-face notice about doing mind reading. Give the facts, the full facts and nothing but the facts.

Not a Boob.

Some time ago we asked that the then champion boob return his medal as we had found a bigger one. A private in the Seventh Infantry sends in his medal, but he is not the champion boob or he would not know enough to do as he is told. It's a nice medal, too, made from an old kerosene tin, apparently. If the sender will supply his name and Mexican address we'll send him a medal of the second class.

Books.

Here is a letter from the west that adds some titles to the list of books. It speaks for itself:

> I have been writing photoplays for the past three years during my spare time, and have managed to date to sell about forty per cent. of what I write. Thanks to you, through the pages of The Moving Picture World, which I read every week, I have received many valuable suggestions. I feel that I owe to you a certain debt that this brief word of appreciation cannot begin to repay.
>
> Most of my study of the theory of the photoplay was gained through my work while in college in the short story and the drama. But the practical side of the photoplay I have learned from your department. While I have not learned all that there is to know—that's a life's task—still I do know why a story sells and why a story comes back. And I keep plugging away.
>
> It might interest you to know that I am giving a course in photoplay writing here in the college where I am teaching. And I use for a text, if I have one at all, The Moving Picture World. The theory of construction I get from Freytag, Archer, Price, and others. For it seems to me that the same rules hold true to the construction of the photoplay as in the drama and the short story. At present we are taking up the study of comedy, using as our text Bergson's "Laughter."

In Agreement.

In a recent Photoplay Magazine, Captain Peacocke asks: "What is technique of a photoplay? I'm sugared if I know. All the wiseacres who are writing on the art of photoplay are continually harping on that word, as if it was a mythical something that we grasp from nowhere but which must be vitally essential to ensure success. Bosh! To the devil with technique! We want to be photoplay-writers, not technologists."

We quite agree with the gentleman that he does not know what technique is. But it does not follow that because he does not know what technique is that it is not necessary to those who would build a lasting success. Technique, as we have before explained, is the development of an idea into a play in the very best possible manner. It is not a certain way of marking in leaders or numbering scenes. It is a knowledge of the art of development gained through study and practice, and it is vitally essential to the success of every writer who is not a faker.

Technique is not wholly the form in which a script is written. This is technique, too, but by far the smallest part of technique. The real technique is the ability to take an idea and give it the fullest and most artistic development possible. Some writers with big names seem to be able to do without it, but these are the only ones who cry "To the devil with technique."

Reason It Out.

Do not be guided wholly by what you see on the screen. Reason back of it. The other day an author told of a comedy he had written. It called for a number of Greek costumes and he was told that the studio might not have them. "I thought they had every conceivable sort of costume," he exclaimed in surprise. "I thought anything could be done. Someone told me that studios had thousands of dollars worth of wardrobe." He had been reading—and believing—the press agents. Questions of cost never bothered him, and he spent money like water with an unmetered service.

As a matter of fact few studios have very extensive wardrobes. It is easier to hire than to make most costumes, and so costumes are rented when they are needed, and they are rented only when the value of the story will offset the rental. Do not take all you read as the truth and nothing but the truth. Remember that the press agent has to lie a little when he does not lie a great deal, and allow for this exaggeration.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

From J. Stuart Blackton.

Most certainly everyone connected with the moving picture industry knows of J. Stuart Blackton, president of the Motion Picture Board of Trade of America, and the producer of some of the finest photoplays the country has seen. Here is what Mr. Blackton thinks of the new Handbook. In reading it, remember that the favorable opinion of a man like Mr. Blackton can only be had by demonstrating to him that you have "the goods."

THE VITAGRAPH CO. OF AMERICA
LOCUST AVENUE BROOKLYN N Y

April 19, 1916.

Mr. F. H. Richardson
Editor Projection Dept.,
Moving Picture World,
17 Madison Ave., N. Y. C.

My dear Mr. Richardson:-

Your new MOTION PICTURE HANDBOOK for managers and operators is the most complete and comprehensive work of its kind that the industry has yet been favored with. It should be in every operator's booth and every theatre manager's office, and not only should be there, but should be READ.

One of the most discouraging things I know is to see a picture production, upon which much thought, energy and money have been expended, projected in a manner that detracts from its beauty, usefulness and merit. Better projection will undoubtedly always follow a careful perusal of your valuable book.

I congratulate you on your work and wish you the success you deserve.

Very truly yours,

B/G. J. Stuart Blackton

Question No. 136.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

In building an operating room how would you locate the lens and observation port openings for the masons? Explain fully. Suppose you are projecting a 16-foot picture at 100 feet and the throw is shortened to 80 feet, could you use the same objective and condensers, and if so, would the objective still remain the same distance from the film? Picture would be smaller, of course. How much smaller?

Roll of Honor on Question No. 129.

The Roll of Honor on question 129 consists of Joseph H. M. Smith, Fort Worth, Texas; C. E. Linstruth, Carthage, N. Y.; Thomas J. Maloney, New Bedford, Mass.; Wilson Hays, Barton, Md.; Walter Bryner, Springfield, Ill.; G. O. Yager, Anadarko, Okla.; M. Nosti, Tampa, Fla.; F. F. Bell, Palestine, Texas; Charles S. Stuckey, Edmonton, Canada; O. J. Bean, New Bedford, Mass.; J. E. Simms, New Bedford, Mass.; Arthur H. Cuff, Gravenhurst, Canada; W. B. Allen, Edmonton, Canada; Leonard Pagenhardt, Westernport, Md.; and W. C. Collins, Tiffin, Ohio.

Most of the Roll of Honor replies were very good. I have, however, selected the reply of Brother Maloney as best suited to be printed.

Reply to Question No. 129.

By Thomas J. Maloney, New Bedford, Mass.

The Question:

How many sprocket holes are there to each ¾ inch of film? Ought all sprocket holes in all films to be the same shape and size? What shape do you think best, and why do you think it best? What thickness of film do you find to run best on your machines? What is the effect of thin film stock?

The Answer:

Question 129 is properly divided into five queries. Query No. 1. How many sprocket holes are there in ¾ inch of film? Answer. There are 8; four holes on each side. To get this right count the number of sprocket holes in one foot of film, and you will find there are 64 to a side, or 128 altogether. There are sixteen ¾ inches in a foot, and 16 into 128 goes 8 times. Query No. 2. Should all sprocket holes be the same size and shape? Answer: Yes, if the teeth of the sprocket they are to run on are all of the same dimension, and have the same spacing. Query No. 3. What shape do you think is best, and why? Answer: In my opinion the oval shaped hole is best. It does not have a tendency to cling to the sprocket teeth which we find in a film having oblong or square holes. The oval shaped hole would have a tendency to release itself from the sprocket teeth while in motion and not cause so much wear on the sprocket teeth and sprocket holes; also it does not cause buckling and shaking of the picture on the screen. Query 4. What thickness of film do you find runs best in the machine? Answer: Film which has a thickness of from 6½ to 6¾ one thousandths of an inch. This gives the steadiest picture under actual test. Query No. 5. What is the effect of thin film stock? Answer: There are several effects. According to my own observation the sprocket holes crack and split, and there is a decided tendency of thin film to not lie flat over the aperture, which causes an in and out of focus on the screen.

[Also I would add to Brother Maloney's answer to Query 5 that thin film stock is more likely to stretch in the perforator, and thus produce unevenness in perforations, with consequent movement of the picture on the screen. As to his comments on Query 3, they are decidedly interesting, but he neglected to say that with the oval hole there are no corners, hence a decidedly less tendency of the sprocket hole to split. I intend to lay his comment on the oval sprocket hole before the Bureau of Standards of the Motion Picture Board of Trade at our first meeting.—Ed.]

Can't Be Did.

E. Patterson, Tama, Iowa, answers Question 132, and says:

> Although this is my first letter to the department, I have been a reader for some time, and find it to be a great help in my work. Have procured a copy of the new Handbook, which certainly contains some great dope, particularly on the optical and electrical end of things. There is one question I would like to ask, viz.: Is there any possible way by which two arcs can be run from one Fort Wayne 60 cycle, 110 volt compensarc at one time, so as to dissolve one reel into the next and obtain a perfect change? The way we have it now is as per sketch, with the two arcs connected in series.

That is the only way we can do it, Brother Patterson, but the resistance of the additional arc tends to decrease the amperage to a considerable extent, with, of course, corresponding effect on the screen. The better plan is to get another compensarc—no. I'll renig on that statement and say the better plan is to get a current rectifying device, and use D. C. at the arc.

A Remarkable Projection Plant.

While in the city of Dayton, through the courtesy of Brother E. Schwab of the Operators' Union, plus the kindness of the National Cash Register Company's operators, Messrs. F. D. Whyte and H. S. Gerdes, I was permitted to examine a very remarkable projection plant at the works of the National Cash Register Company.

The main hall, which seats approximately 1,200, is a very excellently arranged auditorium and a beautiful room as well. The installation is remarkable in more ways than one. First, there are

View of Main Auditorium.

three separate operating rooms, each fully equipped with machines, and all ready for business, in addition to which there are, in the main projection room, three stereopticon-balopticon installations.

The main auditorium can, upon occasion, merely by touching a button, be divided into two separate good sized auditoriums. The aforesaid button operates an electric motor, which in turn lowers a huge fireproof curtain, dividing the room approximately in its center, front and back. At the rear of the main auditorium is a projection room, equipped with three Simplex projecting machines and a double dissolving stereopticon, meaning by this exactly what I say—two complete dissolving stereopticons joined together, one above the other, with the shutter of all four lenses interconnected.

At the front of the hall, about seven feet above the floor of the stage, are two huge pieces of plate glass, on the rear or projection side of which is pasted plain white oiled paper, the projection being from the rear, except when the aforementioned main auditorium room is used, in which event two screens are lowered automatically, by motors, merely by touching a push button. This arrangement is by reason of the fact that the glass screens are only 14 feet square, whereas it sometimes becomes desirable to project a larger picture and these cloth curtains allow of a twenty-foot picture being displayed to the audience.

The distance of projection in the main auditorium is 145 feet. The lens openings of the objectives used in the main auditorium machines are approximately 2¼ inches in diameter.

At the rear of the main auditorium is what is called a projection room, the entire walls of which are painted a dead black, without any gloss. Near the paper-covered glass screens are two huge Bausch & Lomb reflectoscopes, having objective lenses with a five-inch opening. These reflectoscopes project on the rear of the glass screens, and their purpose is to allow of the placing of a piece of machinery within and the manipulation of its parts by the hand of the operator,

Main Auditorium, Showing Duplex Screens.

the process being projected to the screen; or you can put in a blackboard and write anything you choose upon it, which will be projected to the screen during the process of writing. These screens, by the way, sit side by side, with a frame work division about 6 inches wide.

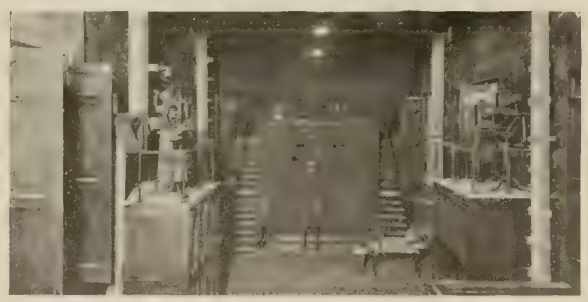
At either side of the projection room are two gigantic balopticons, one of which is used for microscopic and polariscopic projection, and the other for the projection of Lumiere plates.

At the rear of the projection room are two operating rooms of goodly dimensions. each equipped with Simplex projectors. One of them contains two dissolving stereopticons, one mounted above the other, with their shutters interconnected, the idea being to project a slide to each one of the screens simultaneously.

The two operating rooms mentioned are located as follows: First, there is one room set up about 6 feet from the floor, underneath which is the rheostat cellar—some heat, my boy, some heat! The editor stuck his head in, promptly apologized and backed out. He thought for a moment he had died and had gone home. Above the back of this room is a second operating room, which contains a Simplex projector equipped for Kinemacolor.

But the real curiosity of the whole works consists of four automatic stereopticon machines, each containing 125 slides, arranged in a circle. The darned thing looks more like a knitting machine than anything I can think of, but it certainly delivers the goods. You set the automatically fed 90 degree arc lamps going, and then lean back comfortably with a dingus in your hand which you punch with your thumb, and every time you punch—bing! a new slide appears on the screen, or rather two slides appear simultaneously, one on either screen. It is a real comfortable job running that thing. I got so excited that I nearly wore the machine out punching the button. This arrangement is used to accompany a "canned" lecture—I say "canned," because it must be all arranged beforehand to fit the slides.

It would be a long story to describe the method by which the employes are educated through the medium of those lectures and slides, but it certainly is an efficient way of doing it. Briefly, it is something like this: By two slides projected simultaneously, one to either screen,



Projection Room, Showing Two Operating Rooms. Observe That the Whole Room Is Dead Black.

a comparison is made of bad working conditions and good working conditions. Team work and the right and wrong way of doing things, before and after effects, good organization, etc., etc., are graphically illustrated.

The National Cash Register Company has, I am told, approximately 70,000 stereopticon slides, dealing with every imaginable phase of their business, plus 250,000 feet of moving picture films, the same being largely along educational, industrial and scientific lines.

The plant is a truly remarkable one. I could go on for pages, giving interesting descriptive matter concerning the installation.

The projection is in charge of F. D. Whyte and H. S. Gerdes, oper-

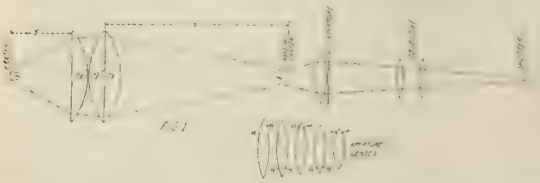
Slide Department, Showing Slide Racks.

ators, who are handling, everything considered, probably the most complicated projection plant in the United States, and—here's a joke on the boys—when they went to New York to show the National Cash Register Company pictures our distinguished Board of Examiners refused them licenses. Well, the boys down at the Examiners' Board are friends of mine all right, but I am inclined to believe that in this particular instance that the laugh is on them.

They also have, at the National Cash Register plant, a developing room for making their own motion picture film. It was my privilege to examine the apparatus in this room; also to visit the Slide Department, where the 70,000 slides, before mentioned, are made and kept in racks. These racks hold approximately 400 slides each, and are marked according to the subjects in the rack. They are made to pull out, so that you may examine 400 at a time, and when through push them back into the wall out of the way. They have their own color artists—four in number—working all the time making new slides on different subjects.

Here is the Real Thing (Nearly).

Ralph W. Martin, Los Angeles, California, contributes the following interesting drawing and description. It looks mighty nice in theory. I am wondering how it would work out in practice. It seems to me that here is something that might be well worth a practical test. That is about as much as I would care to say on this particular proposition at this particular time. There is no manner of doubt but that there is large room for improvement in the optical system of the projection



machine. With the present crude apparatus there is altogether too much spherical aberration causes unevenness of illumination, and chromatic aberration, which makes for impurity of light. One objection I can see to this scheme would be two additional lens surfaces, which would, of course, mean additional loss through reflection. One thing I do not quite understand, however, and that is, where Brother Martin says: "Placing the aperture lens directly *behind* the film picture at the aperture." Presumably he means on the lamphouse side, as in the drawing. But that particular term at that particular point might be applied either way. Incidentally, it also seems to me that this scheme would have to bring about decidedly better results in order to justify itself, because it would set up very decidedly added complications in the lens system. But anyhow the thing is interesting, and worthy of study; therefore it is passed along to our readers for consideration. As to the concentration of the light endangering the objective by reason of heat, I think there is no danger at all of that. It may be entirely disregarded.

This article is correllative to several others on the same subject matter that have been sent in by the author.

The purpose of this article is to give practical instructions by the shortest cut possible, and in such a manner as will enable anyone to try out this scheme under standard operating conditions. Theory is disregarded. It is more important, at this juncture, to get the idea established on a practical basis. Theory will be attended to later.

In the figure, three 7½-inch condensers are used, as shown. This arrangement is only a temporary makeshift. A meniscus bi-convex set of equivalent focal length would be better, but the 7½-inch plano-convex lenses will do well enough for present experiments. The crater is placed 3 inches from the rear condenser, which will focus it about 9 inches in front of the bi-convex lens, with an enlargement of about twice the original crater diameter. With the arc lit and properly adjusted, the lamphouse (not the lamp) should be moved until the image of the crater comes to a position behind the aperture, which will give a proper size spot, and produce an even illumination on the screen. There may be various ways of accomplishing this end, but probably it would be best to first observe the spot at the aperture, and check up by observing the screen later on. The objective should now be accurately back focussed at the aperture.

The next step is to experiment with different focal length aperture lenses, of which it is desirable to have a good supply on hand, five of the most probable kind being shown in the drawing. The figures represent the diameters of their respective spherical surfaces.

The experimenter must be a good thinker to devise some practical method of supporting the aperture lens directly behind the film picture at the aperture. The nearer the lens is to the film, the clearer (whiter) the light will be at the aperture and screen. It would not do to place the lens even as far as one inch behind the film. Get it as near to the aperture as is practicable.

Now, with the aperture lens in proper position, operate the machine and observe: (1) The quality of the definition of the picture on the screen; and (2) the width of the narrowest part of the beam in front of the objective. Be sure to place the shutter at the narrowest section of the beam before completing the above observations.

If the definition on the screen is poor or impracticable of sharp focus, it is probably due to the aperture lens being of too short focal length. Try another aperture lens of longer focal length and proceed as before. If the definition on the screen is now satisfactory, and the beam quite narrow at the shutter, conditions can be called fair; but further trials should be made with other aperture lenses, with the purpose of getting the beam as narrow as possible and still have good definition.

In the drawing the shape of the beam from the aperture forward is only intended to give an approximate idea of what probably will take place. It is really of no concern at present what the shape of the beam will be. Only the results above noted need be observed.

There is also another alternative which may be resorted to with advantage. The crater may be moved a little closer to the rear condenser and its image will consequently be enlarged. If the image is thus enlarged to the full standard spot, or about 1½ inches diameter, the image can be placed coincident with the aperture lens, and this will considerably alter the effect produced by the aperture lens on the beam forward from the aperture.

However, this latter expedient will require considerable experiment to determine its true value. It is nevertheless recommended for trial, as it may have considerable to do with the evenness of illumination at the aperture; also it gives a wider range to the operation of the aperture lens.

It should also be mentioned, as a warning, that there may possibly be some danger to the objective by the extra heat caused by concentrating the beam.

Very Bad.

All too often when I am watching a perfectly projected picture, with everything running along smoothly, and I am deeply interested in the story of the film, my mind is suddenly jarred back to the realization of the fact that I am only looking at a shadow, by a succession of white flashes on the screen.

I have just received from an operator twelve clippings from the six-reel Fox feature, "The Bondsman." None of these are less than six, and several are seven pictures in length, and each one of *these six or seven pictures is literally chopped all to pieces by punch marks, made either by the manufacturer or the exchange.*

The exchange-man kicks, and kicks rightly too, at the punch marks the operator puts in a film, *but how about the punch marks he himself jabs into a picture*—in this case twelve of them, or a total of about seven feet of film in one subject. I am told this is done in order to identify the film. Well, if that is the fact it does not excuse the practice, because it isn't worth three cents as a means of identification, because, as is proved in this case, the mark can easily be cut out. But be that as it may, neither the exchange-man or producer has the moral right to thus injure the property which is to be rented to the exhibitor as a perfect piece of goods, or at least perfect while it is new. This operator promptly cut all these marks out, and he has my hearty approval in so doing, though I suppose the exchange would put up a kick about it. Well, my advice to operators is to amputate these marks, and if you all do that the pernicious practice will be stopped, and stopped in a hurry too. They can get after one operator for doing it, but they could not do very much if you *all* did it, and you would thus be lending your assistance in stopping a practice which is pernicious and wrong, from no matter what point of view it is looked at.

Some Book.

W. B. Allen, Edmontana, Canada, Says:

> The third edition of the Handbook is certainly a wonder. In my opinion every operator in the United States and Canada ought to purchase a copy immediately. Considering the book itself, the price is not worth mentioning, and no operators can, I think, make better use of four dollars.

Temperature and Fuses.

John McGrath, New York City, writes:

> I have observed an apparent difference in the action of fuses when located in the operating room and when located in a basement. Our projection circuit is fused both in the basement and in the operating room. I find that 50 amperes is ample in the basement, but it requires 60 in the operating room. Why is this?

It is simply a matter of temperature, Brother McGrath. Down in the basement it probably is cool, whereas near the ceiling in the operating room it is pretty warm. You will find that, if you were fusing closely, there probably will be a difference in the summer and winter as applied to the operating room. Fuses near the ceiling of an operating room will carry less current than in a cool basement. Very simple, is it not, when you come to look at it in the light of common sense.

A Contemptible Thing.

From Texas comes the following:

> Enclosed find my check for $4.00 in payment for one of the new "Bibles." I can certainly sympathize with Brother Bently of Nacogdoches with regard to the condition the films reach him. I have heard several times of the fellow he gets his films from. However, I guess I had better shut up, as he now ships me one of my reels, and if he is like another chap on this Texas circuit and he finds out anybody complains, the one complaining will certainly work his film patcher overtime. I did complain about him once, and after that the films came in worse condition than before, and now, after a year or more has passed, he is trying to get me in bad, as I am now shipping to him.

I think a little good, plain language is called for in a case of this kind. Where an operator who is handling films on circuit sends them away in bad condition, and the man who receives them complains, *the receiver is doing exactly what he has a perfect right to do and OUGHT to do.* Moreover, if he did not complain he would be working an injustice on the exchange, and on his own manager, and if the fellow complained of undertakes to "get even" by deliberately sending films in bad condition he proves himself, in my humble opinion, to be a contemptible coward not worthy to be classed with decent operators. To put the thing in plain language, he did that which he knew was wrong. He knew that sending the films away in bad condition would injure a fellow-operator, a theater manager and his audiences, all of whom were utterly helpless and at his mercy in this respect, and then

because they refused to calmly accept the result of his infernal laziness, ignorance, or carelessness, he, knowing the other man was helpless, undertook to get even in a dirty kind of way.

Yes, I know this is pretty plain talk, but there is altogether too much of this thing going on, and it is time—high time—the thing were stopped. If the Texas operator will send the name of the man in this instance, I will take upon myself the duty of seeing that he either immediately mends his ways, is separated from the payroll of the moving picture industry, or is shown up in print good and plenty. I don't like to write this way, but this sort of thing is a particularly nasty piece of business, and, as I said before, this particular man is not the only offender in this particular respect. It is bad enough to send films back to the exchange in poor condition, but it is doubly reprehensible to send them away in bad condition when they are on circuit, and therefore must be received by another operator who possibly will not have time or opportunity to inspect and repair them before they are run.

Lens Breakage.

T. J. Trabue, Biloxi, Miss., says:

> My rear condenser lens is continually breaking. I have an objective lens with a 1 7-16 inch opening, working at 2⅞ inches back focus. The distance from carbon to flat surface of condenser is 3.5 inches. Machine is a Power's Six.

I take it, Brother Trabue, that you are using a rather high amperage. Your arc is the correct distance from the lens, but you should immediately procure either an Elbert or Preddy holder, which may be had from the Picture Theater Equipment Company, 140 Broadway, New York City, by remitting $4.50. This holder will eliminate the trouble, so far as condenser breakage be concerned. As to your lenses, I would suggest that you use two 7½-inch condensers, placed as close together as you can get them without touching, with the lamphouse pulled back as far as you can get it—about 22 inches from the film to the apex of the front condenser. With your present distance, 13 inches, you need two 6½-inch condensers, and an objective 1 15-16 inches in diameter in order to avoid light loss. If, however, you find that the two 7½'s locate your arc too far from the lens, then you might use a 6½ and a 7½ with 19 inches between the film and the apex of the front condensing lens. In fact, I don't know but this might be the better combination for you. Try both and see, is my advice. Keep the arc at its present distance from the lens.

Patents.

D. O. Seaman, 703 West 7th street, Des Moines, Iowa, writes:

> This being the first time you have knowledge of my existence, I will perform the introduction: D. O. Seaman, operator Unique theater, Des Mines, Ia.
>
> Attached hereto find patent specifications and drawings for my invention on fireproofing the motion picture machine. The downward extension on the lower take-up roller bracket arm is an added improvement. When the film breaks, arm 32 comes in contact with the downward extension on the take-up roller bracket, and when the same is forced down to re-thread the film sets the fireproofing and motor control, so that the operator has no extra parts to handle. I have a Powers 6A equipped with the parts, and you would be surprised to see the machine in operation. Also I have a tension take-up regulator which I will send you a little later. I can put the fireproofing and motor control on any standard machine for $40.

The patent, so far as I can tell from the description, is one of a considerable number evolved by different patentees during the past two years designed to do practically the same thing, viz.: cut the film above and below, stop the motor, and drop the fire shutter. It would take considerable space to illustrate and describe this device intelligently, and it is not necessary to do it. The editor of this department only passes an opinion upon such devices as he has himself tested in operation, or has had placed in the hands of competent disinterested operators for test. That is a rule which applies to everything.

I expect to be in Des Moines some time next winter and very likely will see Brother Seaman's device. However, I want to warn him of this: there have already been at least half a dozen similar devices placed on the market, or rather devices designed to accomplish the same thing, and *not one of them has ever made any money for its inventors.* You will find one of them described on page 257 of April 8th issue. I personally examined this particular device, which is excellent, and which has plenty of capital behind it. I told its sponsors at that time that, whereas the device worked perfectly, and was in every way excellent, still I doubted its ever reaching the financial-success stage. Still another of these particular devices has its home in Chicago. It has been on the market for at least three years, and never has made a cent. I am not writing this to discourage Brother Seaman, but to point out to him the fact that before going into a thing of this kind *inventors would do well to correspond with the projection department, and ascertain what has already been done along the lines they propose to work on.* It is awfully discouraging to work hard, perfect a device and spend money for a patent, only to learn there are half a dozen others already in the field. Brother Seaman can, of course, proceed if he wishes to, but, regardless of the merit of his invention, I am going to tell him right now that the chances are a hundred to one that he simply will be throwing good money after bad. I presume he will be my mortal enemy from now on, but facts are facts, and the greatest kindness I can do him is to save him from spending more money on something which, however meritorious, will bring no satisfactory financial return.

Projection Trouble.

R. B. Hilts, Beaver Falls, New York, says:

> Am running a moving picture show and have trouble with my projection. Have a Powers 5 and a 40 foot throw. Get a good light, but it is very much blurred. This is more noticeable on one side than on the other. If I move my lamphouse to one side a little it eliminates the blur, but makes the other side darker. It does not blur in the center at all, but only on the right hand side of the screen. What is wrong?

Now, Brother Hilts, don't turn your nose up when I advise you to purchase one of the new Handbooks from the Chalmers Publishing Company, price $4. It is a 700 page book, and one that you, and every other operator and exhebitor, needs, and *needs badly.* On page 112 you will find directions for lining the optical system of the projector. I would advise you to do that first. Then, turning to page 108, after reading "Cleaning Lenses" carefully, get busy. The way you put the matter the thing is rather puzzling, but it seems to me if you have described it carrectly the trouble must be at least partly due to your lens system being out of line. It is also possible that your lamphouse comes over a little too far. Shove the lamphouse back until the blur disappears, and then move the lamp until the spot centers on the aperture. If the explanation is as simple as all this, however, it does seem you would have discovered the trouble yourself. It is also possible, under your description, that a bit of oil or a finger mark on your lens is so situated that when you shove the lamphouse it alters the direction of the light ray just enough to miss it, thus causing the focus to darken one side of the picture by reason of light interference. The latter is, however, hardly within the range of possibility, I think.

Encyclopedia Britannica of Projection.

Brother I. G. Sherman, chief operator Bishop's Theater, Hoboken, New Jersey, who is also president of Hudson County Local Union No. 384, I. A., has purchased a Handbook. Here is what he has to say about it.

> Dear Mr. Richardson:
>
> Allow me to voice my sincere appreciation of your last and greatest triumph—the third edition of the "Handbook." I am the proud possessor of a copy of that work, and, if my opinion is worth anything, here it is: I consider it as being the Encyclopedia Britannica of projection. You have indeed builded a monument which will last long after you have passed away, for I do not believe it is possible to improve on the third edition. There is but one criticism I could make, and that is it is too bad you did not have it bound in flexible leather and charge an even "Five Spot" for it. I don't recommend its purchase to the operator (?) who is satisfied to remain in ignorance, but those who have ambition will remember that "Knowledge Is Power," and they certainly can obtain knowledge of projection by the investment of only four dollars. I repeat it is SOME book.

This letter was entirely unsolicited. It comes from the president of a large and very progressive local union. I would commend it to the attention of operators, because it is an entirely unbiased opinion from a man whose opinion is entitled to consideration. One operator asked in a letter recently: "How is the new Handbook going?" It's going all right, all right, and going big. But it is the ambition of the editor to have a copy in the hands of every operator in the United States and Canada. Orders have already been received from England, Australia, New Zealand and other foreign countries, and, judging by the way they are coming in from the United States and Canada, my before mentioned ambition seems likely to be very nearly realized.

Operators Attention.

Every moving picture machine operator in Greater New York and vicinity who can possibly do so should by all means be present in the Concert Hall at Madison Square Garden, at 2.30 P. M., "Projection Day," Wednesday, May 10th, to hear the editor's address on practical projection. This is an opportunity you will not soon again have to hear a carefully prepared illustrated lecture on the mistakes which are made in the projection of pictures.

The editor of this department has secured official recognition from the Motion Picture Board of Trade of America in the form of Projection Day. It is now up to you to show the powers that be that you are interested in this sort of thing. I ask the presence of every operator in New York City who is not working.

Remember the hour, 2.30 P. M., and time, Projection Day, Wednesday, **May 10th.**

Richardson's

Motion Picture Handbook for Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

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17 Madison Avenue, New York.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Questions in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Toning Motion Picture Films (Continued)

The tank containing the sulphiding bath should be enclosed in an outer tank through which hot or cold may be circulated in order to control the temperature. The racks or drums may be of wood, but if metal pegs are employed on the former, they should be coated with acid resisting paint such as asphalt, since the presence of any metallic mirror in the toning baths will cause contamination of the same and effect a precipitation of sludge. The frames should not be interchanged but kept separate either for toning or tinting in order to prevent contamination of one bath with frames previously employed in another. This also applies to the small drum system. For instance, a dish that would be ruined by using a rack which has previously been immersed in a deep blue dyebath, unless the particular rack had been very thoroughly washed. In the case of delicate tinting, however, no harm is done providing the racks have been previously coated with the following waterproof varnish:

	Avoirdupois
[illegible]	1 lb. 5 ozs.
Syrian asphalt	1 lb. 5 ozs.
[illegible]	1 gal.
[illegible]	5 gals.

[illegible] is preferable to immerse the racks in a [illegible] of hydrochloric acid for two or three minutes and wash for fifteen minutes after which thorough drying is necessary. The well dried films are then dipped in the above solution, the excess liquid drained off when the stencils dries almost immediately.

The operations should be repeated at intervals.

Developers, toning solutions and dyes should be mixed in crocks of glazed earthenware using warm water where possible and ensuring thorough solution by stirring with a wooden paddle, which should be thoroughly washed after each operation. Having thus dissolved the chemicals in as small a quantity of hot water as possible, the solution should be cooled to such an extent that on dilution the final solution will be at approximately the correct temperature.

The chemicals employed should be pure and in cases where a good water supply is not available, only distilled water should be employed.

Mutual Weekly on the Market for Sport Negatives.

Mr. Pell Mitchell, editor of the Mutual Weekly, Flushing, New York, sends the following notice which should be of interest to many free lance men:

We are preparing to release a one reel "Novelty" picture each week under the general head of "Out door Life." This picture will contain subjects of interest to lovers of the great outdoors, such as hunting, fishing and canoe trips, wild animal and bird life, fish and insect life, reptiles, etc., etc. In fact, anything which is strange, new, novel and of unusual character.

We are going to pay from 10 to 60 cents per foot for negatives of such subjects. The price will depend a great deal on the interest and the time and difficulty expended in securing it. The photography MUST BE first class. We are not going to buy **baky-scratched-fogged out-of-focus negative. We want A No. 1** stuff and are just as anxious to BUY it as you are to SELL it. If you can turn out the right stuff we can do business. If you cannot do this, please, don't waste our time and your postage by good raw stock.

Write us, sending a list of the subjects you can secure in your vicinity, also state if the frame line on your camera is adjustable. We want this negative, if possible, to frame [illegible] on the hole. Let us hear from you at once, and don't forget to mention your address on everything you write or send to us.

Cinema Camera Club Moves to Larger Quarters.

The Cinema Camera Club, the organization of motion picture cameramen, will move from the present location in the White Rats' Club House on May 1st to larger and more accessible rooms in the Times Building. Having arranged to occupy suite 1006 and 1007 on the tenth floor.

Here will be housed the club's meeting rooms, and business office in charge of the corresponding secretary. By making this move to a centrally located office building, the Cinema Camera Club members will be available for producing companies and directors who desire to procure camera men. The secretary will be in touch with all disengaged cameramen, and will be able to supply photographers on short notice.

Shortage of Cinematograph Cameras.

Due in a very great measure to the present European upheaval is the marked shortage of Motion Picture Cameras. Not only are the imported makes practically off the market, but the cameras manufactured in this country are equally hard to obtain.

The well known Pathe cameras are coming in very small shipments to this country, and with almost every shipment comes an advance in the price. The latest quotation is that the price of the studio model Pathe is $525 and for the portable model is $550. Even at these prices the cameras are very hard to obtain, the shipments are irregular and uncertain.

Debrie cameras, favorably known through the trade, are equally scarce, the understanding is that the price at the Debrie factory in France have turned their energies toward the manufacture of equipment for the French Army. At any rate the only Debrie cameras that are being imported are those which the Debrie Company finish up practically to order, and consequently the importation of these goods amounts to a shipment of a very small number, about every two months.

Of the American made cameras the Universal and the Bell and Howell makes are probably the most widely known. Both these companies are selling in excess of their output, which, unfortunately, is greatly enhanced by the scarcity of material and the inability to secure competent workmen.

The special machinery that is required in the manufacture of cameras is exceedingly hard to obtain, one large manufacturer having informed the writer that an order for lathes and other implements were nearly a year old. Materials are great a premium, and it is almost impossible to obtain any quantity of brass, bronze or aluminum.

The workmanship on a fine camera requires the services or not only a high grade mechanic but one who is trained especially in the work. The results must be so absolutely accurate that only mechanics accustomed to the finest kind of work are suitable for camera manufacture, and these, like the material, are hard to get.

There is no immediate relief in sight, the prospects, however, are that within six months or a year, the American made camera will be produced in sufficient quantities and will gradually supersede those of foreign manufacture.

Another Member for the Correspondence Club.

From New Orleans comes the advice that Mr. H. G. Uyama would like to correspond with brothers in the craft who wish to take up matters of motion picture photography through the mails. His address is 1347 Moss street, New Orleans, La.

Later.

The following wish to add their names to the club:
F. J. Panko, 1713 Lorimer street, Denver.
Walter Bender, Eastern Motion Picture Co., Westville, Ill.

Editor's Note.

Get busy Boys, write to me and I'll publish your addresses so that this correspondence club may flourish.

The MOVING PICTURE WORLD is the Index to the Trade. Its pages contain everything that the busy picture man needs to know. And all information is given in condensed and concise form.

Accurate reports on trade conditions, breezy sketches of the photoplayers, invaluable hints to the exhibitor on advertising and projection, reviews, comments, and synopses of pictures, calendars and tabulated lists of releases—these are only a part of the wealth of material published in each issue of the Moving Picture World.

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "The Snowbird." Released May 1 by the Metro Pictures Corporation.

Suggestions prepared by S. M. Berg.
By special arrangements with G. Schirmer, Inc., Music Publishers, New York.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 41½ T "At dawn" is a sub-title and is printed reading matter on the screen. But 60½ D "When Jean sees Loris's hair" is a descriptive of action.

John Wheeler, financially involved, sells to Bruce Mitchell, an admirer of his daughter Loris, his half interest in some Canadian timber lands. Later learning that the deed to the property has been destroyed by fire, Mitchell threatens criminal proceedings unless Loris consents to marry him. Loris secretly goes to the Northland to seek Jean Corteau, who has a duplicate of the deed, but who refuses to give it up. He also refuses to deal with women, so she dresses in boy's clothing and gains shelter in his hut. Believing him a boy he beats her for disobedience, but when her hair falls down from under her cap he begs for forgiveness. Loris realizes that he is a rough diamond though primitive in many ways. After a series of incidents Jean gives her the deed and she begins to realize his real worth. Meanwhile Mitchell and Wheeler have come North. Mitchell seeking Loris at Jean's shack, makes an insulting remark and a fight ensues. The picture closes with the return to the North of Jean and Loris, who are now happily married.

Almost the whole action of this picture is in snowbound Canada with many scenes of dogs and dog sleighs. It would be effective to imitate barking of dogs and also use sleighbells.

Note particularly: Motor boat effects at 11
Short Agitato 37½
Knocking on Door 80¼

The Theme selected is "Sympathy"—Friml.

Time schedule: 94½ minutes (six reels—about 6,300 feet).

Time.		*Sub-titles or descriptive cues.*	*Music.*
0	D	Opening.	Chicabiddy—Keate. (Allegretto)
1¼	T	"The next time you spend —"	
1¾	T	John Wheeler, who finds himself—	Air de Ballet—Chaminade. (Valse allegro)
3	T	"I'll give you until the first—"	
4¼	T	"Please don't be mushy."	Sparklets—Miles. (Moderato)
6¼	T	"I will give you a receipt."	
8¾	T	"It's only money matters—"	Love is Like a Firefly—Friml. (Moderato) (THEME)
10	T	"Here are all the wonderful—"	
11	T	(The following day. (Motor boat effects)	Galop No. 1.
13	T	"So you're her latest victim?"	At the Fair—Coates. (Allegro molto)
15	T	"Just a sample of my claws—" (Water effects)	
15¼	T	Far to the Northland—"	In the Meadows—Coates. (Moderato)
17¾	T	At the office of Le Blanc.	
19¼	T	"Mr. Wheeler's copy—"	Among the Poppies—Coates. (Moderato)
20½	T	"Then the land is mine."	
21½	T	"On a December night—"	Repeat: THEME.
23	T	"Here's your hat—"	
24¼	T	The following afternoon.	Norwegian Folk Song—Borch (Andantino)
26¾	T	"You can't settle with me—"	
28	T	"I've told him how—"	Petite Bijouterie—Bohm. (Intermezzo valse)
31¼	T	"Loris has gone to Canada."	
31½	T	Three days later.	Light of Foot—Latann. (Allegretto 6-8)
33¾	T	"I am the daughter—"	
34¾	T	"I seen heem in town—"	Paris March—Mezzacapo. (Allegro)
35½	T	"There's my answer—"	
37½	T	"He only play with her—"	Agitato No. 1.
38¾	T	"Back to your brothel."	Astarte—Mildenberg. (Andantino)
41½	T	At dawn.	
43½	T	Loris adopts a novel plan.	Repeat: THEME.
45	T	"Don't be afraid, my boy—"	
46¾	T	"Like a wounded snowbird—"	Yester-Love—Borch. (Andantino)
49¼	T	"You can sleep in there."	
50¾	T	Then morning came—	Love's Triumph—Daniele (Valse lento)
51¾	T	Loris rebels against being—	
53¾	T	Wheeler and Mitchell arrive—	Intermezzo—Huerter. (Moderato grazioso)
55	T	"Where can I find Le Blanc?"	
56¼	T	"I want to find Loris Wheeler."	Dainty Daffodils—Miles. (Moderato)
58	T	After the evening meal.	
59¾	T	"I'm through with doing—"	Hurry No. 1.
60½	D	When Jean sees Loris's hair.	Repeat: THEME.
61½	T	"I will tell you the truth."	
62¼	T	"If you are telling me the truth."	L'enfant Prodigue—Wormser (Valse lento)
63	D	Loris finds hiding place.	
63¾	T	"You are beautiful—"	Repeat: THEME.
69½	T	"Please forgive me."	
70	T	"There's no mercy in my heart."	Agitato No. 1.
72½	T	"That woman took the best—"	
72¾	T	"No-no-please, not that."	Repeat: THEME.
74¼	T	The primitive call.	
75¼	T	The dawn of a tomorrow.	Air de Ballet—Herbert. (Descriptive)
78	T	"I will not take you—"	
78¾	T	The gray of the dusk.	Repeat: THEME.
80¼	T	Mitchell reaches the end— (Knocking on door)	
81¾	T	"Your father and I have—"	Longing—Floridia. (Andantino grazioso)
83	T	"This is the man—"	
83¾	T	"There is only one punishment—"	Hurry No. 2.
86¼	D	When Loris climbs out window.	Hurry No. 3.
89¾	T	When the news reaches Chalet.	Dialogue—Helmund. (Andante con moto)
90¾	T	And thus Wheeler found them.	
92½	T	"Here in the great wilderness—"	Repeat: THEME.
93½	T	"Are you happy here?"	
94½	T	The End.	

NOTE.—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue sheet is to be found in G. Schirmer's advertisement on Page 1245.

MYERS COMPLETES FIRST "VIM'S."

Harry C. Myers and Rosemary Theby have completed the first two "refined" comedies they engaged to produce when they signed a two-year contract with Vim a fortnight ago, and in a message to Mark Dintenfass, who is in New York, Mr. Myers telegraphed this week: "Exceed all expectations. Number three well under way. Want best scenarios obtainable for high-class comedies."

In answer to inquiries from exhibitors who are anxious for further details, Mr. Dintenfass has issued the following statement: "The Vim comedies featuring Rosemary Theby and Harry C. Myers will be scheduled for release as soon as is consistent with the high quality of laboratory work we have determined to have. Mr. Burstein, in personal charge of the Vim studio direction, wires me that in his opinion the two comedies already completed will meet the most exacting demands of exhibitors who are in the market for single-reel comedies of the finest quality. Notwithstanding the quality of the productions and the great popularity of the stars, these comedies will be released to the trade at a figure which will render them as popular with the exhibitors as they will be with the public."

"Peg o' The Ring" on Schedule Time

Francis Ford and Grace Cunard Come East to Fix Matters and Have Returned to Work at Universal City.

"CONTRARY to all previous announcements except the first one, Miss Cunard and I will appear in every episode of 'Peg o' the Ring' as was announced in the first place." It was Francis Ford who spoke. Mr. Ford and Grace Cunard had made a cross-country spin to reach New York, and after seeing Mr. Laemmle, and reaching a decision with him on the question of the serial, both took a little holiday trip to Portland, Me., where Mr. Ford lives, to visit his people. They had reached New York on their return trip, and in spite of this fact they were both apparently very fit, and looking forward without unusual trepidation to another flying trip back to California.

Francis Ford.

"It is all wrong," said Mr. Ford, who was spokesman for the pair most of the time, "about our leaving the serial. We have not left at all, and we will be able to get it out on time, as we had planned. Miss Cunard has the entire story well in hand, the continuities and scenes for the entire story mapped out, and the carpenters are working on the set, which we will use as soon as we get back. We are working on No. 6 and hope to finish that by the end of next week. We take the Twentieth Century tomorrow, Saturday, April 29, and will be back home by the next Friday through being able to make a very close connection in Chicago.

"We have thought all along and still think, that 'Peg o' the Ring' will be the biggest success which we have ever scored and we are only sorry that there has been any delay in the plans. We are going back on perfectly satisfactory terms for everyone concerned, Mr. Laemmle and myself, the best proof of which is that Mr. Laemmle will accompany us as far as Chicago on our return tomorrow. He is not going out to the Coast, but on the train we will probably perfect a plan for our future after the serial is over. When that time comes we will be glad to make a statement in regard to it. All I can say now is that we are going to finish this serial, and finish it on time, and that we intend to make it the best and biggest drawing card which has ever borne the name of Francis Ford and Grace Cunard. Oh, I might say also that neither Miss Ruth Stonehouse nor Eddie Polo will be in the serial."

Grace Cunard.

MISTAKE IN GEOGRAPHY.

In last week's issue of the Moving Picture World we located the enterprising town of Las Vegas in Texas. The item should have placed it in New Mexico, where it belongs and is. Going to have a cowboys' reunion there.

Jack London Loses

Circuit Court of Appeals Reverses Decision of Lower Court in Case Against Biograph.

IN AN opinion written by Judge E. Henri Lacombe, recently retired from the United States Circuit Court of Appeals, a sharp line is drawn on the rights of authors of literary productions in the questions which arise under alleged infringement of copyright.

Judge Lacombe left the bench late in February, but had presided in the hearing of the appeal of the Biograph Company against Jack London, hence wrote the opinion. London sued in equity some months ago, charging that the Biograph Company had violated the copyright of his short story, "Just Meat," in a photoplay called "Love of Gold." The trial court decided London had made out a case and granted a permanent injunction to restrain the production of the Biograph play and also awarded London $250 damages.

There was never any doubt concerning the similarity of the plots of the two productions. Both were underworld plots, dealing in burglary, larceny, poison mystery, etc. The fundamental idea seemed in many, if not all particulars, identical. London, as complainant, alleged that the Biograph company had stolen his plot bodily, but aside from affidavits usually in equity suits did not raise the issue of wherein specifically the two were so identical. The defendant company contented itself with a denial and did not put the complainant upon his proof, relying on the old rule that similarity of fundamental idea is not alone sufficient upon which to base a suit for violation of copyright.

In his opinion Judge Lacombe says bluntly that the plot used by both contestants is centuries old. In order to maintain his action he holds London was required to show specifically just wherein the Biograph play had made use of his materials, scenes, incidents and other matter which can be covered by copyright. He failed to do this, and the defending company merely denied the bill and all of its specifications, never raising the issue of what it had, if anything, taken from the author's goods. He concludes by reversing the judgment of the court below. Judges Coxe and Ward concurred.

Literary men generally know an idea is common property, It has been held in numerous cases that violations of copyrights, to be punishable, must be shown affirmatively. Dozens of actions are now pending in which this doctrine has been held to apply. But the duty of one or both parties to raise the specific issue has not been set forth so clearly until this case was decided.

HIS FIRST PRESS NOTICE.

Lionel Thompson has signed a contract with the Columbia Pictures Corporation, to appear exclusively in Metro wonderplays. His contract stipulates that he must play roles ranging from an infant to old Father Time during the course of his engagement. Lionel is the infant son of Mr. and Mrs. David Thompson, and arrived at their country home in New Rochelle Sunday, April 23. His father is an assistant director at the Columbia-Metro studios, and he named the boy after Lionel Barrymore, who has worked under his direction in several Metro productions, notably, "A Yellow Streak." Mr. Barrymore presented his namesake with a big scrap book among other things. This is Lionel Jr.'s first press notice.

ELEANOR WOODRUFF ON TOUR.

Coincident with the release of the Pathe picture, "Big Jim Garrity," in which she played opposite Robert Edeson, Eleanor Woodruff has begun a series of personal appearances in a number of houses in which the picture is booked. Her first appearance was at the Bohemian theater, New York, and, although the time for advertising was short, the house was crowded for both night performances. Manager Schwager was so pleased with the showing that he is considering a return booking. A number of other bookings have been arranged for Miss Woodruff in several towns within a radius of a hundred miles of New York City.

SPEED CONTROLLER FOR NORTHERN NEW JERSEY.

Arrangements have been made by the Speed Controller Company with the New Jersey Motion Picture Supply Company of Newark, N. J., to handle the Speedco Arc Controller for Northern New Jersey. The company has offices in the Strand theater building on Market street and will act as sole agents for the controller.

Universal Program

Drama, Comedy and Educational Releases Constitute an Attractive Offering for the Week of May 8th.

THE Universal Program for the week of May 8 steps off with Mary Fuller in the five reel Red Feather feature, "A Huntress of Man," in which Miss Fuller is supported by Joe W. Girard and Sidney Bracey. On the same day Eddie Lyons, Lee Moran and Betty Compson stage a surprisingly snappy little Nestor comedy, "Potts Bungles Again."

On May 9 Herbert Rawlinson heads the bill in "The Mark of a Gentleman," a two-reel light Gold Seal drama, in which he plays vis a vis with Agnes Vernon. On the same day Cleo Madison stars with Edward Hearn in the Rex drama, "Virginia," and Vic Potel and Jane Bernoudy cavort about in the Imp comedy, "When a Wife Worries."

"The Great Smash," a three-reel L-Ko comedy, featuring Alice Howell and Ray Griffith, is the main event on May 10. The latest number of the Universal Animated Weekly, No. 19, is also released on the same day, together with "The Go-Between," an Imp drama, in which William Garwood plays the principal role. Two decided novelties are featured in the Universal program for May 11. In a Powers split reel "Some Monkey Stars," a Ditmars Educational, and "Mr. Fuller Pep—He Tries Mesmerism," a comic cartoon, vie for honors. On the same day Dorothy Davenport and Emory Johnston are featured in the Laemmle two-reel domestic society drama, "Her Husband's Faith." Joe Martin, the famous Universal Ape, attempts to excel Professor Ditmar's simians on the following day, May 12, in "A Strange Confession," a Victor drama built especially for him. Harry Benham plays the principal role in "The Capital Prize," an Imp two-reel detective drama, on the same date and is followed by Billie Rhodes and Ray Gallagher in the Nestor comedy, "Never Lie to Your Wife."

On May 13 G. Raymond Nye and Roberta Wilson co-star in "A Fight for Love," a Bison two-reel underworld drama, and on the same day William Franey and Gale Henry give Universal patrons a little comedy relief in the Joker kioodling ripsnorter, "A Wife for a Ransom."

On the last day of the week, Sunday, May 14, the Rex three-reel drama, "A Soul for Sale," shares honors with the Laemmle comedy-drama, "Her Great Part," in which Myrtle Gonzalez and Fred Church play the principal roles.

The second episode of "The Adventures of Peg o' the Ring," entitled "A Strange Inheritance," will be released during the week of May 8. Ruth Stonehouse, Eddie Polo, Grace Cunard and Francis Ford all appear in this thrilling two-reel episode.

Al St. John in Triangle Comedy

AL ST. JOHN, who has been bounding through Keystone films for years, has bounced into big type and will be starred in the next Triangle comedy made at the eastern studios of the corporation. Roscoe Arbuckle, who is taking a short rest from the dual activities of starring and directing, will produce the new feature. Arbuckle, St. John and the supporting company left Fort Lee last week for Dover, N. J., where they have found the right locations for the story, which has a Kentucky mountain atmosphere. Alice Lake is to play the leading feminine role.

Al St John.

The young comedian is a "Native Son," having been born in California twenty-two years ago. After a few years of impromptu fights with school teachers he pronounced himself educated and joined a medicine show. There he laid the foundation for his future work in motion pictures, which he reached by way of a musical comedy in which Roscoe Arbuckle was the star. When Arbuckle joined Mack Sennett he took St. John with him. The boy became one of the original Keystone cops, established the traditions of this unique police force and was graduated into prominent roles. One of his best known parts before coming east at the first of the year was the grocer's boy in "Fickle Fatty's Fall." Since activity was begun at Fort Lee St. John has had important parts in "He Did and He Didn't," "The Bright Lights," "His Wife's Mistake" and "The Other Man."

Coles Starts Something

His Introductory Speech at Bronx Ball Floods Kalem With Applicants.

HENRY COLES, of the Bronx Cinema Exhibitors Association, induced William Wright, of the Kalem Company, to make a few remarks at the organization's ball in Hunt's Point Palace last Tuesday evening. In a facetious moment Exhibitor Coles introduced the Kalemite as the man who gave the jobs. "You've heard from all the players," he declared, "now here is the man who makes the players, so if you pretty girls want to be screen stars I'll give you his address," and he did.

As we go to press the number of applicants totals 260, between those who made personal pleas at the ball and the steady stream of visitors at the Twenty-third Street offices last week. There are at least half a dozen persons on the trail of Exhibitor Coles' scalp now and his troubles will probably double when he hears from the girls who have failed to become stars. As usual, Sam Trigger is named as the instigator of the introductory speech so his scalp is also in danger.

Howard Estabrook with International

HOWARD ESTABROOK, the International Film Service star, possesses most exceptional photographic qualities. His natural modes of expression register instantly and compellingly and his strong personality is intuitively attracting. He has just such a forceful bearing as is required of his Dr. Alden in the new psychological drama, "The Mysteries of Myra," which is arousing so much interest.

Howard Estabrook.

Howard Estabrook has one principal joy in life. Strange as it may appear, his one hobby is work. When not busy in the studio he is either occupied with his personal affairs or he turns in and helps the studio workmen. Even his recreation is strenuous. He plays a very fair game of tennis and is a good horseman. Motoring and golf have a certain charm, but are hardly strenuous enough to suit his active nature.

In his spare moments at Ithaca during the past month he organized and carried through a "Best Playlet" competition among the students of Cornell University. The winning sketch being produced and the proceeds going to the "Actor's Fund."

A glance at Mr. Estabrook's past activities shows convincingly that hard work is indeed his chief occupation.

Mr. Estabrook has enjoyed a meteoric career upon the legitimate stage as well as in motion pictures. In the latter field his first picture was "Officer 666," in which he achieved a success of such magnitude as to place him in film's front ranks.

ANOTHER CALEHUFF IN THE FIELD.

The many friends of the well known Philadelphia film pioneer, Charles Calehuff, are still sending in their congratulations on the very recent arrival of a new Charles A. Calehuff, who weighed a little above ten pounds when he came and who has been rapidly growing ever since. Father and mother are equally proud. If the youngster will grow up the same genial happy and broad-minded man his father is he will reach the fondest expectations of his mother.

Reviews of Current Productions

Exclusively by Our Own Staff

"Gloria's Romance."

A Moving Picture Novel in Twenty Chapters by Mr. and Mrs. Rupert Hughes—Produced by George Kleine and Featuring the Eminent Actress, Miss Billie Burke, with Henry Kolker and an All-Star Cast.

The Cast in Order of Introduction.

Gloria Stafford, a belle of sixteen.....Miss Billie Burke
Pierpont Stafford, Gloria's millionaire father....W. T. Carleton
David Stafford, Gloria's brother.....Wm. Roselle
Judge Freeman, of New York.....Henry Weaver
Lois Freeman, his daughter.....Miss Jule Power
Richard Freneau, a gentleman adventurer.....David Powell
Dr. Stephen Royce, who has loved Gloria since her childhood
Henry Kolker
Gloria's governess .....Miss Harriette Sterling

CHAPTER I—Lost in the Everglades.

Reviewed by James S. McQuade.

THE first chapter of "Gloria's Romance" impresses me as being a distinct departure from the customary type of continued film stories as I have seen them. The spectator who looks for melodramatic thrills in these two reels will be

Scene from "Gloria's Romance" (Kleine).

utterly disappointed and he may even consider them exceedingly tame, if he is not accustomed to take delight in seeing life on the screen as it is really, or reasonably lived.

For myself I found that my chief pleasure lay in watching the various types of character gradually unfold themselves. It was a positive delight to watch Miss Billie Burke's Gloria reveal the spirit of a captive bird in its cage, ever eager to get out and away from the surveillance of that constant guard of hers—the Governess! At the very first appearance of Miss Burke's Gloria one needs no telling that this girl of sixteen, whose pet dog is her closest companion, has been deprived of a mother's care. The evident interest she takes in watching her pet dog gnaw her father's expensive Panama hat tells that at a glance. So do the moves she makes at her irate parent when her friend Dr. Joyce rescues the dog from the clutches of two negro boys to whose tender mercies he has been committed for his crime.

Indeed, all the way through the interesting two reels the Gloria of Miss Burke is a sweet and deliciously girlish creature. One laughs delightedly, not forcedly, at the means employed by Gloria to get the answer to her algebraic exercise; but one is forced to guffaw over the blunder made by the friendly Dr. Joyce in giving only the result of the multiplication instead of showing the process as well, and to guffaw still more loudly when the governess compliments her pupil on the wonderful progress she is making!

The scene showing Gloria pinning the slippers of her sleeping governess to the carpet, before she sets out on her nocturnal ramble, is a typically girlish trick, and the way it is done by Miss Burke is thoroughly girlish. We don't get the laugh that the trick arouses until later, and then madcap Gloria is far away, speeding alone swiftly in a high-power auto that ends its mad pranks in the deep waters of the surf, compelling the girl to make her way to the shore drenched. This and the spending of a night alone in the lonely and dangerous Everglades are the only thrills in the first chapter; but, while not melodramatic, their comparative thrill is sufficiently strong for a tenderly nurtured and secluded girl like our Gloria.

Miss Billie Burke is an especial favorite of the moving picture camera. She photographs splendidly, and every passing change in her face is clearly registered. That little, well-bred yawn made by Gloria before she lies down to sleep in the Everglades is perfectly caught, just as are the moves (already referred to) which she makes at her father. Gloria's face is also a study when she is caricaturing her governess on the blackboard, just after being given the hated algebraic exercise. Her self-satisfied look and air, when the goggles have been put in the picture and the final looping curve has been placed beneath the chin, will make everyone smile.

And the delicately pretty girlish dresses worn by Miss Burke in this chapter are delightful to the eye. There is good taste everywhere, even in the smallest things, just as there are nice, refined manners which will not permit a breach in even the most absent moments. You remember the scene where Gloria is eating an apple, with her pet dog in her arms? She has just taken one tiny bite of it when, unconsciously it seems, she places it near the dog's mouth. He sniffs it. Then she raises it as if to take another tiny bite, but her hand stops midway and the apple is thrown aside.

These small things contribute largely to the making of a feature film, just as they are pearls in a finished characterization. In Miss Burke's case alone, "Gloria's Romance" should prove a model for intelligent photodramatic art and dainty, beautiful and superb costuming. Her winsome beauty can stand by itself—alone.

As far as the other characters have developed in Chapter I., the cast is a perfect one. W. T. Carleton's Pierpont Stafford

Scene from "Gloria's Romance" (Kleine).

and Henry Weaver's Judge Freeman are fine types. The latter, like Gloria, has a stern mentor, only in his case it is a physician, Dr. Stephen Royce, instead of a governess. Henry Kolker's Dr. Royce in Chapter I., next to Gloria, is the most prominent characterization. No need to say that it is highly finished. Miss Harriette Sterling as the governess has considerable action in this chapter and does some fine character work.

No one can fail to admire the artistic and original plan employed to introduce the character in Chapter I. Miss Billie Burke is seen on the screen seated and charmingly attired. By double exposure a leather bound volume is placed in her hand, and as she turns it we read on the outside of the cover the title, "Gloria's Romance." Then as the front inside leaves are turned in order, the photographs of each members of the cast, with the name, appears. The use of the bound volume and the title carry out most happily the idea that "Gloria's Romance" is a moving-picture novel.

Director Walter Edwin can he complimented most sincerly on the beautiful and appropriate settings and for talented direction of a great cast.

Triangle Program

"Susan Rocks the Boat," Five-Reel Fine Arts, and "The Bugle Call," Five-Reel Kay-Bee.

Reviewed by Louis Reeves Harrison.

"SUSAN Rocks the Boat" is in the high comedy style of "Little Meena's Romance," with Dorothy Gish and Owen Moore in the leading roles, and with a dash of Griffith suspense toward the end. It is well constructed, well acted and

Scene from "Susan Rocks the Boat" (Fine Arts)

well handled, its distinguishing feature a nice appropriateness of types and settings, its general merit that of fine craftsmanship straight through. Its chief demerit lies in the story told, that of not having something really attained by little Dorothy's good intentions, a compensation for effort. Something is attained—she transforms the leading character—but her noble purpose is disregarded in the end for the sake of story value.

She is a wealthy little girl, who wearies of the selfishness shown by all with whom she comes in contact. She reads and becomes inspired with a desire to do something worth while. She tries the uplift in a tough district and has some heartbreaking experiences, disillusions, but she is plucky enough to keep at it and finally wins two men of low associations and common ends, but with differing characters. They are a divekeeper of coarse instincts and the son of a former political boss of inherent manliness. These two are admirably impersonated by Fred J. Butler and Owen Moore. Their fine work, and that of the entire cast, makes the story move with vigor and without theatricalism. Dorothy is the same amusing little girl that she is in other roles, sweet and demure, and her honest

Scene from "The Bugle Call" (Ince).

little venture is an interesting one. While not strikingly original, the story as visualized measures up to a high standard.

"The Bugle Call" comes from that seemingly exhaustless font of screen stories, Gardner Sullivan—he must write with both hands at the same time—and it gives opportunity for William Collier Junior as "Billy," motherless son of a western Post Commander during the time of Indian raids. His father presents a new mother to "Billy," but the boy has too much pride of a boyish sort, commingled with love for the one who lies in her grave, to accord the Commandant's new wife generous recognition. He has the training of a soldier and has learned to play the bugle, two factors in effecting a reconciliation toward the end. He saves the garrison by his wit and his courage, during an attack of the most spirited kind by a band of Indians under "Lame Bear," and a finer understanding with his new mother results. Young Collier plays his part well—it lacks comedy relief—and the story as pictured is bound to be a success with women and children in mixed audiences wherever shown, but will Mr. Sullivan please draw another picture for William Junior, in which there is opportunity to see if the kid has a comedy side of his character? This will be no easy matter, but a rattling comedy of boy life ought to be one of the hits of the season.

"Unlucky Luke"

Frank Borzage Produces Delightful Two-Part Comedy for the Mutual Program With a Favorite Group of Mustang Players.

Reviewed by Margaret I. MacDonald.

THE principal characters of this delightful western comedy are Luke, Seth and Lucy, impersonated by Frank Borzage, Jack Richardson and Anna Little. Luke and Seth are pards in the western country with all going smoothly until the appearance on the scene of the pretty new school teacher. Luke and Seth happen to be among a group of curious bystanders when Lucy alights from the stage coach, grip in hand, and a look of admiration lights the countenance of each. Suddenly each becomes suspicious of the other. Luke remarks significantly, "I seen her first." A moment more and they are rolling in the dust in a half mischievous, half serious grapple over an anticipated situation.

But this is only the beginning of things. As time goes on the situation becomes more and more amusing, until Mr. Grouch, the school superintendent, entering the race as a suitor

Scene from "Unlucky Luke" (Mustang).

for pretty Lucy, is put to rout and obliged to board the train by Luke, who stoops to fabrication which he afterward asserts must be truth, because Grouch shows guilt.

The production is a well constructed one, and contains a delightfully clean vein of humor. The comedy is spontaneous, and the players are splendidly cast and pleasing in their interpretation of the characters allotted them. Frank Borzage, playing the principal role and directing the picture at the same time, is to be congratulated on his success in both capacities.

"A Man of Sorrow"

Melodrama in Five Reels by Fox Company—From "Hoodman Blind"—An Able but Not Distinguished Offering.

Reviewed by Hanford C. Judson.

THERE is a set-scene in this picture, "A Man of Sorrow," that is so melodramatically artificial that one would think it was borrowed, just as it came, from the stage. It is a studio scene of a great harbor at night. Very clever, no doubt, but a picture director has no right to take any special pride in such, for they do not belong. Of course most of the picture breaks away from the stage melodrama, though it was suggested by "Hoodman Blind," but it is anchored pretty thoroughly to melodramatic excellencies and defects all through. It has a moving story that the spectator must watch with interest, but William Farnum and an able cast play it as it should be played, or as a melodrama should be played on the stage. Every one knows they can do good screen work; but here—how they do register and register again! This production was picturized for the William Fox Company by Oscar Apfel.

There is one first class bit of tussle business in it when the two scoundrels come to blows and the deepest villain gets chucked down cellar. There are several other fights in it, but the one in which the hero manhandles the base miscreant who has deceived him and brought about all the trouble is too brutal for pleasure and too one-sided for excitement. It is true that the villain deserved it; but the hero did not deserve to give it to him, and the result is decidedly weak.

The plot, as will be remembered, turns on the fact that two sisters who know nothing of each other's existence, look exactly alike and that the villain makes use of it to bring trouble to the husband of the girl for whom he has taken a fancy.

"The Iron Claw"

Ninth Episode of Pathe Serial Entitled "Arrows of Hate," Reveals a Plot to Incriminate the Laughing Mask.

Reviewed by Margaret I. MacDonald.

THIS episode arouses more curiosity than ever with regard to the identity of the Laughing Mask whom Legar is now trying to incriminate by fastening on him the responsibility of certain murders that he has, presumably, been the cause of himself. This he attempts to accomplish by placing in the hands of the victims notes purported to be written by the Laughing Mask. In an attempt to win the aid of Golden in rounding up this mysterious personage, the authorities are duped by Margery, who conceals the Laughing Mask behind a screen in one of the rooms of Golden's house which he is in the habit of frequenting. Here a strange thing occurs, when, upon being told by the maid that the Laughing Mask has entered Davy's room the door is broken open and Davy is found in the closet of his room gagged and bound hand and foot, with no trace of he whom they pursue. A question here arises in the mind of the spectator which we will leave him to answer for himself.

Later Margery is served with a note which appears to be from the Laughing Mask begging her to come to him because he has been seriously wounded. She goes, but is followed by the faithful Davy, who along with Margery is seized and thrown into a gas-filled bathroom by Legar and his associates after rough handling. The Japanese, Mauki, a servant of

Scene from "The Iron Claw" (Pathe).

Legar's, when he discovers that they are about to be liberated climbs up to the window and shoots them with poisoned darts, which are afterward found to have been relieved of their menace by the Laughing Mask. An intensely interesting episode.

"The Feast of Life"

Clara Kimball Young Is Starred in Paragon Picture Made in Cuba Under Direction of Albert Capellani.

Reviewed by Lynde Denig.

ADMIRERS of Clara Kimball Young, and they constitute nearly all followers of photoplays, will not be disappointed in this five-part drama, written by Frances Marion and produced in Cuba by Albert Capellani. Miss Young's rare beauty, her charm of personality and her emotional appeal are as potent as ever in her playing of Aurora Fernandez, a Cuban girl of aristocratic lineage, who, to save the family estate, is forced into a loveless marriage with a wealthy landowner. To suit the Cuban locale, the familiar story of the mortgage on the dear old farm and the sweet girl sacrificed to the village skinflint, becomes the story of a mother and daughter in danger of losing their luxuriant tropical acres unless a domineering, unpleasant neighbor is taken into the family.

And the tragedy is all the keener for Aurora, in that she has fallen in love with a handsome young fisherman and feels that she is destined to die, spiritually that is, before she has really lived at all. The meeting of Aurora and Pedro in a church on Easter Sunday develops a sort of spiritual flirtation, for the fisherman sees in the beautiful girl standing before the altar a vision of the Madonna. It is love at first sight for both and a few days later, looking very inviting in a "Carmen" costume, the girl joins the merrymakers at an inn where her fisherman sweetheart discovers less Madonna-like traits in her personality.

The progress of the love affair between these two offers an opportunity for many pleasingly acted scenes utilizing the luxuriant backgrounds to be found near Havana and Santiago Nor are the meetings discontinued after Aurora becomes the wife of Don Armada, and, as might be expected, a triangular affair of the kind leads to serious trouble, which is plausibly enough explained until the husband is depicted as losing and regaining his sight at the convenience of the author. This expedient is too old to carry conviction.

Unquestionably the first asset of "The Feast of Life" is Miss Young, whose playing lacks nothing in expressiveness and

Scene from "The Feast of Life" (Paragon).

feeling; the second is a reasonably diverting romantic story, and the third is in the appeal to the eye through unusual and picturesque locations, which, however, were not always clearly photographed. Director Capellani evidently aimed to make the most of the Cuban scenery and fine old buildings, but the camera man did not always second the purpose. Doris Kenyon gives a capital performance as a girl whose love is scorned, whereas Robert Frazer and Paul Capellani are excellent in the leading male roles.

Ethel Burke With World Film.

Ethel Burke is now a member of the World Film stock company. While working in a small scene in "Molly of Pig-Tail Alley," Director Emile Chautard was attracted by the expression on Ethel's face. Result—she is now steadily at work and will get her first chance to show what she is capable of in support of Robert Warwick in "Friday the 13th."

"Spellbound"

First of Five-Reel Knickerbocker Star Features, Produced by H. M. and E. D. Horkheimer.

Reviewed by Lynde Denig.

WITH Lois Meredith presenting a very charming appearance in the leading role, "Spellbound," selected as the first of the Knickerbocker five-reel features, becomes passable entertainment. Whatever flaws one may pick in the story, or the production, there can scarcely be two opinions about the attractiveness of Miss Meredith. She has an engaging personality and more than that she is a clever actress, capable of expressing emotion in a convincing fashion. The directors could have no better choice for the leading role, although the playing of some of the other characters might have been improved. William Conklin, for example, is a bit theatrical in his interpretation of an English gentleman.

As for the story in "Spellbound," it is interesting enough, despite the suggestion of previous pictures based on the theft of an Indian idol and the mysteriously evil influence it carries. Probably the chief shortcoming of this production is in the failure to create the illusion of a supernatural power, which irresistibly governs the lives of those under the spell of the idol. The subjective quality, so essential to a story of this type, is not strong, but there is enough action and melodrama to hold the attention and every now and again to cause a thrill. If "Spellbound" does not realize the more subtle possibilities of the photoplay art, it, at least, maintains the standard demanded in feature offerings designed for the average audience.

Most of the scenes, made in California, are intended to represent an English estate, occupied by a retired army officer and

his pretty ward. The idol has been transported from India, and, we soon learn, is destined to cause much trouble in the Cavendish household. An Indian Yogi traces the stolen image to England and kills Major Cavendish under circumstances that lead to the arrest and trial of Elsie Yorke's fiance, Harrington Graeme. After this mistake is righted the pair are married, but each develops entirely unlovable traits, because the idol still reposes on the drawing-room table. The climax of the picture brings a spectacular fire, the death of the Yogi, the destruction

Scene from "Spellbound" (Knickerbocker).

of the idol and subsequent happiness for the survivors, relieved from the baneful spell. Clear photography is among the assets of this production.

"A Woman Wills"

Sun Photoplay Company Releases a Well Produced European Story, With War and Intrigue for a Background.

Reviewed by Lynde Denig.

UNLIKE many pictures of foreign origin, "A Woman Wills," made in France and handled on the state rights plan by the Sun Photoplay Company, contains a story that is likely to interest American audiences; not an especially unusual story, to be sure, but one in which the plot is carefully developed through five clearly photographed and carefully staged reels. Elsie LeClaire, the featured player, is a competent actress, ably supported by a French company, including Suzanne Armelle, a decidedly pretty woman who gives character to the role of an adventuress in league with a foreign spy.

Miss LeClaire, playing Marion Duval, is introduced as a mischievous school girl who runs away when she is threatened with dismissal and joins the boy scouts just at the outbreak of a war. We are asked to believe, as we have been in many romances of an earlier date, that the girl succeeds in mas-

Scene from "A Woman Wills" (Sun).

querading as a youth without the deception being suspected. This sort of thing is possible only on the stage and in pictures, but it may be passed as an accepted convention. The experiences of the girl, shared by a young officer with whom she falls in love, are thrilling enough and not too improbable for a melodrama of the type.

The second stage of the story finds Marion once more in feminine garb and established in a luxurious home. She meets her dashing lieutenant and gives him valuable assistance in trapping a foreign spy, operating in collusion with a dancer who uses her wiles to ensnare the young officer. As the story progresses the plot increases in interesting complications and offers not a few situations of melodramatic strength. Marion's escape from the vessel on which she is held captive and the struggle of the two women for possession of the plans bring moments of particular intensity.

In point of artistic lighting, sharp photography and finely picturesque settings the production excels. Then, too, there is plenty of contrast, with scenes varying from a soldiers' camp fire at night to the gay life of fashionable Parisians. "A Woman Wills" was a wise selection for the American market.

"Playing With Fire"

Sex Is the Dominant Element in Metro Popular Plays and Players Drama, Starring Olga Petrova.

Reviewed by Lynde Denig.

THROUGHOUT the five reels of this Popular Plays and players drama, one of the best thus far provided for Mme. Petrova, there is a commendable effort to avoid stereotyped methods of production. It is evidenced in the varied backgrounds for the sub-titles, designed to harmonize with the spirit of the scene being introduced; it is apparent in odd lighting effects, in the use made of double exposures and in the care taken to give the picture a distinctive tone. "Playing With Fire" is the title Aaron Hoffman gave his rather frank, though unobjectionable sex story, directed with considerable skill by Francis J. Grandon. There is nothing especially edifying about the drama, beyond the artistic workmanship, but it is certain to be a popular attraction.

Always distinguished in appearance and wearing many stylish gowns, Mme. Petrova is an impressive, if not exactly sympathetic figure in the role of a woman who marries an elderly man out of gratitude, and then is carried away by the impetuous wooing of an unprincipled young artist. Possessing imper-

Scene from "Playing With Fire" (Metro).

turbable poise and assurance, Mme. Petrova never seems quite like the victim of an ungovernable passion, but when it comes to protecting her step-daughter from the man who wronged her she has no difficulty in indicating the sincerity of her purpose. The climax of the story is cleverly worked up; in fact the plot construction is adroit from first to last and free from illogical turns.

Evelyn Brent introduced as a child and later as a young woman whose first serious love affair is with the philandering artist, is girlishly charming and delightfully unaffected. She gives the picture a valuable touch of wholesome innocence. Arthur Hopps, as her father and the husband of Jean, provides a performance at once dignified and forceful, whereas Pierre Le May is well cast as the degenerate artist.

Jack Conway Directing Kerrigan.

Director Jack Conway, who has taken charge of the Otis Turner company at Universal City while Turner is on his vacation, is directing J. Warren Kerrigan in a five-reel feature entitled "The Silent Battle," adapted for the screen by F. McGrew Willis from the novel of George Gibbs. In support of Kerrigan is Lois Wilson, playing opposite, Maude George, Harry Carter, Ray Hanford and J. F. Connolly, together with a number of the members of the Universal City stock company.

"Bobby of the Ballet" Finished.

Director Joseph De Grasse has finished the picturization of "Bobbie of the Ballet," in which Louise Lovely and Lon Chaney are featured. This story will be released as a five-reel feature. The story is by Grant Carpenter and was prepared for the screen by Ida May Park. In the supporting cast are Gretchen Lederer, Lule Warrenton, Jay Belasco, Gilmore Hammond and Jean Hathaway.

Two Lubin Screen Dramas

"Love's Toll," a Five-Reel Photoplay, on the V-L-S-E Program, and "Playthings of the Gods," a Three-Reel Offering Released by the General Film.

Reviewed by Edward Weitzel.

"Love's Toll."

THE moral to be drawn from the history of a young girl who "loves not wisely but too well," is obvious, and Daniel Carson Goodman in his five-reel drama, "Love's Toll," states the facts clearly and shows the price his heroine paid for blindly trusting a man against whom she had been

Scene from "Love's Toll" (Lubin).

warned. There is another moral to be derived from Mr. Goodman's play: Happiness that is founded upon a lie will not endure. After her betrayal, Marion Lane meets a young doctor, a man of wealth, and marries him without telling him of her past. The inevitable happens; circumstances force Marion to confess her secret, and she barely escapes losing the love of her husband. The character of the woman is lamentably weak, and if she represents any portion of the ambitious young girls who come to the great cities and attempt an artistic career, no wonder the police records and the books of the public hospitals contain some of their names.

Viewed solely from the standpoint of a motion picture play, "Love's Toll" is a respectable achievement. The story will entertain the large body of amusement seekers that prefer an emotional rather than an intellectual appeal, and welcome the repetition of familiar phases of life. The character drawing is consistent and the action progresses at a steady pace. Most of the incidents are convincing. The finish is sheer melodrama, theatric to a marked degree, and leaves a well-developed doubt as to whether the lady's husband has forgiven her

Scene from "Playthings of the Gods" (Lubin).

without reservation. John H. Pratt, the producer, has not been stinted in the matter of stage sets, and has handled everything connected with his department in a creditable manner. Rosetta Brice as Marion Lane reflects the shallow nature of the heroine with truth and gives her an added personal charm that is all her own. Richard Buhler easily meets every requirement put upon him as Doctor Page, and Crauford Kent wears the garments and the manners of the "polished villain" as though both are a comfortable fit. Inez Buck is an effective Lucy Mallory, and Garda Dolotskova as a Russian dancer acts and dances with skill. William Turner and Mrs. Carr are lifelike representatives of the father and mother of Marion Lane.

"Playthings of the Gods."

"The Evil that Men Do!" is a familiar quotation from Shakespeare. This three-reel photoplay, written by Josephine McLaughlin and produced by the Lubin company, illustrates the amount of unhappiness that one determined man can cause to his own family, when he puts his best efforts at work. John Raymond, the gentleman in question, is a millionaire of the old stage-father type, whose will is the only law known to the members of his household. When his son becomes a painter and marries his model, John Raymond casts him off. Young Raymond falls sick and his wife goes to his father for help. The millionaire schemes to have his daughter-in-law arrested for theft, is successful and the girl is sent to prison for a year. The boy is made to believe that his wife has deserted him. He goes back home, and when he meets his wife again she is standing beside the body of the elder Raymond, a bloody paper cutter in her hand. She is tried for the murder, but James Carlson, the millionaire's secretary, takes the stand and confesses that Raymond was killed in a struggle when he (Carlson) attacked him for ruining his daughter Madeline.

A more cold-blooded and consistent blackguard than John Raymond never supplied the villainy necessary to a screen drama. He is a modern Iago and has been drawn without the slightest shading or touch of human feeling. Such a character is bound to furnish vigorous dramatic motives, even if he lack subtility and truth to nature. "Playthings of the Gods" is good melodrama of its class, and utilizes the services of several newcomers in the Lubin western company. Cecil Van Auker adheres closely to the author's conception of the millionaire, and Sydney Deane is equally successful as James Carlson. Other useful members of the cast are Allan Forrest, Ruth Saville, Evelyn Page, Adelaide Bronti and Walter Page.

"The Moment Before"

Pauline Frederick Is Well Supported in Strong Role in Famous Players Subject.

Reviewed by George Blaisdell.

IT IS in the widely contrasting role of a duchess and a gypsy that Pauline Frederick is seen in "The Moment Before," the Famous Players' five-part release of May 1. The picture is an adaptation of Israel Zangwill's drama. It is directed by Robert G. Vignola. The exteriors were photographed in Florida, and these are notable in their pictorial effect.

The story is shown in inverted form. The first reel and a half is of the duchess who gives freely of her time and money to charity. As her life draws suddenly to a close following the accidental death of the duke the scene fades into a gypsy camp, with the gray-haired duchess shown as a black-haired gypsy looking unconcernedly on a fierce fight of two rivals for her hand. The subject contains an bundance of action.

In the role of Madge Miss Frederick makes a striking gypsy. She becomes the bride of John the Gypsy through force, not through consent. It is primitive lovemaking on the part of the man. The real effection of the gypsy woman comes to the surface when she meets Harold, the younger son of the Duke of Maldon. It is through the intervention of two tragedies, the death of the older brother at the hand of John and the shooting of John by Madge to prevent him killing Harold that the way is cleared for the gypsy to become the duchess.

Thomas Holding is Harold, the dissipated younger son, who, following the death of his brother, straightens out in Australia; it is a finished performance. J. W. Johnston is forceful as John the gypsy, a strong interpretation. Frank Losee makes prominent the part of the elder duke. Henry Hallam is a bishop to the life.

Mr. Vignola's staging of the church scenes gives to them unusual atmosphere. The whole picture, for that matter, is well made. "The Moment Before" will make a good release.

"U. S. Marines under Fire in Haiti."

For Exhibition Throughout the Country in the Interests of Preparedness—Films Eulogize America's Navy.

Reviewed by Margaret I. MacDonald.

TUESDAY afternoon, April 25, saw the exhibition in the Candler theater before an enthusiastic audience of invited guests of a considerable footage of film picturing some of the events in connection with the intervention of the United States in Haiti. These pictures, made by the Tropical Film Company, and photographed by C. DeForest Pryer, were presented by the Feinberg Amusement Company, under the auspices of the American Defense Society. They not only introduce us familiarly to the Island of Haiti, its people and industries, including the gathering, sorting and shipping of coffee, cocoanuts and bananas, but awaken in us a more profound respect for our men of the navy. In the new interpretation of the Monroe Doctrine which the present war has forced upon us these pictures show us the efficient manner in which our marines, called upon to act as artillerymen, infantrymen and cavalrymen, as well as performing their naval duties, illustrate more clearly than words the meaning of this new interpretation. They show the marines in actual engagement with the rebel Haitians, and many of the hardships to which they were obliged to submit in helping this people to maintain the existence of their nation. The carrying of the wounded from the battlefields and the attention given them in the hospitals is also shown.

The exhibition of the pictures at the Candler theater was preceded by an interesting address on preparedness and the principle of the Monroe Doctrine by Frederick H. Chase of the American Defense Society. This was followed by a U. S. marine song rendered in spirited style by Miss Allyn King of the Ziegfeld Midnight Frolic. The raising of the curtain revealed an inspiring display of American flags which, parting, displayed the screen and its revelation, and an appropriate selection of orchestral music accompanied the pictures. A squad of marines from the Wyoming were present as well as several naval officers.

These films are to be exhibited throughout the country in the interests of preparedness.

Four Kalem Releases

"The Rogue's Nemesis," "A Lunch Room Legacy," "Not What the Doctor Ordered," and "Ham and the Masked Marvel."

Reviewed by Edward Weitzel.

"The Rogue's Nemesis."

TO MISS Marin Sais, our best bow! In this number of "The Social Pirates" she is called upon to don male garment and pass herself off as a man. Her ability to deceive the villain in the play cannot be a matter of doubt, for, it was demonstrated in the Kalem projection room that members of the company and a keen-eyed and wide-awake New Jersey arbiter of matters cinematographic failed to penetrate her disguise. As the husband of her friend Mary, the impersonator of Miss Mona storms about in a rage of jealousy, when a

Scene from "The Rogue's Nemesis" (Kalem).

divorced gentleman of easy morals dares to start a flirtation with her wife. Miss Sais fits into the character and the costume with equal snugness, and defends her honor like a true gentleman. The object of the combined avenging of Mona and Mary makes his wife the victim of a cowardly plot and then learned, to his cost, that his particular Nemesis is a peculiar person, being plural in number and feminine in gender—even when wearing masculine clothing of the latest mode. The picture is one of the best numbers of the George Bronson Howard serial.

"A Lunch Room Legacy."

To begin with, the finish of this one-reel "Sis Hopkins" comedy discloses the home of the crooked man who "went up a crooked street." As a "location," the leaning tower of Pisa cannot compare to the building that has been utilized as the place where Sis has vain hopes of getting rich by the sale of "sinkers," coffee and "Ham and—." As to what happens before the crooked restaurant is shown, it is only necessary to state that Samuel J. Taylor, the author of the farce, has supplied the proper recipe for Rose Melville's brand of fun-making, and that Henry Murdock, Richard Purdon, Frank Minzey, Arthur Albertson, Mary Kennedy and Olive West use every endeavor to be of real assistance to the star. Robert Ellis directed the picture.

"Not What the Doctor Ordered."

Ethel Teare is the cause of the trouble in this one-reel comedy. She decides to become a nurse and looks so fetching in her uniform that a perfectly well young gentleman declares he is dangerously ill and insists that she shall attend to his case. The situations are cleverly devised, and Victor Rottman, Jack MacDermott, Gus Leonard and Myrta Sterling give Miss Teare the right kind of support.

"Ham and the Masked Marvel."

It is not stated whether the last championship bout influenced Ham to enter the "squared-circle" with his unknown opponent, during the progress of this one-reel "comic." One thing is certain—Ham is an original fighter, at least. The rules of the prize ring have no terrors for him, and his tactics, during his "go" with the "Masked Marvel," will win him the approval of moving picture patrons, even if your real "fight-fan" is forced to weep at the big fellow's want of skill. Strategy, applied by Bud at the proper time, gives Ham the match. Norma Nichols is the woman in the case.

"Elusive Isabel"

Florence Lawrence Featured as Diplomatic Spy in Six-Part Bluebird Photoplay.

Reviewed by Margaret I. MacDonald.

THE novel of Jacques Futrelle, upon which this production is based, presents a story of considerable power, abounding in situations of rare dramatic value, and with a vein of human interest that should not have been lost sight of in making the picture version. Unfortunately in constructing the pictureplay version neither director nor adapter have made the best of a fine opportunity. The story of how the Latin nations through the machinations of the Duke D'Abruzzi and his feminine aide, Isabel Thorne, endeavor to bring about the signing, on American soil, of a compact which would enable them to gain control over the other nations of the earth, and of how the American Secret Service succeeded in frustrating the plans of the conspirators has been told with an over-abundance of sub-titles.

The picture, in spite of an excellent cast, is not as impressive as it should be. What opportunities have been afforded Miss Lawrence have been grasped by this talented actress and made the most of. Her handling of the role of Isabel Thorne is easy and natural, and it will be admitted that her best opportunity presents itself at the point of the story where her brother, an inventor of electrical contrivances, shoots, in her home, a trespasser who enters in the night. In the scene between Grimm, the detective, and Isabel Thorne, immediately after the shooting, Miss Lawrence does an excellent bit of acting.

It is unfortunate, however, that after an absence of over a year from the screen, Miss Lawrence was not provided with a better opportunity in making her return bow to an expectant public.

In the cast who supported Miss Lawrence in this production are Sydney Bracey, Harry Millarde, Wallace Clarke, William Welsh, Paul Panzer, Jack Newton and Sonia Marcel. The set-

Scene from "Elusive Isabel" (Bluebird).

tings of the production are intensely artistic, and there are many scenes that in their arrangement are worthy of much praise. The human interest of the story has, however, not been thoroughly exploited, and the pretty little romance between the detective, Grimm, and Isabel Thorne, has been introduced too vaguely to be effective. The six reels of film used in presenting the story leave room for many interesting details which might have been added with good effect.

None So Blind

Three-Part Lubin Drama Dealing With a Timely Subject in a Satisfactory Fashion.

Reviewed by Lynde Denig.

NOW that the newspapers are overflowing with preparedness talk and authorities in navy matters place considerable reliance on submarines, it is well to meet the popular agitation with a picture such as C. A. Frambers has written under the title of "None So Blind," directed by Melvin Mayo and supervised by Captain Wilbert Melville. There is no attempt at a propaganda picture—something to be thankful for—rather a straight photoplay drama in which the building of submarines is given a personal, not a national application. Its timeliness is due to the fact that anything concerning under-sea craft is interesting just at present. Then, too, it is quite in accord with prevalent opinion to present that good, old American institution, graft, as a menace to our defensive armaments.

Walter Spencer represents a navy lieutenant, appointed as inspecter of submarines built for the government. He is not open to bribery, but his secretary is, and thereby hangs the tale. The lieutenant's report of defects in a new boat is altered to make it appear that he suggested a favorable verdict providing his terms were met. He is court martialled and found guilty, owing to the connivance of his secretary and a member of the ship-building company responsible for the submarine. Lieutenant Watson resigns, leaves the country in disgrace and in the Hawaiian Islands rapidly descends the

Scene from "None So Blind" (Lubin).

social scale, finding no little satisfaction in the love of a native belle. But he never quite forgets Gladys, the devoted American girl he left behind. In due time the lieutenant is vindicated and his sweetheart, on a cruise in the South Seas, comes to prevent his marriage to the Hawaiian, who gladly sacrifices her life in saving the visitors from a band of beachcombers.

There is nothing extraordinary in this story, to be sure, but it is made the basis of a first-rate picture, capably directed and adequately acted by Mr. Spencer, Evelyn Page, Ruth Saville and Mona Darkfeather.

"A Youth of Fortune."

Five-Reel Red Feather Production Features Mr. and Mrs. Carter De Haven in Story With Juvenile Flavor.

Reviewed by Robert C. McElravy.

CARTER DE HAVEN appears in this five-reel production, by Otis Turner, as a lively young man, who suddenly falls heir to a fortune of $50,000,000. His wife, Flora Parker De Haven, appears as Mary, the country girl, with whom the youth is in love at the time he comes into the inheritance, and whom he marries at a crucial moment in order to retain guardianship of the property until he is of age.

The story is a light-running vehicle for this lively pair, and the screen adaptation by Ford I. Beebe brings out numer-

Scene from "A Youth of Fortune" (Red Feather).

ous touches of comedy along the way. Harry Carter appears in the character part of the grandfather, who leaves the unexpected bequest; Harry Dipp is Willie's rival for Mary's hand, and Doc Crane brings some smiles as Professor Higginbotham.

Willie O'Donovan is the son of a family living on Long Island. His grandfather conceives the idea that the lad's parents are anxious to see him depart this life in order to obtain his money. He likes Willie, who is something of a little demon, fond of athletics and baseball. Unknown to the parents the grandfather makes out a new will in favor of Willie, whom he has had sent to boarding school. The parents quarrel and separate, neither of them wanting Willie.

When the grandfather dies and it becomes known that Willie is the heir, both parents try to get hold of him, employing detectives for that purpose. Whoever Willie is living with when he reaches a certain age is the legal trustee of the property. The youth is living at the home of Mary's mother, and much of the action consists of his efforts to evade the detectives on his trail. He finally solves the trusteeship by marrying Mary, who becomes his legal guardian.

Strong Biograph Reissues

"The Yaqui Cur," a Remarkable Two-Reel Indian Drama, and "The Girl Across the Way."

Reviewed by Lynde Denig.

CHANGING fashions in pictures cannot effect the popularity of an Indian drama such as "The Yaqui Cur," made by Griffith several years ago. To audiences placed on a constant diet of society stories, the natural beauty and the red-blooded vitality of these two reels will be bracing. No doubt there was an over-production of Indian dramas at one time, but there never was and there is no likelihood of there being a superfluous number of photoplays offering such a combination of story, spectacle and characterization as Griffith included in "The Yaqui Cur." Exhibitors could not ask for a safer program number, for those who recall the film when first released will welcome a return engagement, and younger patrons will wonder why more pictures of the kind are not made to-day.

Needless to remark, we are given a taste of Indian warfare staged in a glorious western valley and acted with the intensity that Griffith knew so well how to attain. Indians falling from horses, the smoke, the excitement, the horror of battle—we have all these aud much more besides in the appealing figure of "The Yaqui Cur," as played by Robert Harron. Here is a true bit of characterization and something of a study of the psychology of the Indian, influenced by the ideals and manners of white men. Like a child he first becomes imitative in obvious, inconsequential things, but in facing a crucial test he innocently follows one of the most beautiful and least popular of Christian teachings by giving his life for his brother. Walter Miller and Lionel Barrymore appear in this altogether commendable offering.

"The Girl Across the Way" is a simple, entertaining, though not extraordinary one-reel romance, sincerely acted by Mae Marsh, Robert Harron, Chrystie Miller and Mildred Manning. With characters drawn from a small town, the story concerns the redemption of a somewhat wild youth by a girl whose goodness proves unassailable. The picture is worth while because of its lifelikeness, rather than owing to dramatic strength. The playing of Miss Marsh and Mr. Harron is distinguished by many effectively human touches.

"Maria Rosa."

A Lasky Production of Supreme Merit in Which Geraldine Farrar Shows Marvelous Powers of Portrayal.

Reviewed by W. Stephen Bush.

HAVING seen Geraldine Farrar in all her great roles, both on the singing and on the silent stage, I have no hesitation whatever is saying that in the part of Maria Rosa she has reached her greatest histrionic triumph. "Maria Rosa" provides wonderful opportunities for an artist of the first class. A great and abiding love, great simplicity coupled with great cunning are the chief characteristics of the part. Miss Farrar makes the conjunction of these elements in a woman's heart seem overwhelmingly probable because she makes them overwhelmingly real. She does become merged in the character she is asked to portray and the audience is therefore treated to the rarest of pleasures—seeing a sublime part in the hands of a highly gifted artist who realizes the utmost expectations of the dramatist.

The story brings home a fact which we all know, but which is ever new—the power of love over a woman's heart and whole existence. The heart of Maria Rosa, simple and trusting, finds itself cruelly deceived and betrayed, not by her lover, but by a treacherous rival of her lover. She is called upon when she makes the fearful discovery to act quickly and to dissemble feelings which beat tumultuously at the very gate of her soul. With the same intuitive flash she realizes both the deceit that has been practiced upon her and the need of saving her beloved from the suspicion of murder. She rises to the situation in a manner which will make this play stand out far above every average production. The sympathy of the audience, great as it must be, is surpassed by the interest and by the gripping suspense. The slightest misstep must have meant failure.

The tragic points in the film are developed with unsurpassed skill, making the happy ending all the more pleasing. Atmosphere and lighting effects are up to the highest Lasky standards, but I cannot conclude without saying something for the added charms of novelty and variety in this feature. Old Spain has never been depicted with more charm and sympathetic understanding, whether on stage screen or canvass. The support of Miss Farrar was good, but she rises high above the rest of the cast.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

THE BLIND PRINCESS AND THE POET (Biograph), April 24.—This D. W. Griffith reissue is a one-reel costume drama acted by Blanche Sweet, Florence Labadie, Chas. H. West, Dell Henderson and Francis Grandin. The story is told in allegory and has poetic charm and feeling.

GERMS AND MICROBES (Lubin), April 24.—The excellent comic acting of D. L. Don gives this one-reel farce its chief value. The picture was written and directed by Edwin McKim. It relates the adventures of Colonel Otto, who lives in fear of germs and microbes, an undutiful son trying to make capital out of his father's dread of bacteria. Mr. Don's unforced fun is very amusing.

THE SELIG-TRIBUNE, NO. 33, 1916 (Selig), April 24.—Aeroplanes for the English, Newport News, Va.; officers of National Guard learning to operate aeroplanes; feeding python, San Francisco; Battleship Nebraska in drydock, Charlestown, Mass.; review of U. S. sailors; crossing International bridge, El Paso, Texas; soccer game, Chicago; collie dog nurse for kittens, San Francisco; before Verdun; testing brakes on tug, Tacoma, Wash.; army scenes at Columbus, N. M.; President Wilson visits Congress.

THE ROOKIE (Vitagraph), April 24.—A spirited one-reel screen drama, written by Paul West, showing the perils in the life of a policeman. The production is realistic and the action is full of thrills. Evert Overton acts the title role with force and skill. Dorothy Kelly, Ned Finley and Bobby Connolly are thoroughly capable.

HAM'S WATERLOO (Kalem), April 25.—If Ham meets his Waterloo in this one-reel comedy it is only after he has routed the enemy with a fire hose and given Bud a thorough drenching. The two comic gents make another attempt to enter the bonds of matrimony, but the fates will not have it so. Norma Nicholls is the woman in the case. Harry Edwards directed the picture.

VERNON HOWE BAILEY'S SKETCHBOOK OF ROME (Essanay), April 26.—The points of interest of ancient and modern Rome occupy one-half of this reel, the other five hundred feet being taken up by scenes in Arizona. The entire reel is of value, both artistically and from an educational point of view.

COUNTING OUT THE COUNT (Kalem), April 26.—Samuel J. Taylor is the author of this one-reel comedy and Wm. Beaudine directed it. The complications are amusing, and the picture is well acted by Ethel Teare, Jack MacDermott, Victor Rottman, Mrs. A. Davenport, Gus Leonard and Myrta Sterling.

THE SELIG-TRIBUNE, NO. 34, 1916 (Selig), April 27.—Polo match, Washington; Manzanita, Cal., high school cadets; Patriots Day celebration, Boston; Actors' Fund Home, Staten Island; opening of season, Surf Beach, Cal.; U. S. Battleships, New York; bicycle race, Newark, N. J.; motorcycle run, Boston; strike at Hastings, N. Y.; railroad wreck, Bradford, R. I.; President Wilson at ball game, Washington.

WHAT'S SAUCE FOR THE GOOSE (Vim), April 27.—Elsie MacLeod is starred in this one-reel farce and her acting justifies the distinction. The reel depends upon its comic complications for its funmaking, and is plentifully supplied with laughs.

A LUCKY MISTAKE (Kalem), April 28.—This one-reel comedy belongs to the Sis Hopkins series, so cleverly acted by Rose Melville. A review of the picture was printed in the issue of April 29, page 821.

THE TRAIL OF DANGER (No. 77 of the "Hazards of Helen" Railroad Series—Kalem), April 29.—In a review of this one-reel drama, printed on page 821 of the issue of April 29, occurs this sentence: "'The Trail of Danger' justifies its title." The reel is full of thrills.

LOVE AND BULLETS (Lubin), April 29.—Written and directed by Clay M. Greene, a comic duel is the principal situation in this one-reel farce. The story depends for its fun upon the development of the plot, and is a good example of its class of photoplay. George Clarke, Francis Joyner, John Sherman, Kempton Greene, June Daye and Adelaide Hayes form an effective cast.

THE RIVALS (Vim), April 28.—Robert Burns and Walter Stull pursue the heroine of this one-reel comedy with such vigor that it is a wonder enough of the lady is left at the finish to serve for her identification. The expression "knockabout" comedy will not cover this case; "slam-about" or "catapult comedy" comes nearer the mark. Those who like their fun fired at them in broadsides, will furnish an excellent target for "The Rivals."

TERRY'S TEA PARTY (Vitagraph), April 28.—With John T. Kelly to head the cast, this one-reel comedy is a strong reminder of the Harrigan & Hart style of Irish humor. George McManus, the author, has been liberal with the laughs, and Kate Price, Jewell Hunt, Doc Donohue, Lawrence Semon, James McCabe and Hughey Mack support Mr. Kelly with evident relish for the task.

BADGERED (Selig), April 29.—There is much good entertainment in this one-reel drama of which William M. Henry is the autnor. The hero and his sweetheart turn the tables so cleverly on a number of scheming politicians that the spectator will enjoy the proceedings hugely. James Bradbury, Grace Darmond, Harry Mestayer, Al W. Fulson and Edith Johnson are the principals in a competent cast.

General Film Company Specials.

THE STRANGE CASE OF MARY PAGE, NO. 14, "Recrimination" (Essanay), April 24.—The fate of the murderer of Pollock is strongly intimated in this instalment of the Essanay serial. Langdon succeeds in bringing Bates into the courtroom just as Chester has finished his testimony, that he heard a shot and saw Bates running down the alley, the night Pollock was killed. Bates turns on Chester and accuses him of having killed Pollock.

THE MILLIONAIRE PLUNGER (No. 5 of "The Social Pirates"—Kalem), April 24.—A review of this picture was printed in the issue of April 29, page 821. The fifth number of the George Bronson Howard serial shows Mona and Mary assisting a laundress in their employ to get back the savings that have been taken from her by worthless investments. The photoplay is interesting and amusing.

THE WOMAN WHO DID NOT CARE (Selig), April 24.—The career of the woman in this three-reel photoplay, written by Chas. J. Buckley, is a succession of dramatic episodes. To prevent her little girl from being taken from her, she swears her husband is not the father of the child. Years later she sells society gossip to a blackmailing sheet and nearly wrecks her daughter's happiness. The story holds the attention, and is acted with skill by Eugenie Besserer, Edith Johnson and Harry Mestayer.

CELESTE (Biograph), April 25.—Unusually attractive locations in a fishing village on the California shore are an important factor in this two-part drama, carefully produced by Walter Coyle and well acted by Vola Smith, Jack Mulhall and Charles Perley. Reviewed in the Moving Picture World of April 22.

BLADE O' GRASS (Edison), April 25.—Leonie Flugrath and Pat O'Malley are the principal actors in this three-reel drama by William Addison Lathrop. The story is pleasing, the heroine being a child of nature, brought up in the depths of the Maine forests. Chas. Sutton, Mabel Dwight, Mrs. Wallace Erskine, Grace Morrison, Guido Colucci, F. Famamoto and Joe Bingham complete the cast.

THE LITTLE SAMARITAN (Essanay), April 25.—The clever acting of Joyce Fair in this two-reel photoplay makes its simple story of a little girl's goodness of heart full of appealing interest. Thomas Commerford plays the old grandfather with a Dickens touch, and Fred Malatesta and Francis Raymond are well cast.

THE SPRING CHICKEN (Biograph), April 26.—A three-reel farce comedy directed by Del Henderson, with Dave Morris, Gertrude Bambrick, Bud Ross and Louise Owen in the cast. The fantastic story is made amusing by clever acting and odd bits of incidental business. A review appeared in the issue of April 22d.

PLAYTHINGS OF THE GODS (Lubin), April 27.—A review of this three-reel drama is printed on another page of this issue.

THE BROKEN PROMISE (Knickerbocker), April 28.—The present craze for classic dancing among society women is the leading motive in this three-reel Star Feature photoplay. The heroine turns her accomplishment to good account by securing an engagement at $1,000 a night, and earning the money to save her father from bankruptcy. The story is of fair average and is acted satisfactorily by Ann Drew, Joyce Shannon, George Larkin, Henry Stanley, Mollie McConnell, Daniel Gilfeather and Frank Watson.

THE DANGER LINE (Essanay), April 29.—Elizabeth Burbridge, Edward Arnold and Richardson Cotton have the leading role in this three-reel screen drama. Life "behind the scenes" is the theme and a neatly worked out romance is the result. Many of the situations are familiar, but the experiences of a young woman who is trying to "break into the business," have an unfailing interest. The production and the acting are of good quality.

THE MAN HUNT (Vitagraph), April 29.—A novel by Arthur Train furnished the groundwork for this three-reel photoplay. By all means, let the good work go on! The plot may have no foundation in fact, but it is a novel and an entertaining one, nevertheless. The interest starts with the opening of the drama, and keeps on moving all the time the reels are being unwound. A military company is used during the action, and the entire production is impressive. James Morrison, Robert Gaillard, Billie Billings, Marguerite Blake, E. A. Turner and Raymond Walburn comprise an excellent cast. Paul Scardon made the production.

Fox Film Corporation.

A MAN OF SORROW, April 23.—A five-reel melodrama from the stage play "Hoodman Blind." It is a moving story ably enough put on

and makes an offering that the spectator will watch with interest. A longer review will be found elsewhere in this issue.

Metro Pictures Corporation.

PLAYING WITH FIRE (Popular Plays and Players), April 17.—A strong sex drama, written by Aaron Hoffman and directed by Francis J. Grandon, with Olga Petrova in the leading role. The picture was exceedingly well directed and intelligently acted. It should prove a popular attraction. A review appears on another page of this issue.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 69 (Gaumont), April 26.—A diversified number, containing many scenes of interest, including dynamite blasting, a railroad wreck, destruction of bad eggs by the government, auto races, children's drills, etc.

BUNGLING BILL, DOCTOR (Vogue), April 30.—Paddy McGuire, Arthur Moon and Rena Rogers have the principal roles in this picture which is of the slapstick sort that many audiences rejoice in. There does not seem to be much head nor tail to the plot of the play, as is often the case in slapstick comedies, and considerable of the action takes place in a hospital, where Bungling Bill is hired as an orderly after trying to burglarize a house, and in falling in love with a pretty nurse, proceeds to cause a rough house.

OUT FOR THE COUNT (Vogue), May 2.—A comic number in which a pair of tramps invade society, through the medium of a martimonial agency. One of them poses as a count. This plot has been used frequently; it is handled here with a fair degree of success.

SEE AMERICA FIRST, NO. 34 (Gaumont), May 3.—This number takes us to Yosemite National Park, where we visit the principal points of interest. A very interesting number of great scenic beauty. On the same reel with a cartoon comedy by Harry Palmer, entitled "The Escapade of Estelle."

THE SKILFUL SLEIGHERS STRATEGY (Falstaff), May 6.—An entertaining light comedy in which a young couple bent on matrimony against the wishes of the young lady's guardian manage an elopement very cleverly, when, on his way to take her to boarding school, the auto hired by her guardian sticks in the snow, and her sweetheart ready with a sleigh and team of horses rescues her. Some beautiful snow scenes add to the enjoyment of this picture.

ALL FOR NUTTING (Beauty), May 7.—This will be found rather amusing in spite of the fact that the star of the comedy is a salesman for a casket manufacturing firm with his mind intent on the undertaking business. The subject is not interesting, and we doubt if the picture would find much favor except for the comical personality of the star, Orral Humphrey.

BUNGLING BILL'S DREAM (Vogue), May 7.—In this number of the Bungling Bill series Bill has a dream in which he imagines himself transported to the kingdom of Neptune. He falls in love with the pretty daughter of King Neptune, and has a fight with her lover. The picture is fairly interesting.

CAPTAIN KIDD (Falstaff), May 8.—Riley Chamberlain's impersonation of the uncle who generously signed over his millions to an ungrateful nephew and went to live on a house boat, is pleasing. The nephew fails to provide for the wants of the generous relative who becomes obliged to dig oysters for a living. A young woman sees him digging up a box out of the sand, visits him and learns the situation, and finally starts a report that the old man has dug a Captain Kidd's treasure from the sea beach. Some children figure in the story believing him to be the real Captain Kidd. The nephew gets taken in on the treasure box, for after returning to his uncle what he has given him in anticipation of more personal gain, he finds that the box contains only rotten oysters.

Mutual Film Corporation Specials.

A BROKEN GENIUS (American), April 27.—In this entertaining three-part drama Edward Coxen plays the role of a struggling artist whose wife (Lizette Thorne) has little interest in anything except social frivolities, and furthermore pleads neglect as a reason for turning her affections to another man. Upon arriving at the next town with the wife of the artist the man is arrested for a crime committed some time before. Later a child is born to Karl and his wife, and after a tragic scene in which the convict escapes and dies in the home of the woman he has wronged, the husband and wife decide to start life anew. A very interesting production.

UNLUCKY LUKE (Mustang), April 28.—One of the best comedies of the season. It is in two parts and is clean, wholesome and distinctly funny. The cast consists principally of Frank Borzage in the role of Luke, Jack Richardson as Seth, Luke's pard, and Anna Little as Lucy, the new school teacher. A full review of this production appears on another page of this issue.

THE QUALITY OF FAITH (Mutual Masterpicture de luxe), April 30.—This five-part drama made at the Gaumont studios feature Gertrude Robinson and Alexander Gaden, with a supporting cast consisting of Lucile Taft, John Reinhard, H. W. Pemberton, James Levering and others. The story of the picture deals primarily with the labor question. A large number of supers have been employed in the mob scenes, and there some scenes of real merit in the picture; but on the whole the production suffers severely through incompetent direction. The action of the play fails to please through a lack of spontaneity.

PIERRE DE BRISSAC THE BRAZEN (American), May 1.—An excellent two-part comedy featuring George Field, who as Pierre de Brissac makes one of the most delightfully comic crook types that could be imagined. The play has been cleverly arranged, and the sub-titles add greatly to the comedy of the production. In the absence from home of a young couple who have quarreled, Pierre and his partner take advantage of a key left under the front door mat to burglarize the house and get a square meal. The contents of a couple of notes left by the wife for her husband accelerate matters. The climax comes when the husband returning home, is reported to the police as a burglar by Pierre, and is taken into police custody, where he remains until the next morning. This will please children or adults.

THE WEAKLING (Thanhouser), May 2.—A two-reel subject, by Lloyd Lonergan, featuring Harris Gordon, Barbara Gilroy and Thos. Curran. This takes the familiar theme of a weakling and a bully and makes a story of strong appeal out of it. The former, who has been imposed on by the bully all his life, rebels when the honor of the girl he loves is threatened. He faces a revolver in the hands of the bully and breaks him down by an exhibition of moral force. The scenes are taken chiefly in a small town. The number is better than the average.

LYING LIPS (Masterpicture de luxe, No. 98), May 4.—A five-reel subject by Julian Louis La Mothe, carefully produced under direction of Edward Sloman. Winnifred Greenwood appears to advantage in the part of Emily, a Broadway actress, who forsakes the stage to marry an artist. The latter is capably portrayed by Franklin Ritchie. The story has some few intense dramatic moments; it is true to life and strong in natural development. The social atmosphere is pleasing and certain scenes, like the burning of the acress' dress, stand out memorably. Eugenie Ford is pleasing as Wanda, the extravagant sister, who sells her love to pay her debts. The heart interest is quite strong, and the ending a happy one.

THE SPIRIT OF '61 (Thanhouser), May 4.—A three-reel number, by Emmet Mixx featuring J. H. Gilmour, Grace DeCarlton and George Marlo. Mr. Gilmour plays the part of a war veteran who has become a grocer in a mining town. The superintendent of the mine is an arrogant fellow and a labor war is threatened. The old grocer makes a personal appeal to the mine owner, in Denver, whose life he had saved on the battlefield. The owner comes and settles the strike. A large cast is employed, and there is a love story between the grocer's granddaughter and the young mail carrier. The plan to release the car of dynamite adds some suspense to the production, which is quite strong in interest.

THE SECRET OF THE SUBMARINE (Mutual Special Feature, American), May 8.—The first two-reel chapter of this new serial, by Russell E. Smith, presents the characters and theme in an intensely interesting manner. The girl's father has invented a means by which a submarine may procure air through the water itself. A Japanese spy, and two Russian spies, are after the secret. A real submarine is pictured in action, both from inside and outside. The Jap spy secrets himself on board, during the initial test, and escapes at the close, leaving the aperture open so those on board will drown. The cast is a strong one, including Thomas Chatterton, Juanita Hansen, Lamar Johnstone, Hylda Hollis, Wm. Tedmarsh and others.

Paramount Pictures Corporation.

THE HEART OF NORA FLYNN (Lasky), April 24.—Marie Doro deserves praise for her remarkable work in this production and the way she portrays her part. A good cast is in her support. The story is excellent and the climax dramatic. Settings and photography are at all times high class. For an extended review of this feature see page 984 of last week's issue.

HIKING WITH THE IGOROTS (Burton Holmes Travalogues), May 8.—Burton Holmes and his party visit the Land of the Head-Hunters in the Luzon mountains, where they follow picturesque trails, stopping to study the natives along the way. Altogether a creditable contribution to the Travelogues being issued by Paramount.

PARAMOUNT PICTOGRAPHS (Paramount), May.—The most memorable subject in this issue is in the Better Babies department, showing the danger of controlling young children through fear. Henry Reuterdahl's study of the American navy again indicates a lack of preparedness; the lessons in swimming are especially appropriate at this time of the year, whereas curiosity about the private life of actreses is met by pictures of Marie Doro at her country home.

Pathe Exchange, Inc.

PATHE NEWS NO. 31, 1916 (Pathe), April 15).—Interesting items of this number are the launching of H. M. A. S. Brisbane at Sydney, Australia; the opening of the baseball season at Philadelphia and New York; twenty Apache Indians of the party that trailed Geronimo in 1886 employed as scouts in Mexico, and various other scenes touching on the Mexican situation.

PATHE NEWS NO. 32, 1916 (Pathe), April 19.—The U. S. soldiers in Cuba, and Morro Castle from which the surrounding country can be easily scanned afford several interesting items in this issue. We are also shown a closeup of "Wild Bob" Burman, who was killed in a recent auto race, giving also glimpses of the race, and a number of other interesting incidents of importance, including the training of cadets at Charleston, S. C.

PATHE NEWS NO. 33, 1916 (Pathe), April 22.—This issue contains views at the Actors' Home where a reception is being held, Mayor Mitchell throwing the first ball at opening of baseball at Philadelphia, the National Guards rushed to quell strike riot at Hastings, N. Y., and the latest American fashions, in addition to various other items of interest.

SIBERIA THE VAST UNKNOWN, NO. 5, April 22.—This installment of an interesting series brings us to the fur market of Pentilayka, showing how the market opens with a religious ceremony conducted by Russian priests. We also see the Eskimos on their way

to town with sleds drawn by teams of reindeer or dogs, and sometimes afoot pulling their heavy laden sleds of furs behind them. On the same reel with "Glimpses of San Francisco."

GLIMPSES OF SAN FRANCISCO (April 22).—On the same reel with the foregoing, gives views of monuments, public buildings, etc., in this beautiful western city.

HOW BIRDS FEED THEIR YOUNG (Pathecolor), April 29.—A remarkably interesting bird study showing the Brown Linnet, the long-tailed Tomtit, the Hedge Sparrow, the Chaffinch, and the Wren feeding their young. The views of our feathered friends have all been photographed at close range and are most charming. On the same reel with "Towns of Tunis."

TOWNS OF TUNIS (Pathe), April 29.—On the same reel with the above this will be found intensely interesting as a study of the towns and primitive customs of this portion of Northern Africa. The views in and about Kairouan, the "holy city," are of especial interest.

Pathe Exchange, Inc., Specials.

THE IRON CLAW NO. 9 (Pathe), April 24.—"Arrows of Hate" is the title of this episode which is one of the best of the series thus far. Legar tries to incriminate the Laughing Mask by placing in the hands of persons murdered presumably through his influence notes purported to be written by the Laughing Mask. Margery takes a hand in saving this mysterious personage from the police and for her pains is again kidnapped. The arrows of hate are arrows charged with poison with which a Japanese servant of Legar's tries to do away with Davy and Margery.

Triangle Film Corp.

CIVILIZATION'S CHILD (Kay-Bee), April 23.—A very intense tragedy of noble purpose worked out with admirable harmony and fine interpretation to the end.

THE CHILDREN OF THE HOUSE (Fine Arts), April 30.—A good story spoiled by the introduction of antiquated business for the purpose of stretching it to the limit.

THE BEGGAR OF CAWNPORE (Kay-Bee), April 30.—A dreary play of the drug habit, with some redemption of beautiful scenes.

THE NO-GOOD GUY (Kay-Bee), May 7.—Amusing from start to finish, a sure winner, with Willy Collier at his best.

THE GOOD BAD-MAN (Fine Arts), May 7.—The story of a cheerful outlaw, who is self-outlawed and not really bad at all. An unusual and entertaining characterization by Douglas Fairbanks

Universal Film Mfg. Co.

ANIMATED WEEKLY, NO. 17, April 26.—Boston running races, a New York fire, polo in California, war relief fetes and interesting scenes on the Mexican border are featured in this number.

MR. BUDDY BRIGGS' BURGLAR (L-KO), May 7.—A comedy number of a slightly burlesque sort, featuring Dave Morris, Gertrude Selby, Reggie Morris and others. The flirtatious husband is entertaining friends when his wife returns and he pretends one of them is a burglar. The number has no great novelty, but is fairly strong.

POTTS BUNGLES AGAIN (Nestor), May 8.—A pleasing comedy number, written by Louis J. Hubene, featuring Betty Compson, Eddie Lyons, Ed Burns and others. The girl is made a police officer. The reporter writes a josh story about her, but afterward apologizes when she captures a thief. Good light comedy.

WHEN A WIFE WORRIES (Imp), May 9.—A comedy number, by Hal Clotworthy, featuring Jane Bernoudy, Victor Potel and a clever baby. The young husband tries to find the wishbone of a cuckoo for his child to cut its teeth on. The situations are quite novel and amusing.

VIRGINIA (Rex), May 9.—A number written by Ida M. Evans, featuring Cleo Madison, Edward Hearne, Wm. V. Mong and others. This is a story of a girl who rebels at her squalid surroundings in a tenement section and succeeds in making something of herself. The scenes are somewhat sordid, but there is a good moral to the story and on the whole is quite strong.

THE GO-BETWEEN (Imp), May 10.—A number, by Samuel Greiner, featuring Wm. Garwood, Violet Mersereau and Jean Dumar. Rosemary secretly loves her old friend, Bill, and nurses him through typhoid when his own choice fears to do so. Very slight in plot and not strongly handled, but at the same time pleasing in tone.

NEVER LIE TO YOUR WIFE (Nestor), May 12.—A comedy by Al E. Christie, featuring Harry Rattenberry, Ray Gallagher, Billie Rhodes and Stella Adams. The two men pretend to be ill and attend a poker party while the wives are at the opera. The place is raided and they are followed home by the police. This makes an entertaining number, handled in this company's characteristic way.

A WIFE AT RANSOME (Joker), May 13.—A laughable low comedy number by Allen Curtis, featuring Gale Henry, Wm. Franey, Lillian Peacock and Milburne Moranti. This pictures an elopement under difficulties. It is a highly successful number from the low comedy standpoint, some of the knockabout scenes being particularly good.

Universal Film Mfg. Company Specials.

THE FINAL CONQUEST (Universal Special Feature), April 24.—The 20th installment of the "Graft" series. This number witnesses the death of Sanford Stone, last of the conspirators, and shows Mayor Harding in an exciting roundup of the gas house gang. It also brings about the engagement of the mayor and Dorothy. No reference is made to her former love affair, which was disrupted by the changes in the cast. The story as a whole has been somewhat jumbled for this same reason, but the individual episodes have been very entertaining.

A HUNTRESS OF MEN (Red Feather Photoplay), May 8.—An entertaining five-reel offering, adapted for the screen by Catherine Carr from a story by J. Vere Tyler. Mary Fuller, Joseph W. Gerard and Sidney Bracy play the leads. The former appears as a social favorite, who has her pick and choice of men. Fleming, portrayed by Mr. Gerard, is a mining man, who determines to tame her. He makes an advance so bold that she marries him at once. Then comes the clash of wills, which ends only after the girl learns that she really loves him. The settings are very attractive and Miss Fuller wears innumerable stunning gowns. Not a story of any great action, but a brightly pictured social study, well handled.

PEG O' THE RING, NO. 1, "The Leopard's Mark" (Universal Special Feature), May 8.—This is the first two-reel episode of a new serial, to run in fifteen installments. Grace Cunard appears in the double role of mother and daughter. The mother is clawed by an angry leopard prior to the daughter's death. The theme of prenatal influence is effectively employed, the girl being subject to mad impulses at certain intervals, when she scratches and tears everything in sight. This comes as something of a surprise and gives a strong punch to the first episode. Francis Ford, a half brother to the girl, by the same father, falls in love with her without knowing her history. The circus scenes are well staged. A strong opening number.

THE GREAT SMASH (L-KO), May 10.—This three-reel offering is very successful for a purely comic production. It is a big step in advance for this type of eccentric comedies, in which the characters are really "caricatures" with human impulses of an exaggerated sort. Ray Griffith, Alice Howell and others appear. The fun starts at the very beginning and is maintained at high speed throughout. There is no vulgarity, except perhaps in the kicking scenes, but these are harmless. The offering is one that will appeal to all observers and shows what can be done by sticking to straight humorous action. The events of the last reel are both thrilling and extremely funny. An excellent comic number.

THE CAPITAL PRIZE (Imp), May 12.—A two-reel number, produced by Edwin Stevens, featuring Harry Benham, Tina Marshall and Joseph Granby. This is an entertaining little comedy-drama, in spite of the fact that in some particulars it is not very convincing. If the girl had won the lottery by her own scheming, instead of accidentally as it appears, then the denouement would have been stronger. It seems too much of a coincidence that she should win the ticket accidentally and be a secret service agent at the same time. The opening of the vault by the piano keys is a novel feature. This is rather unusual in some respects.

A FIGHT FOR LOVE (Bison), May 13.—This two-reel number, by W. B. Pearson, pictures scenes from the organization known as the Camorra. G. Raymond Nye, James Conway, Roberta Wilson and others appear. The headquarters of the gang are shown, the hero being a member. A detective, instructed to clean out the organization, arrests the hero on a fake charge. The detective's daughter is then kidnapped by the gang, and the hero frees her, fighting the organization to do so. The wholesale shooting scenes are slightly overdone, but there is good suspense in the situation as a whole. The offering is a fairly strong one of the sensational type and the incidents are said to be based on fact.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 33, 1916 (Vitagraph), April 25.—Sending supplies into Mexico; opening harbor at Port Arthur, Ontario; Serbian waifs in Switzerland; strike at Hastings, N. Y.; new defense craft, Lynn, Mass.; street skating rink, Chicago; San Francisco High School Cadets; race meet, Tia Juana, Mexico; driving armored motor across the continent; razing buildings at San Francisco Fair; Patriots' Day Parade, Lexington, Mass.; President Wilson at ball game, Washington; Harvard-Princeton boat race.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 34 (Vitagraph), April 28.—Scenes in Chihuahua City, Mexico; Fifth Avenue Easter parade; Atlantic City Easter parade; motorcycle run from Boston to Worcester, Mass.; opening of baseball season, Chicago; "Swat the Mosquito!" New York; Los Angeles women drill; New York marketman gives food to poor; U. S. warships at San Diego; historic house collapses in Brooklyn; President Wilson votes and delivers an address at Princeton.

World Film

"The Feast of Life" (World-Paragon). As pointed out in a review printed elsewhere in this issue, these five reels are made interesting, because of the appearance of Clara Kimball Young, because of a reasonably diverting romantic story and because of unusual and picturesque locations photographed in Cuba. The picture is very well acted by Miss Young, Paul Capellani, Doris Kenyon and Robert Frazer.

Miscellaneous.

A WOMAN WILLS (Sun), State Rights, April.—A five-reel French production of sound story interest and artistic workmanship. War and political intrigue form the background for a picture in which a courageous woman is the chief figure. A review appears elsewhere in The World.

Manufacturers' Advance Notes

"A STRANGER IN NEW YORK" (Selig).

Following the policy of making each release through General Film Company better than the preceding one, Wm. N. Selig announces for release on Monday, May 8, the Hoyt farce-comedy, "A Stranger in New York," scenario by Gilson Willets and featuring the world-famous comedian, Otis Harlan. T. N. Heffron produced this feature comedy, and a versatile cast of players supports Mr. Harlan, who brings to the screen the character role of "A Stranger," in which he earned an enviable reputation on two continents when "A Stranger in New York" first appeared as a stage production.

Thousands of lovers of the late Charles Hoyt plays, who enjoyed "A Stranger in New York" when it first appeared years

Scene from "A Stranger in New York" (Selig).

ago, will hasten with their friends to the motion picture theaters to see the picture play version of this uproarious comedy. Mr. Willets has retained all the atmosphere and every one of the ludicrous situations carried in the famous comedy. Mr. Harlan has brought to the screen all the successful character delineations which scored for him such a wonderful success in the original play.

A. Stranger, backed by a Chicago millionaire, goes to New York and cleans up a fortune in Prune Juice speculation. How the Prune Juice stock breaks to a jitney per share, how the real millionaire whom A. Stranger has impersonated arrives most unhappily on the scene, and how A. Stranger, formerly an itinerant book agent, wins the daughter of a New York society leader, contribute to interest in this production. No expense was spared to clothe "A Stranger in New York" with beautiful and elaborate scenic effects.

NETTER ESTABLISHES EXCHANGE IN PHILADELPHIA.

Leon D. Netter, the former general manager of Lesser's Pacific coast enterprises, has established the Masterpiece Film Attractions, and, in partnership with Sol L. Lesser, will operate in the Pennsylvania and New Jersey territory on an extensive scale. Spacious offices have been opened at 1325 Vine street, Philadelphia, Pa. Among the productions now being booked are the De Luxe edition of "The Spoilers," "Neptune's Daughter" and "Cabiria." Mr. Netter has just purchased the L. & R. Feature Film Company, of Washington, D. C., and will consolidate both exchanges into one, and handle all business out of Philadelphia.

REALISM IN "THE SECRET OF THE SUBMARINE."

Bound to a post in the cellar of a bomb-maker's house when a bomb tossed within a few feet of her explodes, is one of the thrills recently "enjoyed" by Miss Juanita Hansen, who as Cleo Burke in "The Secret of the Submarine" is the object of continual machinations by a group of relentless conspirators. Miss Hansen proves she is a regular "do or die" heroine, too, for Director Sargent is a fiend for realism and as a result the role of a leading woman in his company is not, by any stretch of the imagination, a "peaches and cream" existence.

When the scenes were being taken, showing Miss Hansen, or rather Cleo Burke, lured to the home of Stephansky, the bomb-maker, Lamar Johnstone playing the part of Gerald Morton was very careful in "handling" Miss Hansen. "Hey," shouted Director Sargent, "what's the idea of this Waldorf greeting? Let's get in on the action like this." And he proceeded to show his idea of capturing a dear sweet thing and binding her away for future reference. Miss Hansen thereafter was properly dragged up to a trap door, her limbs bound and then tumbled down stairs with about as much consideration as is ordinarily accorded a bag of coal by luggers working for bread-line positions.

But Miss Hansen didn't object; in fact, urged them to do their utmost and they did. In the scene showing the exploding bomb and the house sent skyward, it is a miracle that she escaped unhurt for the acme of realism is surely reached.

"NOSEY NED IN TROUBLE."

Harry Palmer's Cartoon Comics, which split a reel of film with "See America First," are enjoying great vogue because of the instant popularity of Nosey Ned and Estelle. In the release of May 10, Nosey Ned is featured. This time he is inveigled into being arbiter at a ball game, and the result may be imagined from the title, "As an Umpire Nosey Ned Is An Onion." On the same reel, which comes from the Gaumont laboratories, are entertaining pictures of Atlanta, Ga.

"THE GRIP OF CRIME" (Universal).

Thomas Jefferson, son of the late Joseph Jefferson, and little Lina Baskette, will soon co-star in "The Grip of Crime," an Italian drama written by Calder Johnstone and produced by George Cochrane at Universal City. The story deals with the activities of the Italian Mafia and blackmailers, and little Lina Baskette as Santa Marro plays an important part in freeing her grandfather from implication in the crimes charged against him.

Lina Baskette is only eight years old. She is a beautiful dark-haired, brown-eyed child who has loved music ever since she was able to lisp "mamma" through her baby lips, and her dancing is the little one's own interpretation of the music as she hears it.

Little Lina enjoys the distinction of being the only member of the Universal forces who has a contract for six years—a

Scene from "The Grip of Crime" (Universal).

long period so far as motion picture agreements are concerned. As a rule a contract is made for a term of one year, or two years, but no one in the film world has been "signed up" for a period of six years. When Carl Laemmle, president of the Universal Company, saw Lina dance, he was astounded at her truly artistic performance, and suggested to Vice-President Davis that she be engaged for five years. "Make it six," said Mr. Davis, and Mr. Laemmle agreed.

Miss Baskette is the daughter of Mr. and Mrs. Frank E. Baskette, of San Mateo, Cal. She will be educated privately by her parents while working at Universal City.

"THE ISLE OF LOVE" (Gaumont).

What promises to be a most unusual photoplay is Gaumont's "The Isle of Love," which will be released as a Mutual Masterpicture, de Luxe Edition, May 15. In this production Miss Gertrude McCoy appears for the first time as a Gaumont star. The drama, which was written by Paul M. Bryan, was found so suitable for Miss McCoy that she was taken from another Gaumont feature, despite the fact that a number of scenes had already been made. There is a popular song called "The Isle of Love." While it suggested the theme, the story is an independent creation.

"The Isle of Love" has been produced at Jacksonville under the direction of Edwin Middleton. As there are a number of scenes purporting to take place on an island near the equator in the Pacific Ocean, the tropical vegetation along the sea coast near Jacksonville provided some wonderful pictures as a background for the splendid acting of Miss McCoy, Earl O. Schenck, her leading man, and the other members of the cast.

The story is that of a light opera prima donna who flirts with a young sea captain, not knowing of the great love she would arouse. After she had humiliated him many times, a strange freak of fate casts them ashore together upon an uninhabited island. Here the young man, exercising the right vested in him as a sea captain, forcibly marries the girl. How love comes into her life forms a most remarkable climax. Miss Iva Shepard has an important role. Others in the cast are

Scene from "The Isle of Love" (Gaumont).

Robert Clugston, W. J. Butler, James Levering and Miss Mathilde Baring.

"THE OVERCOAT" (American).

"The Overcoat," by Forrest Halsey, is now being filmed in five reels, from a scenario by J. Edward Hungerford, under the direction of Rea Berger. This piece of fiction is rich in historic interest, as it reproduces correctly a famous dance hall of San Francisco's famous "Barbary Coast," which is now extinct. In one night scene there are nearly two hundred people. The cast includes Thea Mitchell, William Stowell, Perry Banks, Clarence Burton and Warren Ellsworth. Release date is to be announced in the near future by the Mutual.

RUPERT JULIAN IN "NAKED HEARTS."

When "Naked Hearts" is released on the Blue Bird program, May 29, the star will be Rupert Julian, who wrote the story and directed the production. Olga Printzlau provided the scenario, but it was Mr. Julian who created the narrative from Tennyson's "Maud." The work is done in five reels, but really amounts to two separate presentations, as three clever children—Zoe Bech, Gordon Griffith and George Hupp—carry the first reel with the childhood story of the characters played by Francella Billington, Mr. Julian and Jack Holt. Miss Billington has been announced as the star of the piece, but General Manager M. H. Hoffman, of Blue Bird, has arranged with Mr. Julian to become a permanent star in Blue Bird productions, and will use "Naked Hearts" to introduce him. Miss Billington will, however, be featured in the announcements.

"THE ORDEAL OF ELIZABETH" (Vitagraph).

"The Ordeal of Elizabeth," a Vitagraph Blue Ribbon Feature to be released May 15, is a fitting vehicle for the clever little actress, Lillian Walker. Miss Walker is supported by Evart Overton and a strong cast of Vitigraph players. In the title role Miss Walker's work stands distinctly as that of a finished artist. The direction and photographic effects throughout are excellent and help to make the picture a marked success.

Among the clever and unique ideas contained in the drama is a sub-title thrown upon the screen which states: "The bud blossoms into the flower." Then a rosebud opens and a little baby is seen. The baby fades into a full-blown rose, which, in turn, fades into Miss Walker's delightful vision.

Another original idea is found when Miss Walker is seated at a triple-mirror dressing table. Her reflection at first is cast in the three mirrors. Then a sub-title reads, "Past, Present and Future." The first mirror then shows a picture of the man who she has married in her foolishness, the middle mirror still shows her reflection and the last mirrow shows that of the

Scene from "The Ordeal of Elizabeth" (Vitagraph).

man with whom she is in love. Gradually these fade and again she is seen in all three.

The exterior scenes are of great beauty and it was necessary for Director Wilfrid North to take his company to Jacksonville, Florida, in order to secure a number of the exteriors.

In this production Miss Walker does some of her best work, while Evart Overton plays his part with that distinct master-touch which has already acquired for him popularity in the motion picture world.

STRANGE ACCIDENT THRILLS DIRECTOR.

Without doubt the most unique experience ever recorded as happening during the production of a motion picture comes from the Wharton Studio, at Ithaca, N. Y. In one of the scenes of the new spirit drama, "The Mysteries of Myra," the star, Jean Sothern, visits the laboratory of Dr. Alden, the psychic investigator. She seated herself before a huge hypnotizing machine. The lights were dimmed in the laboratory, the switch was turned, and to the soothing purr of an electric motor the huge wheel with its myriad mirrors glancing, refracting and blending the lights, began to revolve at high speed. It was, indeed, a tense moment. After a proper length of time, Dr. Alden (Howard Estabrook), was directed to bring Miss Sothern back to earth again. To the great amazement of all, Miss Sothern failed to carry out her part. Again and again Leo Wharton called his direction to her which she seemingly failed

Scene from "Mysteries of Myra" (International).

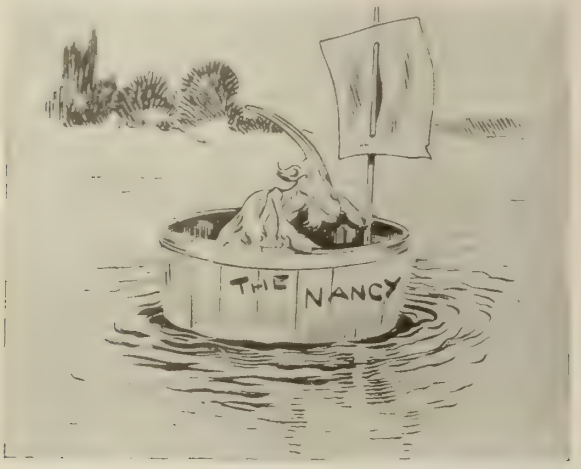
to hear. Finally, Estabrook shook her violently. She opened her eyes slowly, and after a moment proceeded with the scene. She had actually been hypnotized.

The hynotizing machine used in the scene was scientifically constructed. In fact, the same as is employed in all modern laboratories of psychological research. The incident aroused much curiosity and speculation among the professors and students of psychology of Cornell University at Ithaca.

NEW PARAMOUNT-BRAY ANIMATED CARTOON BY CLARENCE RIGBY.

Mince pie and mock turtle soup—a Lucullus feast—reposing on the pantry shelf in the pages of the family cook-book, started the rampant journey through filmland of the heroine of "Miss Nanny Goat on the Rampage." This is the nineteenth release of the Paramount-Bray Animated Cartoons, and the drawings are by Clarence Rigby.

Immediately after consuming the delicacies Miss Nanny Goat starts on her rampant journey. The following scene shows her taking snuff and sneezing her head off. Butting into the portrait of Sir Walter Raleigh she gets the worst of it and is hurled out of the window after a brief but memorable encounter with a revolving mirror. Her leap into the open brings her into sharp but violent contact with a dog in the back yard.



Scene from "Miss Nanny Goat on a Rampage" (Paramount-Bray).

During a lull in hostilities Miss Nanny Goat digs a box of rat poison out of an ash barrel and throws it into the dog-house, then waits to see the result of her action. She does not have to wait long, but immediately plunges out of the dog-house with a bulldog fastened to her horns. Soon the dog is hurled out of the picture and Miss Nanny follows in hot pursuit. Pursued and pursuer rush past a fence carrying a poster advertisement of a suffragist. Pausing to laugh, the goat begins to eat away part of the poster until a portion of a ballet girl is revealed and appears attached to what remains of the suffragist.

In passing by a deacon glances at the mutilated poster and faints out of the picture. A bill-poster observing the results of the goat's luncheon becomes enraged, throws a tub of paste on the goat, and Miss Nanny runs away with the tub on her head.

The remainder of Miss Nanny's adventures include a hasty tumble into the water, a sail in the tub and a narrow escape from drowning. She encounters a child whose yarn dress is completely unraveled as the goat nibbles and runs away. Near the scene of an excavation Miss Nanny comes into close contact with a stick of dynamite. Having discovered the invader a workman strikes both goat and dynamite with his spade. An explosion follows and Miss Nanny goes sailing into the air on a moving cloud, finally eating her way to one with a silver lining.

SECOND REEL SHOWS SCOPE OF "REEL LIFE."

Owing to its fine photography and the diversity of its subjects, the new Gaumont single-reel—"Reel Life," the Mutual Film Magazine—has met with favorable comment wherever there has been an advance showing for branch managers and exhibitors. The first release, that of May 7, showed the life of a butterfly, the activities of an alligator farm, and skilful manoeuvres of Belgian cavalry. The second reel to be released in this series maintains the same balance, and is a tribute to the editorial skill exercised by C. M. White in preparing "Reel Life" subjects.

"THE ABANDONMENT" (American).

Director Donalds MacDonald, of the American Film Company, Inc., is nearing completion of the filming of "The Abandonment," a powerful story by Kenneth B. Clarks. This is another of the series of prominent fiction to be adapted to film by President Hutchinson. Helene Rosson and E. Forrest Taylor have the important roles in this vitally interesting story of a prominent physician who becomes a tramp. The theme, which is strikingly original, is carefully conceived and well directed. This five-reel masterpicture is to be released by Mutual in the near future.

"AN ELEPHANT'S GRATITUDE" (Selig).

There is said to be an increased demand by exhibitors of motion pictures for wild animal comedies and dramas in one-reel lengths. "An Elephant's Gratitude," a Selig Jungle-Zoo wild animal drama, released Saturday, May 6, through General Film service, is said to be a production entirely out of the ordinary. The intelligence of elephants is proven in this picture from the fact that a huge animal enacts one of the leading roles.

John Blythe and his daughter Ellen live at the edge of the jungle. Kasu, an animal trainer, abuses an elephant. He is reprimanded by Ellen and vows revenge. Later he kidnaps the young woman and leaves her in a hut in the jungle. The elephant, grateful to Ellen for her kindness, follows her trail, breaks into the hut, unties the bonds securing the girl, lifts her to his back and carries her home safely.

It is a wonderful performance and one which will be most interesting to every one. Harry Lonsdale and Edith Johnson star in "An Elephant's Gratitude," which was produced by Thomas Santschi.

GAUMONT PREPARING TO MEET DEMANDS OF PARKS.

In less than a month there will be a great demand for three-reel features by amusement parks and summer theaters. The Gaumont Company has recognized the importance of supplying photoplays of this length. Beginning late in May Gaumont three-reel features will be seen on the screen, in addition to the Mutual Masterpictures which it will continue to release. The magnitude of the Gaumont operations reflects the impetus given production by the recent visit to America of Mr. Leon Gaumont, head of the Societe des Etablissements Gaumont.

"A COURTESAN" (American).

"A Courtesan," a five-reel subject being filmed under the direction of Arthur Maude at the Santa Barbara studios of the American Film Company, Inc., is a story replete with pathos, heart interest and dramatic situations, with artistic touches which add much to the value of the picture. The cast includes Eugenie Forde, Nell Franzen, Hal Cooley, Charles Wheelock, Al Fordyce and William Carroll. This masterpiece will be released in the near future on the Mutual schedule.

"THE JESTER" (Essanay).

Here is a love story with a new angle. The girl doesn't reform her man and marry him, after sympathetic care. She ridicules him, having plenty of chances to do so as she is a reporter and he is the dissolute son of a millionaire whose escapades are many and not unaccompanied by a certain amount of publicity.

The girl calls him a jester and thinks he's a joke. He discovers she's right and, of course, she begins to like him after that. Their paths run together much and they are the principals in several thrilling experiences, among which are a couple of battles in which the young woman sees her man stripped of the pose of the bon vivant and made over into the kind of masculine being that an aggressive girl would like to have make love to her.

It is an entertaining story with John Junior and Gertrude Glover, an Essanay ingenue. She is the girl reporter who is sent out to ridicule the exploits of the gilded youth by the editor of a trust-owned paper which is fighting his father. She makes him look ridiculous enough and stings him into going to work. After a while she can't write sarcastic things about him because she likes him. She loses her job, but becomes private secretary to his father. The young pair frustrate a strike, make the trust hunt cover before the situation clears and she becomes daughter-in-law of the rich mill owner.

Scene from "The Jester" (Essanay).

"THE LIGHT OF DUSK" (Lubin).

"The Light of Dusk" is the title of the important feature photoplay undertaking announced by the Lubin Company on which work was started this week in the Philadelphia studios. This will represent another departure by the Lubin Company from the field of novels and stage dramas as subjects for screen plays.

"The Light of Dusk" represents an original scenario from the pen of Anthony P. Kelly, already a star of the first magnitude in scenario construction. In his present offering the executives of the Lubin Company perceive the essentials for a red letter production and it is on those lines that preparations for "The Light of Dusk" have been made. It was also apparent that the direction called for the skill of a master hand capable of feature handling of a feature theme, and this responsibility has accordingly been entrusted to Edgar Lewis, who has just completed Dr. Goodman's photo epic, "The Toilers," for the Lubin Company.

"A SON OF THE IMMORTALS" (Bluebird).

J. Warren Kerrigan again appears on the Blue Bird program as a star in "A Son of the Immortals," to be released May 22, with Lois Wilson his leading lady. Bertram Grassby, who plays in Mr. Kerrigan's support, made the scenario from a story by Louis Tracy, and Otis Turner directed the production.

Briefly the feature indicates how an American might act if he were unexpectedly elevated to a throne, and depicts the consequence attendant upon an administration so democratic and liberal that all traditions are cast to the winds. The opposition to these methods by the military leaders and the measure taken to counteract the effect that Yankee modes of procedure have upon the populace, constitutes the incentive for stirring scenes, clashes at arms and sensational episodes that make "A Son of the Immortals" a series of startling outcomes.

Although there is no purpose to illustrate any specific uprising, the attitude and activities of the populace in the imaginary kingdom of Kosnovia, where the scenes of "A Son of the Immortals" are placed, and the conduct of the people in their

Scene from "A Son of the Immortals" (Bluebird).

protest meetings, would give a suggestion of the Sinn Fein movement which has lately upset the tranquility of Dublin and bordered the shores of the limpid Liffy with just such demonstrations of violence as are duplicated in the Blue Bird photoplay.

So much does intrigue and conspiracy figure in the Kerrigan picture that it might be made available to demonstrate the spirit of unrest and reprisal which seems to now obtain over practically the entire surface of the universe. So well may moving pictures be adapted and commercialized to incidents of importance to the public mind that the Blue Bird people believe that its appropriateness, aside from its excellence as an entertainment, makes "A Son of the Immortals" timely to a striking degree and well adapted to exploitation by exhibitors.

MINUSA SCREENS FOR ALASKA.

The Minusa Cine Products Co. reports orders received from its distributor in the northwest, the Johnson Seating Co., of Seattle, Wash., or four Minusa screens, to be shipped to Nome, Cordova, Fairbanks, and Anchorage. These screens must leave Seattle the 15th day of May and this is quite a feather in the cap of the Johnson Seating Co. in landing such a nice amount of business for the Minusa company.

THIS IS HOW IT SHOULD HAVE READ.

In the May 6 issue of the Moving Picture World the statement that the Empire Feature Service has taken over the B. S. Moss Productions should read: "Messrs. Blum, Hunt and Cooper, formerly owners of the Empire Feature Service, have taken over the New Jersey agency of the B. S. Moss M. P. Corporation, and have given up the Empire Feature Service entirely.

NEW MAE MARSH PICTURE.

Mae Marsh, who has been conspicuous by her absence from the Triangle program, has completed a new Fine Arts picture. Its early release marks her second film appearance in the seven months of the Triangle. The successor to "Hoodoo Ann" is called "A Child of the Paris Streets," and is a highly spectacular and dramatic story of the Latin Quarter interpreted by a well balanced cast. Robert Harron is again the young hero, an American student who rescues the girl from the

Scene from "A Child of the Paris Streets" (Fine Arts).

Apaches who kidnapped her when she was a baby and brought her up to be the cleverest of their kind in Paris. Tully Marshall adds another villain conception to the long list with which his name has been associated, both on the speaking stage and in motion pictures. Jennie Lee, Carl Stockdale, Loyola O'Connor and Bert Hadley deserve mention in the long supporting cast.

WAGNER ELECTRIC DENVER OFFICE MOVES.

The Wagner Electric Manufacturing Company of St. Louis announces the removal of its Denver office to 1633 Tremont street, to continue in charge of O. H. Davidson. A stock of motors will be carried at this office.

GEORGE BEBAN AND MYRTLE STEDMAN IN AUTO ACCIDENT.

What will probably turn out to be the most remarkable motion pictures of an automobile accident ever displayed on the screen were secured by Cameraman Homer Scott of the Oliver Morosco Photoplay Company, when a car containing George Beban, Myrtle Stedman and John Franklin, the chauffeur, turned an almost complete side-somersault.

A scene for "Pasquale," showing a speeding motor-car turn-

Scene from "Pasquale" (Morosco).

ing a sharp curve on a mountain highway just outside of Los Angeles, was prepared and the cameraman in position to take it The car came on at high speed and on turning the curve broke the steering knuckle on the front inside wheel, taking the machine off its course with a side lurch directly in the path of the camera-man. Upon turning over, the car instantly shot into flame. As if fascinated, the photographer remained at his post and secured pictures of the entire accident, the machine turning over several feet in front of the camera.

Sis Hopkins in Dailies

Illustrated Talks by Kalem Star in Three Hundred Newspapers Every Week.

Over three hundred of the representative daily newspapers of the country are included in a syndicate list at present publishing weekly talks by Sis Hopkins. The number is being added to daily and is expected to reach twice that total before long. Over five hundred newspapers have already made application for the weekly humor feature, but since exclusive territorial rights are granted, it became necessary to narrow the list down in giving the publication privilege to the first applicant.

The list of over three hundred already publishing the talks covers all sections of Canada and the United States. On the roster will be found such representative journals as The Cleveland Leader, Pittsburgh Dispatch, Detroit Journal, Louisville Courier-Journal (Times), Milwaukee Free Press, Houston Post, Montreal Herald, Toledo Blade, Kansas City Gazette-Globe, Paterson News, New Haven Times-Leader, and the Jackson, Mich., Patriot.

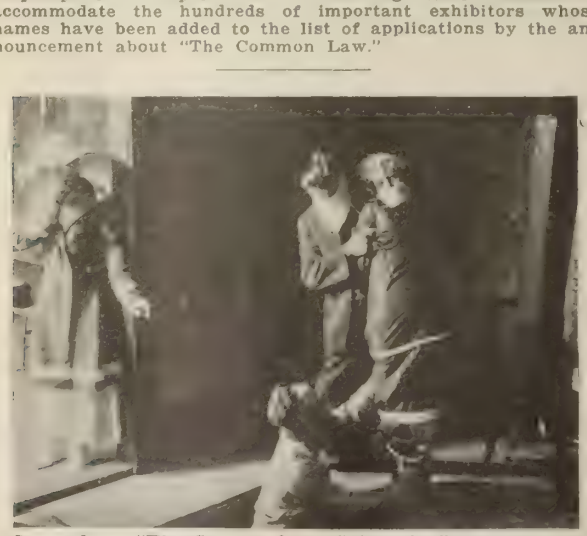
In a number of the cities that have begun the publication of the chats exhibitors have taken advantage of the aid by special Sis Hopkins advertising in the particular publication carrying the feature. In the talks Sis Hopkins gives a humorous burlesque of the usual "Advice to the Lovelorn" stories, the "Advice From a Screen Star" and so on.

EXHIBITORS CLAMOR FOR CLARA KIMBALL YOUNG FEATURES.

Letters and telegrams of congratulations flooded the offices of the Clara Kimball Young Film Corporation this week in response to the announcement that Lewis J. Selznick had purchased Robert W. Chambers' widely read novel "The Common Law" to be picturized for the first feature in which Miss Young will be presented by the new organization next October.

Even before it was known that Miss Young was contemplating producing "The Common Law" thousands of exhibitors had applied for contracts on the strength of the star's reputation and drawing power alone. But the combination of star and a story whose advertising and publicity values are enormous appears to have aroused every important exhibitor in the country to action.

So great has been the response that the four personal representatives of Mr. Selznick who were to begin a tour of different sections of the country this week have been forced to postpone the trip in order to rearrange their schedules to accommodate the hundreds of important exhibitors whose names have been added to the list of applications by the announcement about "The Common Law."



Scene from "The Secret of the Submarine" (American).

CUMMINS HAS MEXICAN PICTURES.

Samuel Cummins of 1476 Broadway, who has successfully exploited the Fatherland pictures of "Fighting the Allies," or "Germany at War," by booking them in all the big theaters throughout the country and also on the Keith circuit, has again made an extraordinary move in the film business, when he took control of the latest Mexican pictures in this country, known as "Across the Border," exploiting them under the Beacon Film Emblem. He has already booked them for one hundred days with the Marcus Loew circuit. Business has been so big that they contemplate playing the pictures in all their houses. This is one of the most unusual pictures ever shown to an audience, and have been playing to capacity in every house yet shown.

Mr. Cummins intends to state right these pictures, and dispose of them at once. Already options for half of the country have been given.

FRIEDA HEMPEL CHOOSES MUSIC FOR SCREEN.

MUSIC is a prime necessity for the future success of moving pictures." Frieda Hempel, prima donna of the Metropolitan Opera House, made this comment in a recent interview when she was told that the Paramount Pictures Corporation would hereafter send out complete scores with every play on its program, the proper musical selections being supplied for each scene appearing upon the screen. Fraulein Hempel's views on the proper musical accompaniments for the film drama are being sent broadcast over the country.

Frieda Hempel.

"By the proper adaptation of music the photoplay house will be raised to a much higher artistic plane," the prima donna declared positively when it was explained to her that Paramount had taken one of the important steps in the history of the motion picture industry by arranging with Schirmer, the music publisher, to prepare scores for each film released on its program, made up of selections from all of the great composers, and absolutely matching the moods portrayed on the screen.

"It seems to me," she continued, "that in Wagner's music there is everything adaptable to any drama ever conceived. I would like to suggest to motion picture producers that there was no greater love theme ever written in music than the love motif of 'Tristan and Isolde.'

"Take Bach's music, for instance. I can imagine nothing so suitable for a scene in a Pullman sleeping car than some of his fugues. The music of the 'Barber of Seville' would be excellent for thrilling situations. There must be substance and thought to the music selected for a big dramatic story, not only tunefulness and emotion.

"I was particularly impressed by the fact that in the production of 'Diplomacy' I enjoyed the poetic feeling of the play because of the ideal music selected, which I had not felt when I saw the play produced abroad. You see, music will always idealize, and that is something we can never get too much of. As I watched the progress of the play with its many opportunities for improvement over the mere theatrical production on the stage, I couldn't help wondering what the great Sardou would have thought of it himself. Sardou, by the way, would have made a wonderful scenario writer for moving pictures, wouldn't he?"

"NOTORIOUS GALLAGHER" (Metro).

"Notorious Gallagher," with Marguerite Snow and William Nigh in the stellar roles, a five-part Metro wonderplay, produced by the Columbia Pictures Corporation, will be released on the Metro program May 22. Mr. Nigh, who wrote the story of "Notorious Gallagher," also directed its production. The supporting cast is unusually strong and contains most of the members of the "Nigh Family," as they are called. Included in the number are: Robert Elliot, Roy Applegate, R. A. Bresee, Julius D. Cowles, Victor De Linsky, David Thompson, Cecilia Griffiths, Florence Vincent, Frank Montgomery and Martin J. Faust.

GOLD KING SCREENS IN DIXIELAND.

Doc. Graham, manager of the Queen Feature Service of Birmingham, Ala., writes: "It will interest you to know that Mr. Wise's Gold King Screen arrived yesterday and was installed in the Odeon theater. It fits fine and everybody is tickled to death."

M. W. Lawrence, the New Orleans representative, recently sold Peter Fabacher, one of the pioneer exhibitors of that city, a Gold King Screen. After installing it Mr. Fabacher was so well pleased that he immediately ordered another for his new Rialto theater.

LESSER SECURES "WHERE ARE MY CHILDREN?"

A quick-fire deal was consummated between Carl Laemmle and Sol L. Lesser, whereby the All Star Feature Distributors secure "Where Are My Children?" for California, Nevada and Arizona, at a price that is said to be the largest ever paid for a film production for western territory.

Lesser was the first man to get the rights, and has secured the only territory that has been disposed of so far. He is highly elated over his purchase, it being considered a masterpiece and one that will do any concern credit to handle.

"A YOUTH OF FORTUNE" (Universal).

Carter De Haven and Flora Parker De Haven will soon be seen in "A Youth of Fortune," which will be released on May 15 as a Red Feather production by the Universal. "A Youth of Fortune" was originally known as "Get the Boy." Mr. and Mrs. De Haven are supported in it by Harry Carter, Maude George, H. Holland, Bertram Grassby, Harry Depp, Hart Hoxie, J. Hope and Mr. De Haven's wonderful bulldog, "Judge Rumhauser."

"Rumhauser" is some dog, according to Carter De Haven. He is a keen truffle hound, can sniff deer at a distance of several feet, can muzzle tripe and noodles without a sieve, barks in several different dialects, can ride in De Haven's car without getting dizzy, never froths at the mouth when Carter wears watered silk stripes down the seams of his evening trousers, can sleep at all hours of the day and night and is prompt at meals.

This famous dog has been signed up by the Universal under a two-year contract. He will be educated in the scholastic kennels at Universal City under the tutelage of "Hump," the camel trainer, and his salary will be put aside to aid the wounded mitrailleuse hounds of Belgium. "Judge Rumhauser" was known as a "loop hound" while Carter played Chicago, and this famous dog has also smelled the interior of nearly every wine cellar in New York.

Party of Keystone Players.

GENTER HAS NEW MACHINE FOR COATING SCREENS.

J. H. Genter Company has just completed a new machine which will coat Mirroroid on canvas a width of 12 feet without a seam. Running over 300 lineal yards per day. This machine is without doubt one of the greatest machines ever built as it automatically takes the cloth, shrinking same from a width of 13 feet to 12 feet and laying a perfectly even coating on 300 running yards lengths. In applying the material in this manner every square foot of surface reflects back the same amount of light, showing a perfectly even picture, something that cannot be obtained with an air or hand brush made screen.

The J. H. Genter Co. are sending out to the exhibitors a small moving picture of Charlie Chaplin in one of his funny stunts. This will be mailed to anyone on receipt of a postal requesting same. It makes a very funny souvenir.

NOTES OF THE TRADE

A BIG canning factory near Cordoba, Alaska, has been leased by the Lubin Company as one of the advance steps in the plans to put Rex Beach's novel, "The Silver Horde," into a multiple reel photoplay feature. "The Silver Horde" deals with the struggles of an independent operator against the efforts of the salmon canning trust to wipe him out.

* * *

Elizabeth Burbridge, whose latest work was Essanay's three-reel release, "The Danger Line," will be seen shortly in a two-reel play, "The Double Cross." The latter is a flippant tale of boy crooks, which points its moral cleverly and has nothing but light comedy angles.

* * *

Director Henry McRae has commenced a new railway photoplay entitled "A Railroad Bandit," which promises to eclipse anything he has yet attempted in the filming stories of the railroad. The featured leads are being played by Miss Marie Walcamp and Lee Hill. The film will be released in two reels when completed.

Victor Moore, comedian of the Jesse L. Lasky Feature Play Company, will appear as a clown in his next photoplay on the Paramount Program. At the Lasky studios they have set up a three-ring circus, side show and menagerie to obtain atmosphere and color for the circus drama.

* * *

Doris Kenyon, who will be seen in "The Feast of Life" within the next two weeks, has been on the stage less than six months and in pictures less than four months, yet she is a star and working under a three-year contract with the World Corporation.

* * *

Those who are accustomed to seeing William Russell in virile "fighting" roles will get a glimpse of his softer side in "Soul Mates," an American release, and will see portrayed his genuine love for children. There is a nursery set in the picture and "Big Bill" acts like a regular kid as he sits down on the floor and joins little Dodo Newton in playing with toys.

* * *

Having completed the picturization of "The Three Godfathers," Peter B. Kyne's desert story, Director E. J. Le Saint and his company, headed by Harry Carey and Miss Stella Razeto, are engaged in making a two-reel film entitled "Club Law." In the supporting cast are Jean Hathaway, Frank Lanning, Hayward Mack, Albert MacQuarrie and a number of others from the University City stock company.

* * *

Robert Warwick, at present appearing opposite Grace George in George Bernard Shaw's comedy, "Captain Brassbound's Conversion," will begin work on "Friday the 13th" at once. Bruce McRae, another World Film star, will replace Warwick with Miss George when the show goes to Chicago next week.

* * *

"The Fugitive," in five acts, is the first of the eight "Thanhouser Classics" released by the Mutual, featuring Florence La Badie. According to plans recently announced by the Mutual and Edwin Thanhouser, Miss La Badie, during the course of the next twelve months, will be the featured star in eight productions to be released by Mutual under the title of Thanhouser Classics. "Woman, Saint and Devil," is the title of the second of these classic releases. The scenarios for both were prepared by Phil Lonergan and staged under the personal direction of Frederick Sullivan.

* * *

A photoplay has been prepared for Joyce Fair, Essanay's 12-year-old star, to meet the demand following her success in "Joyce's Strategy," "The Dixie Winner," and "The Little Samaritan." The new play, "Orphan Joyce," will give her just as fitting a topic, while offering her a wider opportunity to display her talent.

* * *

Director Robert Leonard practically has completed the filming of his story, "Ambrosia," in which film play Ella Hall is featured. The film is being made in five reels, and is designed to give Miss Hall the opportunity to once more play the role of a little girl, in which she has been so successful. In the supporting cast are Adele Farrington, Betty Schade, Harry Depp and Kingsley Benedict.

* * *

Fannie Ward, under the direction of George Melford, has begun work at the Lasky studio on a photoplay by Willard Mack, entitled "The Gutter Magdalene," which will be released on the Paramount Program. The famous star of "The Cheat" and "Tennessee's Pardner" will appear in this play as a Salvation Army lass who assuages the hurts and wrongs of society on the flotsam and jetsam of the Bowery.

* * *

A. A. Davison, auditor of the Selig Company, who is paying the Los Angeles studios a visit, was guest of honor at a recent dinner party given by Director Wm. Robert Daly and Fritzi Brunette.

* * *

During the next eight weeks the World Film Corporation will offer no less than sixteen famous stage and screen players, including Carlyle Blackwell, Gail Kane, Alice Brady, Robert Warwick, Frances Nelson, Holbrook Blinn, Ethel Clayton, Kitty Gordon, Muriel Ostriche, Jackie Saunders, Bruce McRae, Gerda Holmes, Arthur Ashley, House Peters and Barbara Tennant.

* * *

Friends of Nell Craig will see her in three new Essanay releases, each giving her ideal opportunities to exercise her talents. "Her Naked Soul," in three acts, gives her a dramatic role which she handles with customary ability. "Once a Thief—?" is another three-reeler in which she takes the feminine lead. She is now working in a new two-reel play, "The Consummation."

* * *

Director Rupert Julian is picturizing "The False Gems," in which Julian and Miss Elsie Jane Wilson play the featured leads, supported by Douglas Gerrard and Marc Fenton. Julian has completed the beautiful five-reel, "The Story of Edwin Baptiste," suggested by Tennyson's poem, "Maud," and which was prepared for the screen by Miss Olga Printzlau, featuring Julian.

* * *

Viola Dana, the newest of Metro stars, who will shortly begin work on her first production for that program, will entertain

a number of friends at the Narragansett Hotel, at Broadway and Ninety-third street, with a series of artistic dances. She began her career as a professional dancer when she was five years old, and she still keeps up her work in that art at private performances.

• • •

"Big Bill" Russell, of the American-Mutual studios, is the star as well as the director of "The Highest Bid," a forthcoming Mutual Masterpicture, De Luxe Edition. Charlotte Burton appears as his co-star.

• • •

The use of the largest steel mill in Los Angeles, during the busiest hours of the day, was secured by Director Wm. Robert Daly of the Selig Company for some of the big scenes in "The Hare And The Tortoise," the workmen playing actors and the actors workmen. Some wonderfully realistic scenes were secured.

• • •

Director Jacques Jaccard has assumed the direction of the big circus serial, "Peg O' The Ring." Jaccard is directing Ruth Stonehouse, who has been engaged by the Universal Film Manufacturing Company, and is being featured in the serial. The supporting company includes G. Raymond Nye, Charles Gunn and Eddie Polo with hundreds of others from Universial City. The scenario is by Jaccard and Miss Olga Printzlau.

• • •

Carl Brickert, the theological student from Indianapolis, who recently made his debut in motion pictures on the Metro program, playing the prominent role of the district attorney in "The Half Million Bribe," has decided to remain in the silent drama, and will be seen shortly in a big role in a Metro wonderplay.

• • •

Margaret Gibson of the Horsley-Mutual studios, who was co-star with William Clifford in "The Heart of Tara," "The Soul's Cycle," "The Hidden Law" and "The Leopard's Bride," Masterpictures, De Luxe Edition, has been delegated as the feminine lead in the two-reel Centaur features to be released weekly by the Mutual. The first of these, "Avenged by Lions," will be released May 7. The Bostock animals were used in the filming of a number of scenes for this release.

• • •

T. N. Heffron, Selig director, has begun work on "The Return," a psychological drama from the pen of William E. Wing. The drama is in three reels and features Kathlyn Williams, supported by Wellington Playter, Guy Oliver, Vivian Reed and Sidney Smith.

• • •

Charles Bartlett is a new Balboa director. He recently came from the American studio. Before producing, he was a well-known actor. He is putting on several three-reel pictures for Balboa with Marie Empress as the featured player.

• • •

With Francelia Billington in the featured lead, Director Jay Hunt is filming "The Iron Grip of Crime," a five-reel feature production. In the supporting cast are Gilmore Hammond, who plays opposite Miss Billington, Paul Byron, Miss Mina Jeffries, Hector V. Sarno, Jack Holt and W. F. Morgan.

• • •

Gertrude Robinson and Alexander Gaden appear as co-stars in "The Quality of Faith," forthcoming Mutual Masterpicture, De Luxe Edition. This marks their first appearance as stars in the same production since the release of "As A Woman Sows" some months ago. Several other productions featuring these two popular players are in course of preparation at the Gaumont-Mutual studios.

• • •

Balboa is winning a reputation for sprightly child players. The latest addition to the studio are the Corbin sisters. They are Ruth and Virginia, aged seven and three respectively. Both are attractive youngsters, light-haired and winsome. They will soon be seen in Balboa releases.

• • •

Holbrook Blinn, who is working at the World studio in "The Prima Donna's Husband," opened last week in "A Woman of No Importance," in which he is co-starring with Margaret Anglin. This makes ten World Film players starring on Broadway. Robert Warwick is co-starring with Grace George, Katharine Kaelred, Charles Cherry, William Courtenay, Lenora Ulrich, Alice Brady and others are busy at the theater when not at the studio.

• • •

Members of Flying A company No. 1, of which Vivian Rich is the star, have all but completed a three-reel drama to be released by the Mutual under the title of "The Cycle of Fate." The direction of the production is being handled by E. Mason Hopper, a newcomer at the American studios. The scenario was written by Nathan P. Oaks.

• • •

Director William Dowlan is nearing the completion of "The Madcap," a five-reel feature, in which Flora Parker De Haven is featured. Miss De Haven is supported in this film play by Richard Sterling and a number of other Universal City favorites.

• • •

Some strikingly beautiful scenes photographed in the wilds and the use of a dog and deer are but a few of the interesting features of "The Return," a Mustang-Mutual two reeler featuring Art Acord and Nita Davis. A large California bee ranch, on which considerable of the action of the piece takes place, is another interesting feature.

• • •

"A Raffle for a Husband," a one reel comedy written and produced by Allen Curtis has been completed by the Joker company with Gale Henry and William Franey in the featured leads. Others in the cast are Lillian Peacock, M. Moranti, and C. Conklin.

• • •

"Playthings of the Gods" has been made into a three-act photoplay for the Lubin Company by Captain Wilbert Melville. The cast includes Cecil Van Auker, Allan Forrest, Walter Spencer, Adelaide Bronti, Sydney Deane, Ruth Saville and Evelyn Page.

• • •

"The End of the Rainbow," an American Mutual three act drama featuring Edward Coxen and Lizette Throen will soon be released. Miss Thorne as a social favorite who casts aside her position to minister to the wants of the lowly in the slums has been furnished with a part that brings into play her many qualities as an emotional actress. Others in the cast besides Miss Thorne and Mr. Coxen includes Leona Hutton, George Field, Jack Farrell, Hazel West, Joseph Beaudry and George Ahearn.

• • •

Ben Weiss, who furnishes the hundreds of supernumeraries for Metro productions, spent three days walking the streets and through the parks before he found ten particular types that Director William Nigh wanted for his production of "Notorious Gallagher," a forthcoming Metro wonderplay.

• • •

In its titles "Ramona" brings to us something new. Over a background representing a scene suggestive of what is to follow are printed the leaders. The innovation has the effect of materially decreasing the illusion-destroying possibilities that crowd in the average leader. The atmosphere remains. If other manufacturers are not quick to grab the idea we will be much mistaken.

"Ramona" takes much from the stage and brings it to the photoplay. It assimilates it, welds it; and the composite whole is a thing of beauty and of charm.

• • •

Anna Little, Art Acord, Frank Borzage and Jack Richardson and all the members of the two "Mustang" companies of the "Flying A," besides the cowboy brigade, will play a prominent part in the coming rodeo being arranged by the studio forces. On a horse Miss Little can hold her own with the best of the cowpunchers.

• • •

House Peters, Gail Kane and twenty-eight players are at Washington, D. C., staging scenes for use in "The Velvet Paw." Maurice Tourneur is in charge of the direction and the picture will be released early in July.

• • •

Thomas Jefferson, with little Zoe Bech in the supporting cast, are at work under Director George Cochrane filming "The Attic Princess," a story just suited to the work of Jefferson and the little girl. The story was written by Calder Johnstone.

• • •

First of the Gaumont-Mutual contingent to break camp at the Jacksonville Winter studios are due at the Flushing plant some time in the early part of next week. The players in squads of five and six will make the trip north by water. The Flushing plant is rapidly being put in shape, so that there will be no slip up in the starting work. Alexander Gaden, Gertrude Robinson, Iva Shepard, Sydney Mason, Charles W. Travis and Henry W. Pemberton will comprise the first squad to reach Flushing. The others will follow just as soon as work on the productions in which they have been cast is completed.

• • •

Arrangements are going forward for the production at the World-Paragon studios of "Romeo and Juliet" with an all-star World Film cast. Maurice Tourneur will be in charge of the direction and the cast will consist of a number of prominent stars.

• • •

Lillian Rich has the role of a press "sob-sister" in "The Touch of the Key," and her characterization will be realistic. All note books are strictly tabooed by these volunteer "technical" men of the "Flying A."

• • •

"It Was Only in The Play" is the title of a comedy which has been picturized by Director Allen Curtis of the Universal Joker Company, featuring Gale Henry and William Franey, who are supported by Lillian Peacock, M. Moranti and C. Conklin.

• • •

Riley Chamberlin, Falstaff-Mutual comedian, has arrived in New Rochelle from Jacksonville, where he has been working for the past five months. Chamberlin will begin work within the week on the first of several comedies in which he is to be featured.

• • •

Albert Capellani has been chosen to stage "La Boheme" in which Alice Brady will make her next appearance. Miss Brady will portray "Mimi" and will have a cast of types and noted players familiar with the opera in support of her.

Under the title of "Reel Life," a new single-reel picture, will be released on Sunday of each week which should prove to be one of the most popular releases on the program. This innovation is the Mutual Film Magazine, which is produced by the Gaumont Company. The first release of "Reel Life" contains Feats of Horsemanship by Belgian Cavalry—An Alligator Farm showing Alligators from Birth to 1,000 years old—The growth of a Butterfly from the Caterpillar to Maturity, etc. This is an excellent single reel for all classes of houses and should be especially valuable to high-price theaters.

* * *

Director Lloyd Carleton is filming a two-reel society drama entitled "Number Sixteen Martin Place," written by Bess Meredyth, and in which Dorothy Davenport and Emory Johnson play the leads. Others in the cast are Gretchen Lederer, Alfred Allen and Jack Abbott. It is the story of a criminologist and a girl, with many suspenses and a happy ending.

* * *

Margaret Gibson, the star of "The Soul's Cycle," "The Heart of Tara," "The Hidden Law" and "The Leopard's Bride," will be featured in the first Centaur two-reel picture, released Saturday, May 6th; a two-reel Centaur will be released every Saturday until further notice.

* * *

"The Rose Colored Scarf" is the title of a two-reel film play which has been commenced by Director William Worthington with Herbert Rawlinson leading and Agnes Vernon playing opposite. It is a comedy drama, said to be well suited to the clever work of Rawlinson and Miss Vernon.

* * *

C. M. White, assistant to General Manager F. G. Bradford of the Gaumont Company, is not only handling "See America First," but also the new weekly release from the Gaumont Laboratories, "Reel Life," the Mutual Film Magazine. Its subjects will deal in the main with outdoor life. Material not suitable for The Mutual Weekly will be filmed for it.

PICTURE THEATERS PROJECTED

SAN PEDRO, CAL.—Frank Dorner, who recently leased the Globe theater, has remodeled the house. The improvements cost $3,000. Now running Triangle, Fox, World and Paramount features.

PORTERVILLE, CAL.—The Majestic theater, recently leased by M. A. Gallaher and Albert Steward, has been thoroughly overhauled. The house has been papered and painted; new stage equipment; new dressing rooms. Seating arrangement remains the same.

WINTERS, CAL.—The Winters theater, now being conducted by W. A. Ratlenbury, of Dixon, Cal., has been remodeled and renamed the Garden. The seating capacity has been increased from 180 to 250. Alterations and equipment cost $2,000.

NEW HAVEN, CONN.—S. C. Poli plans to build a two-story fireproof moving picture theater, to cost $100,000.

NEW HAVEN, CONN.—The new Winchester avenue theater, situated on Winchester avenue, has been opened to the public. The building is a brick fireproof structure, 50 by 100 feet, has seating capacity of 700 and cost $25,000.

CHICAGO, ILL.—Sol Rubin, 3530 West 12th street, is having plans prepared for a three-story theater, hall, store and office building, 110 by 190 feet, to cost $180,000.

CHICAGO, ILL.—L. M. Johnson plans to erect a three-story theater and store building, 94 by 114 feet, to cost $85,000.

CHICAGO, ILL.—Chicago Women's Club (Mrs. K. K. Robbins, chairman building committee), 410 South Michigan avenue, plan to erect a ten-story club house, comprising theater with seating capacity of 1,236, club rooms, roof gardens, etc. The project will cost about $600,000.

KEWANEE, ILL.—R. E. Taylor plans to erect a two-story moving picture theater, 50 by 120 feet, to cost $15,000.

LE ROY, ILL.—Marcus West is having plans prepared for a one-story moving picture theater and store building, 40 by 100 feet.

MURPHYSBORO, ILL.—Murphysboro Amusement Company will erect a three-story moving picture theater, 45 by 142 feet, to cost $20,000.

CORYDON, IND.—J. S. Grimes, who recently purchased the Corydon theater, has made a number of improvements to the house and renamed it the Dream. Has seating capacity of 200. Now running Mutual, World and Equitable features, etc. Will install new ventilation and fan systems. Projecting machines will be motor driven.

COUNCIL BLUFFS, IA.—The old Dohany Opera House has been converted into a modern vaudeville and moving picture theater. The house has seating capacity of 1,100. The alterations cost about $35,000. The structure is owned by Barney Gilinsky.

LYNN, MASS.—Architect Edwin Earp, 333 Union street, is preparing plans for a one-story moving picture theater of fireproof construction, to cost $30,000.

NEWBURYPORT, MASS.—Edward S. Hidden plans to erect a one-story moving picture theater, 58 by 98 feet, to cost $35,000.

CRYSTAL FALLS, MICH.—E. J. Bregger and others are interested in a project to build an opera house, 60 by 140 feet.

DETROIT, MICH.—Northeastern Detroit Amusement Company, George H. Fleischut, president; J. M. Fuchs, secretary, plan to construct a three-story theater, store and office building, 90 by 118 feet.

STAPLES, MINN.—Demarais Brothers are erecting a three-story theater building. It will include a telephone office, store, club rooms, three suites of offices over lobby and hall above theater proper. The theater will have seating capacity of 500 and cost about $32,000. It will be known as the Cozy.

ST. PAUL, MINN.—The Theater Curtain & Supply Company have plans for a fireproof moving picture theater for the Interstate Theater Company, to be erected at the corner of Farrington street and Selby avenue, 50 by 120 feet, tile floor in lobby, ornamental plaster, elevated floor, upholstered seats, marquise, electric sign; cost about $25,000.

WEBB CITY, MO.—Gruebel Brothers, of Joplin, will erect a theater on Allen street. The house will have seating capacity of 1,800 and cost $40,000.

OMAHA, NEB.—Novak & Vosko, 13th and Williams streets, plan to erect a one-story moving picture theater, 47 by 120 feet, to cost $15,000.

BROOKLYN, N. Y.—Architects Farber & Morkwitz, 189 Fulton street, are preparing plans for an airdome, 50 by 100 feet, to cost $25,000.

CORONA, L. I., N. Y.—Charles Rubin plans to erect a one-story moving picture theater, 49 by 94 feet, to cost $8,000.

NEW YORK, N. Y.—Edwin F. Rush, 1482 Broadway, is having plans prepared for a three-story theater building, 75 by 100 feet, to cost $150,000.

NEW YORK, N. Y.—Sam S. and Lee Shubert, Inc., 225 West 44th street, plan to erect a two-story theater building, 100 by 100 feet, to cost $100,000.

NEW YORK, N. Y.—Barney Estates Company, 111 Broadway, are having plans prepared for a twelve-story theater, store and office building, 100 by 143 feet, to cost $500,000.

CLEVELAND, O.—A stock company has been organized for the purpose of erecting a four-story theater building, 132 by 145 feet, to cost $300,000.

BELLAIRE, O.—Olympic Theater Company, George D. Spragg, manager, 3704 Belmont street, plans to expend $15,000 in remodeling their moving picture house. It is a two-story structure, covering an area 27 by 200 feet.

BETHESDA, O.—T. M. Kildow will erect a one-story moving picture theater, 32 by 120 feet.

BUCYRUS, O.—Carroll Estate will build a one-story addition to their moving picture theater, 32 by 61 feet, to cost $5,000.

SHAWNEE, OKLA.—Cozy Theater Company will soon let contract to enlarge present building.

YALE, OKLA.—Herbert Spencer plans to erect a modern moving picture house.

YALE, OKLA.—Yale Theater Company plans to erect a $15,000 moving picture theater.

CONWAY, PA.—C. R. Bruce has the contract to erect a $18,000 moving picture theater.

HAZLETON, PA.—The Diamond theater, owned by M. P. Myers, which was seriously damaged by fire on March 29, is being rebuilt and equipped. The structure measures 27 by 144 feet and is situated at 574-76 Arch street. The cost of rebuilding is estimated at $4,000; equipment $1,500. The house will be offered for sale as soon as completed.

PHILIPSBURG, PA.—C. H. Rowland contemplates building a three-story theater, store and office building, 75 by 120 feet, to cost $60,000.

SPUR, TEXAS.—M. C. Rouse has let the contract to C. S. Oates, Dublin, Texas, to erect a moving picture theater and store.

WEIRTON, W. VA.—Charles H. Miller plans to build a one-story moving picture theater, 38 by 90 feet.

ELKHORN, WIS.—L. F. Burthard has contract to erect one-story moving picture and vaudeville theater, 22 by 130 feet, for Webster & Minett.

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Trade News of the Week

Gathered by Our Own Correspondents

Malden, Mass., Censorship

All Films Must Be as Milk for Babes Is Plan of City's New Censor Board Appointed by Mayor Blodgett—No Censors Are Needed in Any Massachusetts City—Exhibitors Waiting to See Results.

By William M. Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—Proprietors of moving picture houses in Malden, Mass., are now aligned up against the censorship proposition. The city has a board of censors appointed by Mayor Blodgett at the request of the Woman's Civic League of Malden. The members of the board will take it upon themselves to censor any moving pictures that are shown in Malden, which, in their opinion, are at all harmful to a child. Now the question has been raised: Who will censor the decisions of the board and how far will these decisions go?

The Malden moving picture men do not see the need of a board of censors in that city any more than in any other city or town in Massachusetts. The women behind the movement claim that every community in the country should have its board of censors. They have started with Malden and now moving picture men in Boston and other parts of the Commonwealth are wondering how far this censorship idea is going to spread.

"I don't see the need of this board of censors," said Oliver Ramsdell, proprietor of the Malden Orpheum. "The pictures that are shown in Malden have all passed one board of censors before they come to us—the national board—which is composed of 120 men and women of experience and education. It seems to me they are quite capable of deciding what pictures are fit to see. In the second place, it would be poor business on our part to accept pictures objectionable in any way. Women in Malden have no authority to stop any film we may choose to show."

W. B. Bradstreet, who conducts the Malden Auditorium, is also in a quandary.

"I fail to see the necessity of a censorship board in Malden," he said. "We could not afford to run any pictures our audiences would not care to see, but we must always be gallant to the ladies."

The board of censors is made up of three women, Mrs. Ralph M. Kirtland, president of the Woman's Civic League of Malden; Mrs. Wilbur G. Tilton and Mrs. Francis A. Shute, a member of the Malden City Planning Board.

There is one ray of sunshine from a motion picture standpoint. The committee will not attempt to take up the question of those theaters now in operation or about to open. It will only take those moving picture shows that are opened in Malden after the board of censors is appointed. Any woman in Malden who has been a resident a year is eligible to membership in the league. The city is more or less interested in the work and many have been the meetings held in the past few weeks. If the board objects to some film and the proprietor of the house in which it is shown refuses to stop showing it.

"In every town where there is a motion picture theater," said Miss Shute of the committee, "there is need of a thing such as this. Not every film is proper for a child may see with safety; children are [illegible]. That is why I am interesting myself in moving pictures—I like them."

The Malden moving picture men have taken

SOCIOLOGY AND FILMS.

Investigation of Effects of Pictures Being Made in Worcester.

Worcester, Mass.—At Worcester, Mass., Ellery F. Reed of Fulton, Mo., a student in the graduate department of sociology of Clark University, has launched a far-reaching inquiry into the nature of the photoplays that are being exhibited in Worcester theaters this month with the idea of determining, by scientific analysis, the good or bad influence of the motion pictures that are being shown throughout the country at the present time.

The idea is a novel one and the outcome of the investigation is awaited with much interest by moving picture men and others throughout Massachusetts. Mr. Reed and a corps of several hundred assistants are expected to pass on approximately 9,000 separate film plays.

Preparing a Plot Chart.

To facilitate the investigation a set of charts, covering practically every possible plot complication, has been prepared and these charts will form the basis of the good or bad computation when the investigation is concluded.

There are five charts and the subject matter has been divided under these headings: Social influence, static and dynamic, of pictures; sex relations in the pictures; the conflict of right and wrong, and the attitude of the pictures towards religion and the church.

The balances will be obtained by substituting arbitrary values for each phase of the plot of the film as outlined under the various chart headings. Where the feature of the plot is an important one the value three will be given in the check square on its respective chart; where the feature is of less importance to the rest of the film it will be given a value of two, and in cases of minor importance its value will be only one. Totals and averages will be placed in spaces provided beneath each table.

For Clark University.

Clark University is said to be behind the investigation which Mr. Reed says is the first of its kind to be attempted on such a scale. The young man hopes to determine figures that will show either that the pictures are exerting a good influence, or the reverse and to what extent, or figures that will indicate in what way the plots of moving pictures should be modified so that they will exert a good influence on the public in case the charts show that they do not.

Johnny Evers Will Be Camera Man.

Johnny Evers, the scrappy little captain of the Boston Braves, has an ambition to become a camera man. He said so himself, and to no other person than Manager McGraw of the Giants.

Evers and McGraw were posing together at the Polo Grounds Park for Dick Sears, local camera man for the Hearst-Vitagraph News Weekly, during the recent series between the Braves and Giants in Boston, when Evers turned to McGraw and said:

"When I get through with baseball I am going into the movie game. I am going to become a cameraman." And the fact later leaked out that Evers has been doing some work with a camera for quite a while.

MID-NEW YORK LETTER.

Get-Together Smoker in Albany.

By E. O. Weinburg, Special Representative, Plaza Theater, Troy, N. Y.

ALBANY, N. Y.—On Thursday, April 27, the Albany exhibitors and the exchanges, Hutual, Rex (Universal) and Pathe acted as hosts to one hundred or one hundred and fifty exhibitors in this section of the state. The gathering was in the nature of a get together smoker to discuss the different local conditions with an idea of improving some if possible.

"Ne'er-Do-Well" Brings Big Business.

Troy N. Y.—Plaza theater, Troy N. Y., seating 300, showing "The Ne'er-Do-Well," April 23-29 (7 days), reports big attendanc during the entire week.

Arbor Theater Opens.

Albany, N. Y.—Arbor theater, Mr. Buck, manager, recently opened in Albany, N. Y.

Sam Suckno to Build.

Albany, N. Y.—Sam Suckno, now operating Whiteway theater, has ordered plans drawn for his new theater to seat 1,200 or 1,500 people.

Free Films for Prisoners.

Albany, N. Y.—Rex Film Exchange reports the shipping of films gratis to Auburn State Prison and also to Damemora Prison.

H. Hall May Build.

Troy, N. Y.—It is reported that H. Hall will shortly build a new theater in Troy-N. Y.

General Film Notes.

Syracuse, N. Y.—Harry Bassett and Mr. Mahler are representing General Film Co. in the Capitol District, both working with headquarters in Syracuse.

Lubin Kopp Takes Empire Theater.

Troy, N. Y.—Lubin Kopp is now owner of the Empire theater, Troy, N. Y., having bought the house from Davey & Stickney.

Star Theater Sold.

South Troy, N. Y.—Star theater, South Troy, was recently sold to Vazzana Bros. J. Soperstein, former owner, is now located in Bridgeport, Conn.

Manager Mullin Praised.

Albany, N. Y.—Manager Mullin of the Mutual exchange, is soon to be promoted. Exhibitors in eastern New York have certainly found Mr. Mullin to be an excellent exchange manager and wish him success in his advancement.

Albany, N. Y.—Manager Epstein, Pathe, exchange, is boosting "Who's Guilty?" series very big and "The Knickerbocker Press" is publishing the story.

PUTNAM-JACOBS INCORPORATES.

New Theater Company in Newark, N. J. Capital $100,000.

By Jacob J. Kalter, Special Correspondent, 51 Strand Theater Bldg., Newark, N. J.

NEWARK, N. J.—The Putnam-Jacobs Theaters Company last week filed papers of incorporation with the county clerk. Edward R. McGlynn is named as statutory agent. The authorized capital is placed at $100,000. The business given is to erect places of amusement.

The incorporators are: William B. Putnam of 63 Girard place, who owns four shares; George W. Jacobs, of 929 Broad street, who also holds four shares, and Charles Rosenthal, who holds two shares. The shares are valued at $100 each. The first two incorporators are the present managers of the Paramount theater, Broad and Hill streets.

M. H. Hoffman Visits Newark.

Newark, N. J.—M. H. Hoffman, general manager of the Universal Film, visited the local branch on Sunday. It was decided after some deliberation, to keep the office in the same building because no more suitable place could be obtained. Mr. Hoffman, in collaboration with Lee Gainsborg, manager of the Newark branch, drew up plans for the remodeling of the entire headquarters. The entire place will be renovated and improved greatly.

Special Children's Performance.

Montclair, N. J.—A special Saturday morning performance was inaugurated at the Montclair theater last Saturday. Special subjects particularly selected for children are shown. The movement of the children's performance innovation is sanctioned by the Montclair Better Films Committee, and the films are selected and indorsed by that body.

Irving Meisel Promoted.

Newark, N. J.—We take this opportunity to correct a mistake that appeared in our issue of last week. The man who was promoted to roadman of the Pathe exchange at 6-8 Mechanic street is Irving Meisel, and not Paul, as erroneously reported last week. Mr. Meisel visited the Newark office of the Moving Picture World Friday and he reports excellent bookings especially on the new Pathe series, "Who's Guilty?" Mr. Meisel is covering the southern part of the state.

Gainsborg Books Feature.

Newark, N. J.—Lee Gainsborg, the popular manager of the Universal Film, at 286 Market street, is now booking "The Melting Pot" exclusively for the state of New Jersey.

Fox Shows Features.

Newark, N. J.—Beginning last Friday, Fox's Carlton theater at Market and Halsey streets, under the management of Louis P. DeWolfe, is showing features instead of regular service as heretofore.

Rambonnet Now Leading Salesman.

Newark, N. J.—Edwin A. Rambonnet, according to advices received by the World correspondent, is now the leading roadman of the whole General Film Service. He bases his claim upon the fact that he has beaten William Osborne, former leader of the entire country. Mr. Rambonnet returned Thursday from a trip through his territory, and certainly brought home the bacon—thirteen new accounts. This beats any previous record by a long shot.

Supplies in Newark.

Newark, N. J.—The New Jersey Motion Picture Supply Company, Strand theater building, has been appointed exclusive agents for the Radioscope, manufactured by the Sabo Manufacturing Company, of New York, and also for the Radium Gold Fibre Screen. This supply company is probably the first to make a success of selling just supplies in Newark.

Paper's New Office.

Newark, N. J.—The Moving Picture World's Newark correspondent will move on May 1 to 51 Strand Theater building, 120 Market street. The change has been made so that we can be in the midst of the film activities of the city. Visits from local as well as visits from out-of-town film men will always be acceptable. Please brig or send your news-notes of general interest to this office. Subscriptions and renewals will be gladly received. Drop up for a chat, anyway.

Olympic, Elizabeth, Opened.

Elizabeth, N. J.—The Olympic theater, Spring and Elizabeth avenues, was opened April 20 by Mrs. B. Miron. The General program will be given.

Roselle Park to Open.

Roselle Park, N. J.—The Roselle Park theater, this place, will be opened this Saturday by W. Fogler. World's "Camille" and the General program will be the initial attraction.

Empire Gets Features.

Newark, N. J.—The Empire Feature Service, the recently-formed feature exchange, located in the Strand theater building, announces that it has been appointed exclusive New Jersey agents for the productions of the B. S. Moss Motion Picture Corporation. The members of the Empire are Messrs. John Blum, Frank D. Hunt and Ray Cooper.

Irving Now Palace.

Irvington, N. J.—The Irving theater, 1290 Clinton avenue, is now under the management of W. J. Savage, formerly manager of the Bunny theater, Brooklyn. The place has been renamed the Palace theater. Mr. Savage has made many improvements, and reports a vast improvement in attendance, accordingly.

Pictures in Maplewood.

Maplewood, N. J.—Pictures are being shown at the schoolhouse, Maplewood, N. J., under the management of William Thompson.

BALTIMORE NEWS LETTER.

By J. M. Spellman, Special Correspondent, 1614 Madison Ave., Baltimore, Md.

Secret of the Submarine Premier.

BALTIMORE, MD.—The Mutual Film Corporation held a premier performance of "The Secret of the Submarine" on the night of April 21, after 11 o'clock, and ran off the first three episodes of this new serial, which will be released on May 8 at Lubin's theater, 404 East Baltimore street, of which William Tyler is manager. Mr. Tyler is one of the livest wires of the East Baltimore district.

There were sixty-eight Baltimore exhibitors present:

Name.	Theater.	Name.	Theater.
Price	Mt. Royal	Tyler	Lubin's
Brodie	Brodie	Leibold	Carey
Burns	New Gem	Keen	Victoria
Rossiter	Flaming Arrow	Schlesinger	Red Mill
Benesch	Excels'r	Benj'n	Red Moon
Goldberg	Goldberg	Groh	Freemont
Hartlove	Crescent	Kratz	New Arrow
Whittig	Majestic	Gardner	Red Wing
McCurdy	Lafayette	Johnson	Solax
Keefe	Eureka	Rosenbaur	Echo
Griggs	Purity	Whittal	Alladin
Fields	Leader	Hooker	Hampden
Rabinovich	Berman's		

170,000 See "Nation" Film in Baltimore.

Baltimore, Md.—Howard Herrick, manager of "The Birth of a Nation" company, stated that 170,000 people had witnessed the performance of that film in Baltimore up to Friday in the seventh week the picture has been running at Ford's Opera House.

This masterpiece will remain in Baltimore for another week.

Ford's Opera House Entertains.

Baltimore, Md.—A party of forty children from the Hebrew Benevolent Society were brought into the matinee performance of "The Birth of a Nation" on Friday, April 21, at Ford's opera house. They were the guests of Charles E. Ford, manager of the theater.

New $20,000 Theater.

Baltimore, Md.—Bids are now being received for the building of a $20,000 theater at Pennsylvania and Fulton avenues, by the owner of the property, S. Raith. John R. Forsythe is the architect of the plans, which are for a building 22 by 125 feet. The construction will be of brick with a slag roof, steel work, metal ceilings, concrete floors and steam heating.

New Theater for East Fayette Street.

Baltimore, Md.—Notice has ben given that Joseph A. Gallagher will have introduced in the city council of Baltimore an ordinance, in accordance with the laws of this city and state, granting him a permit to erect a moving picture theater on the premises known as Nos. 2239, 2241 and 2243 East Fayette street, being 50 by 90 feet, more or less.

New Aladdin Opens.

Baltimore, Md.—The New Aladdin theater at 930-932 West Baltimore street, opened under new management on Saturday April 29th. The new owner, B. Friedmann, will make a number of improvements, as well as to replace the old equipment with more modern appliances. The theater seats about 500 persons and is the most popular theater in the West End. A Band Concert preceded the first show on the opening day and a number of specialties was introduced between each show.

VIRGINIA NEWS LETTER.

By Clarence L. Linz, Special Correspondent, 635 Tenth St., N. E., Washington, D. C.

Censor Resolution in Richmond.

RICHMOND, VA.—The Social Service Federation of Richmond is using its best efforts to secure the passage of a resolution providing for the censorship of motion picture films, which is now pending before the Richmond City Council, and is preparing plans for the waging of an extensive campaign to create public sentiment for the resolution. Each of the fifty-five organizations which are members of the Federation have been urged to indorse the movement and to lend aid in securing the passage of the resolution.

This resolution provides for a board of motion picture censors with the superintendent of the Richmond public schools as chairman and one member of the administrative board, the judge of the juvenile court, and a representative of the Social Service Federation.

Apparently Mayor Ainslie is not inclined to view with any degree of favor the plans of the Federation to push legislation of this sort where there is absolutely no need of such restriction. It is said that the Mayor has pointed out that no film that has ever been excluded elsewhere has ever been shown in Richmond, and that every motion picture that goes into Richmond is censored before it reaches Richmond. The Mayor also receives a report on every picture prior to its production in the city, and in the case of every doubtful film a censor is detailed from the police department to pass upon its merits or demerits. "It should be borne in mind," declared the mayor, "that the theater is a place of public amusement and not for religious instruction."

Savoy Completes Circuit

Washington, D. C., Theater Circuit Made Complete by the Purchase of the Savoy by Crandall and Morgan—Now Control a House in Each District of the City—Will Enlarge the Theater.

By Clarence L. Linz, Special Correspondent, 635 Tenth St., N.E., Washington, D. C.

WASHINGTON, D. C.—The big deal of the week was the purchase by Harry M. Crandall and Joseph P. Morgan of the Savoy theater, at Fourteenth street and Park road, Northwest, these two exhibitors paying $75,000 for the eight hundred outstanding shares of stock in the Savoy Theater Company. This is a record price for such a proposition as the amount paid is only for the equipment and the good will of the company, together with an eighten-year lease to the theater. The money paid does not give them ownership of the property as the building was erected on leased ground and reverts to the land owners when the lease is eleased by the occupants.

"This purchase," said Harry M. Crandall, "completes our circuit of the best residential houses in the city and we have one in each section. In addition to our downtown house, we have the Apollo, in the Northeast, and the Avenue Grand, in the Southeast. Both of there are representative houses, and are considered to be among the city's most attractive places of amusement.

"At the Savoy we will have a seating capacity of 850, but we are going ahead with plans already made to increase the number of seats to about 1,400. Adjoining the Savoy is the photoplay park which will accommodate about 1,500 people. The theater proper is to be enlarged so that we can house all of the patrons who may be in the park at the time of a sudden shower

"We feel that we will have to work very hard to make up for the large expenditure necessary to secure the Savoy, but we feel confident that we have not made a mistake in making it one of our string of houses."

As originally constructed, the Savoy cost approximately $40,000. It is substantially built and is one of the handsomest houses in this section of the country. It is wholly detached, and the front and side walls are of tapestry brick.

The floor of the lobby is of Mosaic block and ornamented in designs with blocks of contrasting colors. The walls to a height of up to six fet are of marble, giving the lobby a very rich appearance. All of the inner doors are mirrored and there is given to the lobby an appearance of being perhaps twice as large as it really is, although at the street it has a width of forty-five feet, and it has a depth of thirty-four feet. Entrance to the lobby is gained through massive doors of mahogany and plate glass. The lighting is particularly effective and is obtained from handsome drop light chandeliers and wall brackets shaped like massive bronze candelabra.

At the north end of the lobby is the manager's office. Next to this is a large, roomy ticket office. At the west end is a closet for storage purposes and another door leads to the stairway which goes into the operative booth above.

Operating Booth.

The operating booth is very large for it runs the full width of the lobby and has depth of eleven feet. It is equipped with full toilet facilities and is well ventilated, there being a window at each end and two vents, eighteen inches in diameter, leading to the roof directly above the projection machines. The projection and lookout openings are provided with slides fitted with fusible cords, and act automatically in the event of a conflagration.

The auditorium has a width at present of sixty-five feet, but this is to be enlarged to make possible about six hundred additional seats. It has a depth of about one hundred feet. The floor has been laid bowl-shape and on an incline, the incline being one-eighth inch to the foot. The shaping of the floor from side to side gives those patrons occupying seats nearest to the wall a better opportunity of looking directly over the heads of those occupying the more central seats on the aisles and gives an unobstructed view of the screen. The seats have been placed thirty-four inches apart from back to back. This gives the public the benefit of two inches more than is required by law and insures a more comfortable ingress and egress.

The interior decoration is quite elaborate. From the floor line to the belt course of the walls there is a base of imitation marble. The walls have been left in white with all ornaments brought out in low relief. The wall lines run to the first rib of the ceiling, forming a slow half ellipse. Pilasters are placed on each side of a blind window at each side wall, with a delicately moulded cap and a cartouche over the center of each opening.

On either side of the Gold Fiber screen the walls have been splayed to an angle of sixty degrees and a recess formed therein to give the appearance of private boxes. These are decorated with fan-shaped ornaments and above the center of each is a cartouche. Above the screen is a proscenium cover, ornamented with a large cartouche in the center, as seen in theaters having a stage. The screen in set in a shadow box having a bevel extending back fifteen inches to the line of the screen.

The floor of the theater is of cement, with a hardened top layer to prevent it from chipping. On either side of the house is an exit to which runs a cross aisle six feet in width. There are three very wide aisles running the length of the house.

The ornamented walls and panelled ceilings of the auditorium and lobby are in modified Renaissance. In the auditorium there is an ornamental plaster centerpiece, elliptical in shape, with a black blind vent in the center serving to break the surrounding dead white. Around this is a circle of electric lights. In the center of each of the four panels of the ceilings is set a one-hundred watt lamp. In addition, there are candelabra similar to those in the lobby, each being equipped with five lights.

Both the heating and ventilating systems are of the best.

Manager Joseph P. Morgan.

Joseph P. Morgan, who also operates the Princess theater and who has recently taken over the Maycroft airdome, formerly operated by Fred Stein, which is located on H street, Northeast, across the street from the Apollo, is to manage the Savoy. "Joe" Morgan, as he is better known, is, like Mr. Crandall, one of the best known of the city's exhibitors. He started in the moving picture business as part owner of the Scenic theater with Tom Moore, and manager of the exchange at that time owned by Mr. Moore, but which is now the General Film Company. He continued in this connection for about four years and in 1911 took over the management of the Princess theater which he has since retained. He leaves that house in care of Richard Waldron.

Crandall-Morgan Staff.

The Crandall-Morgan line-up will thus be Harry M. Crandall, general manager and chief factotum; Joseph P. Morgan, Savoy; George McDonald, Apollo; Jack Keenan, formerly with Harris & Davis, of Pittsburg, Avenue Grand; George Grouch, office manager for all of the properties, will exercise general supervision over the downtown house, and Mr. Shoemaker will continue at the Maycroft airdome this summer.

BURNING OF RENTED MACHINES.

Supreme Court Decides That Renter Is Not Responsible.

Washington, D. C.—A decision of considerable importance to the local motion picture interests was handed down by Chief Justice Shepard in the Court of Appeals of the District of Columbia involving the loss by fire of certain machines which had been held under a lease contract with option to purchase. The Supreme Court of the District of Columbia had held that the lessee was liable for the full amount of the value of the machines and had assessed a sum against him equal to the balance alleged to be due from the sale. The court decided that the contract for the acquisition of the machines, which was labeled "lease," was in fact a conditional bill of sale. The machine company contended that since its contract required the lessee to use the machines with care and keep in like good condition, he should be responsible for the loss. The upper court held that only ordinary care was required and that in case of accidental fire, the lessee was not liable. The court merely allowed rental up to the time of the fire.

Theaters Help Infant Welfare.

Washington, D. C.—The managers of a score or more of moving picture theaters in the District of Columbia have consented to loan their houses for free matinees for mothers and children of Washington during baby week from May 6 to 13. The executive committee in charge of the arrangements for baby week have secured a series of films on "How to Care for Baby." These films will be accompanied by short talks by infant welfare workers of Washington.

The houses that have pledged their cooperation in the movement are the Circle, Lyric, Arcade, Dumbarton, Blue Mouse, Apollo, Meaders, Eastern, Avenue Grand, Star, Cosmos, Happyland, Liberty, Favorite, Truxton, Alhambra, Howard and Dudley.

Change in Bluebird Distributing Plans.

The Bluebird Feature Film Company, with offices in Charlotte, N. C., will hereafter serve the Virginia territory with the Bluebird features instead of the distribution being made through the Fairmount Feature Film Company, of this city. The latter company, however, will continue to look out for the District of Columbia, Maryland, Pennsylvania and West Virginia. Mr. Ezell looks out for the distribution of the pictures from Charlotte, while J. Leo Yates, manager of the Washington Film Exchange, does the booking in this section.

R. B. Dayton to Travel for Metro.

Washington, D. C.—There is soon to be a change in the local Metro Film Service Company that will produce many expressions of regret on the part of exhibitors in this territory for our old friend Brown, who has been its traveling representative since the office was first opened, is retired. He is to be succeeded as traveling representative and as a member of the company by R. B. Dayton, a brother-in-law of L. M. Day, the president of the concern. This is the first experience of Mr. Dayton with the film business. He recently graduated from Bethlehem College, in Pennsylvania, and has since been working in one of the plants that is turning out ammunition for the fighting troops of Europe. He is a great big chap, an athlete, and capable of doing good work in the film business.

In speaking of the change to be made, Mr. Day stated that it was Mr. Brown's intention of "settling down." He has just

rounded out a quarter of century on the road and, while he is just as young as he was that number of years ago, he is anxious to get some place to sleep in other than a Pullman car or hotel—he wants to let go the anchor and stick in one place long enough to become acquainted with the same kind of cooking at every meal for a reasonable length of time.

It is understood that Mr. Brown will either open up a theater himself, or will endeavor to interest capital in a string of houses. He is not going to desert the film game, for he sees in this greater possibilities in the future than have appeared in the past, and he is not desirous of getting out of the game entirely.

At Local Exchanges.

Washington, D. C.—Manager Cunningham, of the Mutual Film Exchange, last week gave a private exhibition of the first three chapters of "The Secret of the Submarine," the new serial film story produced by the American Film Corporation, at Loewe's Columbia theater.

Quite a number of visitors were seen at the offices of the World Film Corporation in this city on Easter Monday when World Film Day was observed by the twenty-six offices of that company situated throughout the country. A number of films were screened for the benefit of the exhibitors. Manager C. W. Bunn, of the exchange, is well pleased with the way in which business is breaking with him, and predicts a good season for World and Equitable productions.

WESTERN PENNSYLVANIA.

New Parkersburgh House.

Parkersburg, W. Va.—Parkersburg is to have a large and modern photoplay house soon, with the combining of the Bijou and the Star theaters. Work will begin shortly on the remodeling of the two houses into one, with a capacity of 800. The theaters adjoin each other and the separating wall will be removed, the cost of the alteration to be about $14,000. Among other improvements will be an elaborate ventilating system. New equipment and interior furnishings also will be installed. Manager P. N. Barrett states that the houses will be closed the last two weeks in June, and hopes to have the improvements completed about July 1.

Fire Damages the Homewood.

Pittsburgh, Pa.—The Homewood theater, 811 Homewood avenue, Pittsburgh, was damaged recently by a fire of unknown origin. The blaze started just a few minutes after the audience had passed out and the theater had been closed for the night. Repairs and redecoration now going forward promise to make the interior of the house much more attractive than before the fire. Insurance covered the damage, which was not heavy.

Finkel-Rosenthall Wedding.

Pittsburgh, Pa.—William Lloyd Finkel, proprietor of the Colonial theater, on the South Side, Pittsburgh, and one of the best-known of the younger exhibitors of this section, recently joined the ranks of the benedicts, having booked for life Miss Esther Rosenthall, daughter of Mr. and Mrs. Barney Rosenthall, of Beechwood boulevard. Mr. and Mrs. Finkel, who have the best wishes of their many friends in local film circles, spent their honeymoon in the East.

Reopening of the Adarry.

Pittsburgh, Pa.—The Adarry theater, Penn avenue and Matilda street, Pittsburgh, was recently reopened under new management, after being entirely remodeled and re-decorated. W. O. Bacon, Jr., has purchased the Adarry and is managing it personally. The comfort and attractiveness of this house, as well as its offerings, are scarcely equalled by any in its district.

Many Echanges Move

Pittsburgh Sees Exeunt from Old Film Row to New Building at 938-940 Penn Avenue—Among Those in the Building Are Metro, Feature Film & Cilcium Light, Pathe, World Film, Feature Film, Independent, International and Liberty.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—A removal of many film exchanges from the district long known as old "film row," on Fourth avenue and Ferry street, Pittsburgh, Pa., took place during the week of May 1. The new center of the trade, toward which the film section has been drifting for some time, is the building just completed at 938-940 Penn avenue. It is now occupied by a number of the city's leading exchanges and supply houses. The structure was remodeled extensively for the sole use of the moving picture business and is fireproof throughout. Film vaults have been installed and the building fitted up in such a manner that Pittsburgh can now boast of one of the finest exclusive film buildings in the country.

The Metro Pictures Service was one of the first concerns to get into the new building. The entire second floor has been equipped in a handsome manner for the Metro forces, with a suite of nicely-furnished and richly-carpeted offices. General Manager Skirboll states that the new quarters are a vast improvement over the old.

The first floor of the building is occupied by the Feature Film & Calcium Light Company. Both the supply and film departments of the company have been moved to the new location. A small portion of the first floor is occupied by the Exhibitors' Messenger Service and the Western Union Telegraph Company. The third floor has been taken over entirely by the Independent Film Exchange, the distributing agents in the western Pennsylvania and West Virginia territory for the Universal. M. C. Hughes is manager of this exchange. The West Virginia offices of the Independent are being continued as heretofore at Chaplin and Twelfth streets, Wheeling.

The Pittsburgh Pathe exchange has moved to the fourth floor of the new film building. The entire floor is occupied, and Manager T. S. Bradley states that the new quarters will enable his exchange to render better service than ever. The World Film Corporation has taken half of the fifth floor, the remainder being shared temporarily by the International Film Service, formerly at 804 Penn avenue, and the Poster Exchange. These letter concerns have leased the seventh floor, which is now being added to the building, but which will not be ready for occupancy for some time.

On the sixth floor are the Liberty Film Renting Company, of which Mayer Silverman is manager, and the Independent Display Company, formerly at 416 Ferry street, managed by T. P. Miller. The spacious basement of the building is occupied by the Exhibitors' Publishing Company.

SCREEN CLUB NEWS.

Chairman McAleer Back for New York—Political Campaign On.

Pittsburgh, Pa.—John McAleer, chairman of the campaign committee of the Pittsburgh Screen Club, has returned from New York City, where he spent about ten days in conference with the leading film manufacturers and the Motion Picture Board of Trade. His report on the success of the trip is gratifying to western Pennsylvania film men. Mr. McAleer received the assurances of a majority of the most prominent manufacturers and the Board of Trade that they would financially and morally support the Screen Club in carrying out its campaign for the repeal of the obnoxious censor law in the Keystone state. The campaign committee is now engaged in laying plans for covering the entire state in making a vigorous fight for the election of candidates to the next State Legislature who declare themselves for a repeal. The support of the exhibitors throughout Pennsylvania is appealed for by the committee.

While Away Sold.

Pittsburgh, Pa.—The While Away theater, Federal street, Northside, Pittsburgh, Pa., has been taken over by Albert Haight, who recently purchased the Kumbak theater, on East Ohio street, in the same section of the city. The management of the While Away has been placed in the hands of Charles Bennett, formerly proprietor of the Kumbak. Mr. Haight now has negotiations under way for several other medium-sized moving picture theaters on the Northside. Both the Kumbak and the While Away are being extensively improved and re-equipped in an up-to-date manner. Mr. Haight is a well-known business man of East Liberty, and his application of aggressive business methods in conducting his picture theaters augurs great success for the new venture.

Ballet With "Dumb Girl" Film.

Pittsburgh, Pa.—The Pitt theater, at Penn avenue and Seventh street, Pittsburgh, Pa., is scoring great success with a two-weeks' showing of the Universal Company's Pavlowa picture, "The Dumb Girl of Portici." The crowds that throng the big auditorium of the Pitt daily have been equaled only by those during the recent three weeks' capacity run of the "Ne'er-Do-Well." Manager William Moore Patch has put on the Pavlowa subject in his characteristically elaborate manner, using twenty dancers in a ballet and appropriate music, vocal and instrumental. The prices are 25 cents to $1, three matinees and an evening performance being given daily.

New Theater Keeps Shilo Dark.

Pittsburgh, Pa.—The Shilo theater, located in the Mt. Washington district, Pittsburgh, Pa., has been closed permanently, as the result of a fire in a store room of the building occupied by the theater. The blaze did considerable damage and the owners decided not to remodel the house. Manager Polk states that work on his new theater, adjoining, is being pushed forward rapidly and hopes to have it ready for opening by the end of May. It is to be modern in every particular of equipment and decoration, and a first-class program and feature pictures will be shown.

New Lyric at Altoona.

Altoona, Pa.—The handsome new Lyric theater was thrown open recently and is proving a mecca for moving picture fans of Altoona. The Lyric is located at Fourth street and Sixth alley, and is one of the most imposing structures in that section of the city. It was erected by Contractors J. C. Orr & Son. The decorations and equipment are thoroughly up-to-date. Feature pictures are run daily. William H. Orr, formerly sheriff of Blair county, is the owner.

Motion Picture Specialties, Inc.

Pittsburgh, Pa.—The Motion Picture Specialties, Inc., of Pittsburgh, is making application at Harrisburg for a charter of incorporation under the laws of the state to manufacture, buy, lease and display photoplay films, accessories and advertising novelties. The applicants are: James Steele, George M. McClane and S. J. Stoughton, all of this city.

Cleveland Sunday Shows

Ruling of Ohio Supreme Court on Sabbath Shows May Not Affect Theaters in Cleveland—Federated Churches Will Probably Try for Closing, but Will Meet Strenuous Opposition from Exhibitors.

By Hubert Persons, Special Correspondent, 10612 Helena Avenue, Cleveland, Ohio.

CLEVELAND, O.—Will the Federated Churches, the strongest religious organization in northern Ohio, be able to force city and state officials to close moving picture theaters on Sunday as a result of a recent Supreme Court ruling? is the question every exhibitor here is asking.

The Ohio Supreme Court has just ruled that moving picture shows are theatrical performances and as such are illegal on Sundays. This law has always been ignored by common consent of city and state officials here, and city officials declare they will submit to contempt of court action before taking steps to close the picture theaters on Sunday.

Rev. E. R. Wright, secretary of the Federated Churches, says, however, that the body's committee on religious work will consider the situation and decide what steps should be taken.

The Cleveland exhibitors and film exchange men are planning to co-operate in fighting any move which would bring about Sunday closing.

"Many theaters would be forced out of business if they were deprived of the right of giving Sunday exhibition," P. A. Bloch, manager of the World Film Corporation in Cleveland said. "Week day receipts in many theaters do not more than pay expenses. If there is any move to put the closing law into effect here, it will meet with stiff opposition both from exchange men and exhibitors."

City officials also express themselves strongly on the matter, Director of Public Safety Sprosty, Director of Law Fitzgerald and Mayor Davis himself, declaring they are opposed to closing theaters on Sunday.

"I would rather go to jail for contempt of court than to issue an order which would force the theaters to close," Director Sprosty said.

"The law is a relic of the old blue laws," Law Director FitzGerald said. "The law department will never issue any warrants unless positively ordered to do so by the Mayor," he added.

"We are not worrying about the enforcement of this law in Cleveland," Benjamin J. Sawyer, president of the exhibitors' league, said.

The case on which the decision was based, originated in Chillicothe, O., with the arrest of Clarence Meyers, an exhibitor there. He was tried before the Mayor and found guilty of violating the law. The common pleas and appellate courts upheld the Mayor, and the Supreme Court applied the same ruling.

NEW SUNBEAM PICTURE CORP.

Capitalized at $2,500,000—Cleveland Men Interested—Begin Production Soon.

Cleveland, O.—The organization, production and distribution plans of the Sunbeam Motion Picture Corporation of New York City and Cleveland have just been announced here by Wilbur Dunham, president and general manager.

The corporation, capitalized at $2,500,000, is to maintain an office in Cleveland but has no intention of building a studio here. Because of the opportunity for out-door stuff and scenic effects obtainable in the South, a studio site has been tentatively chosen in Jacksonville, Fla.

The assembling of an efficient producing force has already commenced and work is to start on four, five and six-reel features. The productions will be largely distributed through the corporation's own exchanges, in accordance with the "producer-to-exhibitor" policy of the organization.

Mitzi Hajos, musical comedy star, and Vaughan Glaser will be the leading members of the producing company. Miss Florence Webber, another star of the stage, will also appear in Sunbeam features.

In addition to President Dunham, Miss Hajos, Mr. Glaser, Harry W. Davis, secretary of the Delaware Trust Company, Wilmington, Del., George Leon More, of New York and John D. Raridan, formerly Cleveland manager of the Fox Film Company and former Cleveland correspondent for the Moving Picture World, will be directors. Mr. Raridan is to be director of publicity.

The company has opened offices in the Leader-News building and has commenced the marketing of stock. Seventy-five per cent. of the stock of the company is to be sold in small lots all over the United States.

SANDUSKY LICENSE FEES.

New Ordinance Increases Annual City Tax.

Sandusky, O.—Local exhibitors, in spite of a vigorous protest and combined kicks, will have to stand a city tax on their theaters, the city commission having enacted an ordinance providing for annual license charges as follows: For houses outside of the fire limits, $30; for all within the fire limits, but seating less than 350 persons, $35, and for all within the fire limits seating more than that number, $50.

Cleveland Shows in July?

Cleveland, O.—The Northeastern Ohio Motion Picture Exhibitors' League will probably not hold its contemplated debate on the question of closing all picture theaters during July. After debating teams had been chosen and all arrangements practically completed, it was decided to leave the question in the hands of the executive committee. Practically every theater owner in the league has expressed himself as in favor of closing during July. This is expected not only to give time for repairs and alterations, but is expected to bring audiences back in double numbers when the houses reopen.

Successful Showing of New "Casey" Pictures.

Cleveland, O.—The success of the one-reel comedies produced by the new Reserve Photo-Play Company is assured if the audience which responded to the invitation of Robert H. McLaughlin, president, for a private view of the first three of the pictures is an index. The Hippodrome theater was well filled at noon, April 23, when the comedies were shown. Admission was by invitation only and a representative audience of educators, clergymen and profession people attended.

"Casey, the Fireman," "Casey's Dream" and "Casey the Bandmaster" were shown and were applauded by the audience. The pictures star Johnny and Emma Ray, former big circuit comedians. The films were made in the company's studio here.

World Film's "Show Me" Campaign.

Cleveland, O.—The World Film Corporation is conducting a "show-me" campaign for exhibitors all over the state to introduce the corporation's new policy of "Education by entertainment and no suggestiveness." The campaign is the result of the recent flying visit here of William A. Brady, new head of the organization.

Exhibitors have been invited to private screenings of the first pictures produced under the new policy. These are "The Feast of Life," with Clara Kimball Young; "The Closed Door," "Her Eternal Right" and "Sudden Riches."

Clerk in General Film Office Killed.

Cleveland, O.—Hugh Staley, 21 years old, assistant shipping clerk of the General Film Company, was killed April 26 in a fall down an elevator shaft at the company's building, 1022 Superior avenue. He fell when he attempted to stop an elevator by pulling at the cable as it passed the second floor.

Gave the Kiddies Candy.

Cleveland, O.—Children attending matinees at the Alhambra theater on Saturdays have been presented with candy of the kind called "suckers," with the compliments of the management. Special programs for children are shown.

Young Woman Exhibitor.

Sandusky, O.—Miss Louise Ramm, a Sandusky girl just out of high school, is managing a moving picture theater here. She says the box office receipts have greatly increased during her management. She not only manages the house, but sings between pictures, and helps at the door or box office.

She declares she gave up a concert career to go into the picture business for herself.

New Mall to Have Two Auditoriums.

Cleveland, O.—The Mall is to be the first duplex motion picture theater in Cleveland. It is proposed to have two auditoriums each seating about 700 with entrances on Euclid and Superior avenues. The decision to have two auditoriums was made because of the difference in the levels of Euclid and Superior avenues. The theater will be completed in the fall.

Second Floor Theater Closed.

Steubenville, O.—Mayor W. C. McMaster, on instructions from the inspection department of the Ohio Industrial Commission, has ordered the Rex theater closed, on the ground that it is unsafe, being on the second floor. The department is eliminating second-floor houses not constructed specifically for use as theaters, and the Rex, as well as others of the sort, will have to be completely remodeled to comply with the wishes of the authorities.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

BUFFALO NEWS LETTER.

By Joseph McGuire, Special Correspondent, 611 Erie County Bank Building, Buffalo, N. Y.

Buffalo Screen Club Meeting.

BUFFALO, N. Y.—At a meeting of the Buffalo Screen Club, Monday night, April 24, several applications for membership in the organization were posted. The membership list is steadily increasing. It is reported that the Rochester exchange men and exhibitors will come in a special train to the Buffalo Screen Club's Ball, May 15th. A popularity contest with free transportation and a ticket to the ball as the prize for the winning couple is being conducted in Syracuse. The program committee reports that several screen stars will appear in person at the ball. The decoration and music committees are carrying out elaborate plans to make the event a great success. The ball is being given wide publicity in the Buffalo newspapers.

Exhibitor H. B. Franklin.

Buffalo, N. Y.—H. B. Franklin, Manager of the Lyric and Family theaters, Buffalo, gives a nine-reel show at the Family each day. Four of these are a daily first-run of the Universal. The other five reels are choice features picked from the Metro, Red Feather, World, Kleine-Edison, Triangle, V-L-S-E and other programs. By offering well-balanced programs and live advertising he broke the Holy week records for attendance at his two houses. At the Family he carried a large sign, advertising the Buffalo Screen Club's ball, and sold tickets for the event at his box office. He also ran slides booming the ball.

Unicorn Notes for State.

Buffalo, N. Y.—G. A. Hickey has resigned as Buffalo manager of the Triangle to become general manager of the Buffalo, Syracuse and Albany offices of the Unicorn service. His headquarters are at 551 South Salina street, Syracuse.

H. E. Hughes, manager of the Buffalo branch of the Unicorn Service, will remove his offices from 23 West Swan street to 39 Erie street, May 1st.

William H. Lawrence will be in charge of the Unicorn branch at 680 Broadway, Albany.

Fred B. Murphy, eastern division manager, gave a screening of the first weekly program of twenty-one reels before Buffalo exhibitors at the Becker exchange Monday evening. Other screenings were at the Victoria theater, Rochester, Tuesday; Happy Hour theater, Syracuse, Wednesday; Broadway theater, Albany, Thursday evening. The Albany screening was attended by members of the New York State Exhibitors' League immediately after they had enjoyed a beefsteak dinner at Keeler's hotel in that city. Charles H. Barolet, formerly in charge of the Syracuse office of the company, will be assistant to J. A. Eslow, western division manager of the Unicorn service in San Francisco.

Manager Courdingly of Oswego is Ill.

Buffalo, N. J.—J. M. Gorchof, traveling representative of the Mutual office in Buffalo, who has just returned from Oswego, N. Y., reports that Manager Courdingly of the Gem theater, that city, is seriously ill.

Rochester, N. Y.—William Gorski has reopened the White Eagle moving picture theater, Hudson avenue, Rochester, the name of the house has been changed to the Gem.

Rochester, N. Y.—The Star theater, has been bought by Mr. Sheer of Benton Harbor, Mich.

Binghamton, N. Y.—Hider Bros., contractors of Binghamton, N. Y., have built the Hider moving picture theater in that city, with a seating capacity of 500. Jack Boyle has reopened the Glenwood theater here.

Binghamton, N. Y.—The Star theater of this place has been remodeled at a cost of $5000. Ned Cornbleit is the proprietor.

IN DETROIT.

Detroit Notes of Interest.

Detroit, Mich.—It is reported that John H. Kunsky has secured a long extension of his lease on the Washington theater. When his new Madison theater is completed it will give Mr. Kunsky two immense first-class theaters in the Grand Circus Park district.

May 15 is the date definitely set by Frank Drew for the formal opening of the new Drury Lane theater, Woodward avenue.

N. L. Lefkowitz has been appointed assistant manager of the Detroit office of the Standard Film Service Company. He will assist J. C. Fishman, manager.

The Broadway-Strand theater, Detroit, smashed all records on Sunday, April 23, the opening day of "The Ne'er-Do-Well" when 9,783 people paid admission to the theater for the five shows.

Plans for Detroit Ball

The Arcadia, Detroit's Biggest Dancing Floor, Will Be the Place—May 15 Is the Night—Many Famous Screen Stars Expected to Be Present—Plenty of Music—Proceeds to Be Given to Actors' Fund.

By Jacob Smith, Special Correspondent, 503 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—Monday, March 15, is the date set for the first annual screen ball to be given by the recently-organized Screen Club of Detroit. The place selected is Arcadia, the largest dancing auditorium in the city, located on Woodward avenue. Plans are being made for an attendance of 4,000 people, expectations being that at least 2,000 tickets will be sold, each good for two people, at two dollars per ticket. It will cost considerable to give the dance, and whatever profits accrue will be turned over to the Actors' Fund.

Practically all of the leading producing companies have given their positive assurance that they will send some of their stars to Detroit for this event. Their railroad fare, incidentals, hotels, etc., will be paid for by the Detroit club. Everything will be done to make their stay in Detroit a most pleasant one.

Tickets for the ball will be on sale at all of the leading theaters throughout the city. There will be two orchestras of twenty pieces; one at each end of the hall so that there will always be music—as soon as one stops the other will begin, and so on. The hall will be especially decorated for the event. In fact, it is going to be a real screen ball in every particular.

The committee in charge of the dance comprises: Harry I. Garson, chairman; Joseph Kent (World) and Bill Bailey, of the Universal. This committee will co-operate with the other members of the club.

Remember the date, Monday evening, May 15, at the Arcadia. Every Michigan exhibitor should try to be on hand to make this the greatest social event the moving picture industry has ever had in Detroit. Don't forget there will be many film stars—and they will be there in person.

Duplex Theater for Flint.

Flint, Mich.—Fuller Claflin, architect and promoter of the Duplex theater, Detroit, announces that he has practically closed negotiations for the erection of a similar theater—Duplex style—in the city of Flint, Mich. It will be in the rear of the building now under construction at West Kearsley and Beach streets. An entrance to the theater has already been arranged for with the owners of the Bush building. The actual construction work will start almost at once and the theater will be ready in September. It is understood that an eastern manager will be the lessee.

Will Gum-Shoe the Theaters.

Detroit, Mich.—During a 30-day period the dates of which are to be kept a close secret, hundreds of Detroit club women and members of the Detroit Pastors' Union, will undertake the surveillance of all theaters in the city. The idea of citizenship surveillance of the theaters originated in the Pastors' Union and already several women's organizations have assured their co-operation.

Manager Campbell May Build.

Menominee, Mich.—Word has been received at our Detroit office to the effect that Manager Campbell of the Grand theater, Menominee, Mich., is behind a project to build a new $25,000 motion picture house in that city.

Howard O. Pierce to Become Specialist.

Howard O. Pierce, publicity manager for John H. Kunsky, Inc., and editor of the Weekly Film News, the weekly house organ of the Kunsky theaters, has tendered his resignation to take effect as soon as his successor is appointed. Mr. Pierce will devote his attention to the specialization of theatrical enterprises of all kinds. He has opened offices at 2030 Penobscot building, Detroit. Mr. Pierce is extremely well known in Michigan and in the moving picture business. Previous to doing the Kunsky publicity work he was manager of the Washington and Liberty theaters. His theatrical experience extends back to the time when he was a property boy. The writer has secured many a good story for the WORLD from Mr. Pierce and with the publishers of the WORLD he joins in wishing Mr. Pierce the greatest success in his new venture.

L. E. Davis Goes to Hearst Exchange.

Detroit, Mich.—L. E. Davis has resigned as city salesman for Pathe Freres and has been appointed local representative for the Hearst International Film Service, Inc. For the past week he has been working in conjunction with John F. Bowman, of Chicago, district manager, who has been looking over the field in Detroit. Later a branch will be established in Detroit.

Harry Goldberg Changes.

The Detroit office of the World is in receipt of a communication from Harry Goldberg, formerly manager of the Casino Feature Film Company, Detroit, in which Mr. Goldberg writes that he has resigned as manager of the Atlanta office of the World Film to take over the active management of the Criterion theater in that city, now in process of construction, which will rank among the finest playhouses of the south. Mr. Goldberg extends to the World correspondent and his other Detroit friends an invitation to pay him a visit whenever they may be in Atlanta.

Pathe Exchange Notes.

L. E. Franconi, for the past year manager of the Pathe Detroit exchange, has been transferred to New York, where he will be assistant to the vice-president and general manager of the corporation. Mr. Franconi has made many good friends in this territory and his unusual enthusiasm in everything pertaining to Pathe—his real interest in everything he undertook—made him much admired not only by exhibitors but by competing exchange men. Detroit regrets losing Mr. Franconi.

L. G. Parkhurst succeeds Mr. Franconi as manager of the Detroit exchange. He has been connected with the local office since its establishment.

R. von der Goltz has resigned as assistant manager of the Majestic theater, Detroit, and has been appointed special representative in the northern part of Michigan for Pathe, making his headquarters at the Detroit exchange. Good luck, Von.

James Oliver Curwood Heads Authors' Club.

James Oliver Curwood, a Michigander, author, novelist and scenario writer, his latest being "The Hunted Woman," produced by the Big Four, has been elected president of the Michigan Authors' Club. Mr. Curwood makes his home at Owosso, Mich.

Manager McGrath, of the New Stratford theater, Detroit, says business is 25 per cent. better than he anticipated. He is installing a new organ twice the size of the one originally installed.

Louisville Screen Club

Movement Started to Organize a Local Screen Club of Exhibitors, Exchange Men and Newspaper Men Interested in the Business—Purpose Is Social—Percy L. Smith of the Mutual Exchange Is Behind the Idea.

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—A movement has been started in Louisville by Percy L. Smith, manager of the Mutual Film Corporation's local office, looking toward the organization of a local Screen Club. Mr. Smith figures upon getting exhibitors, exchange men and newspaper men interested in the club. At present the publicity agents, handling moving picture material, the exhibitors and exchange men are not as closely allied as they should be, it is stated. The Louisville Photo Play Association is strictly an exhibitor's organization. The exchange men and newspaper writers are not included, and have no organizations of their own. Mr. Smith figures that such an organization would bring about co-operation between the three groups, and improve conditions all around. It would be especially good in that publicity agents would be enabled to profit greatly by the knowledge gained through the club. It is proposed to organize the club along the social line, meetings to be held about once a month, with dinners, dances, or special entertainments of some kind every few months.

Mr. Smith has sent out letters to a number of the exhibitors, moving picture editors, exchange men, and people closely allied with the industry. These letters ask the opinions of those addressed concerning such a movement, and assistance in aiding in organization.

TO RAISE ADMISSIONS.

Louisville Photo-Play Association Wants Higher Price Agreement.

Louisville, Ky.—A strong movement has again been started in the Louisville Photo-Play Association looking toward an advance in prices among the local moving picture theaters. During the past few weeks the matter has frequently been discussed, and there have been several meetings of the organization devoted to the subject. The managers are generally of the opinion that something should be done to offset the present high cost of production and all moving picture products.

It is claimed that during the past two years everything has advanced except the price of admission. The movement is toward raising the admission at five cent houses to ten cents and of ten cent houses to fifteen, at night, anyway. It is stated that five cent houses in the downtown districts are handicapped in getting such productions as they wish to show on account of some of the film producing companies barring ten-cent pictures from five cent houses. It is claimed that in the past year or two it has been almost impossible to get good service for five cent houses regardless of the fact that the exhibitor is willing to pay a fairly good price for service.

Joe Goldberg, manager of the Hippodrome, is helping to pave the way for an advance in having advanced prices from five to ten cents on Wednesdays and Fridays during the showing of Triangle second-run films. It is thought that others will join this movement shortly.

New Aristo Opens.

Louisville, Ky.—The new Aristo theater, Second and A streets, opened for business on Monday evening, April 24. The theater is large and roomy and one of the handsomest outskirts theaters in the entire district. The building is erected in an exceptionally rich residence district, which is said to be the best suburban location in the city.

Local Notes of Interest.

Louisville, Ky.—J. G. Connore, of the Indianapolis office of the Mutual Film Corporation, was recently in Louisville where he spent several days in booking the new Mutual serial "The Secret of the Submarine."

Louisville, Ky.—The Ruby Amusement Co., operators of a colored moving picture theater on Walnut street, has filed article of incorporation listing a capital stock of $1,800, divided into 180 shares of the par value of $10. The incorporators are Floyd White, Henry T. Kraft and F. L. Wilhoyte.

Sardis, Ky.—Albert Hill, of Maysville, Ky., has just completed the installation of an electric plant at the Sardis opera house. The plant will furnish power for operating the moving picture machines and lighting the theater, and plans are under way for furnishing electricity to the entire city.

Glasgow, Ky.—A. K. Maluff who four years ago established the Lion opera house, operating as a moving picture theater, has given up the theater in lieu of certain obligations to the Trigg estate, and has relinquished up the active management. Mr. Maluff and his family have gone to Philadelphia. The management of the theater has been taken over by T. P. Dickinson and J. B. Lessenberry. The latter will be the active manager.

Midway, Ky.—The Midway Amusement Company, with a capital of $7,500, has been incorporated by John Wise, W. A. Anderson and W. M. Campbell. Others interested in the concern are Richard Godson and C. W. Parrish.

Owensboro, Ky.—One of the incorporators of the new Owensboro Athletic Association is George Bleich, of the Empress theater, of Owensboro, who is one of the best known moving picture men in the state.

Louisville, Ky.—T. J. Johnson has reopened the Parkland theater and is now using the Mutual service. "The Girl and the Game," and "The Diamond from the Sky," are two serials being run. Three Mutual master pictures and the regular Mutual program is being run weekly.

Sebree, Ky.—H. Waggoner, of Calhoun, Ky., was recently in the city looking over several sites for a proposed moving picture theater. No definite arrangements have been made as yet.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

TENNESSEE NEWS LETTER.

By G. D. Crain Jr., Special Correspondent, 1404 Starks Bldg., Louisville Ky.

Crescent Amusement to Build.

CLARKSVILLE, TENN.—The Crescent Amusement Company, of Nashville, Tenn., operators of a big chain of theaters at Nashville, and other cities in Kentucky and Tennessee, has had plans completed by architects Marr & Holman, of Nashville, for a new home to supplant the present building of the Elite theater, of Clarksville, Tenn. W. J. Williams, of Nashville, secretary-treasurer of the Crescent Amusement Company, recently returned from Clarksville, where he made arrangements with W. M. Daniel, Sr., whereby the latter will erect a new theater at Third and Franklin avenues, the contract having been let to Contractor Elliott.

The building will have a seating capacity of about 1,000 and will cost between $20,000 and $30,000. It will be of brick, fireproof construction and will cover a lot 46x120 feet. A ten-year lease has been arranged for with the privilege of ten additional years. The plans provide for the installation of a modern pipe organ. The company has been operating the old Elite theater for a number of years. It is estimated that about four months will be required in completing the theater.

New International Circuit Grows.

Chattanooga, Tenn.—It is reported that the exhibitors in Memphis, Nashville, Brimingham, Louisville, and several of the other Southern cities will have some new opposition in the form of the theaters of the new International Circuit Clarence Weis, of New York, was recently in Memphis, Tenn., and made arrangements whereby the Lyric of Memphis, will be added to the chain. Mr. Weis stated that he held franchises on theaters at Birmingham and Nashville.

Special Children's Shows.

Memphis, Tenn.—The Majestic Amusement Company of Memphis, Tenn., has joined the ranks of the theaters which are playing special Saturday morning performances for children. The first of the shows in Memphis started at Majestic theater, No. 2, on Saturday morning, April 1. The management had the backing of the schools and mothers' clubs, and arranged an especially attractive program composed of the following reels: A two-reel Thanhouser on bird life, entitled "The Spirit of Audubon"; two educational subjects, "Gorges of the Tarn" and "The Praying Mantis," a Biograph play entitled "The Lady and the Mouse," featuring Lillian and Dorothy Gish, and the travel pictures, "See America First." The shows start at 10:30 in the morning and last until 12:30.

SPECIAL CHILDREN'S SHOWS.

Indianapolis Society Women Interested in Child Welfare Behind Movement.

Special to Moving Picture World from Indiana Trade News Service.

Indianapolis, Ind.—A movement which is in accordance with the nation-wide plan to provide motion picture entertainments for children by selecting photoplays designed to educate the young in the proper channels has been undertaken in this city by leading society women—women who are interested in child welfare and education. The first exhibition for children was held recently at Keith's vaudeville house. The pictures were presented after a committee of thirty women had passed them during an exhibition held for that purpose. The class of this "censor" performance was indicated when the censors failed to find anything in the pictures shown which they considered objectionable.

The movement met with instantaneous success not only from the standpoint of the children but from that of the grown-ups. The aid of the women who are to select pictures for the entertainments was offered voluntarily.

The pictures will be shown every Saturday morning during the summer months and it is quite likely that they will extend through the winter months, although plans have not been completed that far ahead.

In addition to the thirty members composing the committee of censors ten women will act each week as hostesses for the youngsters. Several hundred women have volunteered for this work and

the weeks will be divided up between them in such a way as to assure timid mothers that the children attending the performances will be well taken care of. The movement, purely a motion picture success, is certain to meet with favor.

SUIT OVER THEATER CANOPY.

Circle Theater Asks Court Order Against Interference.

Indianapolis, Ind.—The Monument Realty Company, builders of the Circle theater, the latest addition to the moving picture field in Indianapolis and what promises to be the finest theater of the state devoted to moving pictures, brought suit in the Marion county superior court to arrest the contemplated acts of city officials, the city of Indianapolis being made the defendant with Jacob H. Hilkene, city building inspector. An injunction is asked restraining the city building inspector from interferring with the building of a metal canopy, to cost $1,800, over the sidewalk in front of the new Monument Place theater.

It is alleged by the realty company that several months ago, or when the contract for the erection of the theater building was let to the Bedford Stone and Construction Company, that the plans were submitted to the building inspector, Hilkene, for his approval. The plans, then containing the specifications for the canopy in front of the theater, were passed by the inspector.

Within the past week, it is alleged in the complaint, and after the canopy as set out in the plans had been partially erected, the building inspection department officials appeared and demanded that the canopy be torn down within three days. The inspectors gave orders that unless the canopy was down within the required time that the inspectors would stop all work on the building until such time as the canopy was torn down.

It was pointed out to the building inspectors that the canopy being built over the sidewalk met with the requirements of the law in every particular; that there is a city ordinance which permits the building of metal canopies, providing they extend entirely over the sidewalk and are placed not more than 12 feet above the sidewalk level.

The new case recalls a similar decision here some months ago when the Alhambra theater owners built a canopy over the sidewalk. The building inspector stopped this work but was thrown out of the way by the heels when a superior judge ordered the company to proceed with the work. The court held valid the law permitting the erection of canopies under certain restrictions.

Indiana Trade Notes.

Indianapolis, Ind.—C. E. Penrod, assistant manager for the Central Film Service, handling Universal productions, says that the bookings for the serial "Peg o' the Ring," have been surprising. The feature is going better than most of the recent serials put out by the Central Service.

Odon, Ind.—The largest crowd that ever attended any theater of this city was present when the Odon opened its doors to the public recently.

New Castle, Ind.—The "Battle Cry of Peace" was the best drawing card in a moving picture way ever visiting this city.

Bedford, Ind.—The management of the Crystal theater recently announced that hereafter only feature pictures will be shown at the theater. The change was welcomed by Bedford patrons, who have grown fond of the feature productions with the famous stars they don't get to see in real life.

Alexandria, Ind.—"Pop" Fuller, popular manager of the Angela of this city, has installed a Wurlitzer player piano in his up-to-date theater and the music helped to draw large crowds to his house.

Thorntown, Ind.—James French has opened a new theater in Thorntown.

Cincinnati Sunday Shows Will Continue

Exhibitors Realize the Dangers from Recent Supreme Court Decision; but Shows in the City Will Probably Not Be Shut Down.

By Kenneth C. Crain, Special Correspondent, 610 National Bank Bldg., Cincinnati, O.

CINCINNATI, O.—As predicted some time ago in these columns, when the court of appeals at Chillicothe, O., decided that the old Sunday law prohibiting theatrical performances applied to moving-picture theaters, the Supreme Court of Ohio sustained the holding of the lower court, thus emphasizing the decision of the Chillicothe tribunal, and placing in the hands of the zealots who have been trying to prevent Sunday picture shows a rather dangerous weapon.

The Supreme Court did not pass directly upon the question involved, but its refusal to review the decision of the lower court is taken as virtually affirming the ruling, and, in fact, no other decision could have been expected. However, as far as Cincinnati is concerned, no trouble is anticipated, and there will be no change in the prevailing custom of showing on Sunday as on other days of the week.

Churches Should Not Interfere.

One of the leading representatives of the organizations which have from time to time registered objections to certain films has taken the broad and sensible stand that pictures of the right sort are no more objectionable on Sunday than on any other day. Exhibitors were worried over the decision, seeing its possibilities in the hands of fanatics; but in view of the fact that the city authorities and the civic organizations alike take the position that there should be no attempt to enforce Sunday closing of theaters in Cincinnati, not the slightest trouble is anticipated. In many of the smaller towns, however, where there has been agitation on the subject, it is practically certain that exhibitors will be forced to close on Sunday, as there is no alternative where the authorities ask it, in view of the decision in question.

Compromise on Sabbath Shows.

Lowellville, O.—The fight by a certain element to force the Sunday closing of moving-picture houses in Lowellville has virtually ended in a compromise. The theaters will not be closed, nor will they be permitted to exhibit without limitations. The council has decided to pass an ordinance giving the mayor limited powers of censorship, and specifically providing that on Sunday only pictures of an educational or religious nature may be shown. While this may interfere, to a certain extent, with the arrangements of exhibitors for Sunday programs, making it rather more difficult than ordinarily, it is more satisfactory than having to close entirely, and if the mayor adopts a liberal construction of educational or religious, it is believed that everybody will be satisfied.

EPOCH CO. APPEALS.

Supreme Court to Be Asked to Set Aside Censor Decision.

Cincinnati, O.—Indications are that the fight to give the people of Ohio a chance to see the great Griffith production, "The Birth of a Nation," has only begun and possibilities of a successful outcome to the struggle on behalf of the Epoch Producing Co. are seen. The Federal Court at Columbus, where suit was filed to enjoin interference with the exhibition of the picture, has decided that as long as the Ohio Supreme Court has yet to pass upon the ruling of the censors barring the picture, the Federal court should not interfere.

Immediately following this decision, which was handed down on April 19, the company instructed its counsel in Cincinnati to prepare an appeal to the Ohio Supreme Court to set aside the ruling of the censors. The strongest possible showing will be made in the appellate tribunal, with a view of getting a reversal of the board's holding, if possible, and the hearing and the decision will be awaited with considerable interest. Ohio exhibitors and people alike are beginning to feel a little peeved at the situation, as they have the questionable distinction now of being residents of the only State which has not seen the Griffith picture, and are wondering if it may not be possible that the rest of the country is right on the subject.

EDGEWOOD PHOTOPLAY CO.

A New Producing Organization to Begin Work.

Dayton, O.—The Edgewood Photoplay Co. is a new concern which is planning to do some ambitious work in the producing line in Cincinnati this summer, according to Edward C. Larkin, its president. The company was organized at Dayton, O., but decided to maintain its principal offices in Cincinnati on account of the greater facilities available in the larger city for distributing its product. Mr. Larkin is a Dayton man and is one of the directors, others on the board including W. M. Seely, a Dayton exhibitor, who is secretary of the company; E. S. Harter, Indianapolis; George B. Fulton, Baltimore; R. McElhaney, Portsmouth, O.; Roth Wallace, New York; Harry W. Davis, Wilmington, Del.; E. A. Gaphart, Dayton, and J. H. Boggs, San Angelo, Tex. The company is incorporated in Delaware with a capital stock of $50,000, and plans to maintain a winter studio in Jacksonville, Fla. It will release eight five-reel features a year.

A Pathe Exchange at Columbus.

Columbus, O.—The Pathe company has opened an exchange here which will be under the general charge of the Cincinnati office, with R. E. Brown as manager. This makes the fortieth branch exchange opened by the Pathe organization within the past two years, it is stated, indicating accurately the growth of the company's business. Incidentally Manager Wessling states that the Pathe collection of war pictures, which is being booked in three reels under the title "The Horrors of War," has made such a hit that the National Security League is using it as the best possible argument in favor of preparedness to prevent war.

R. W. Reuben Gets "Dumb Girl" Rights.

Cincinnati, O.—McMahan & Jackson, who control State rights in Ohio to the Universal production of "The Dumb Girl of Portici," featuring Pavlowa and her company, announced a few days ago that they have disposed of the Cleveland rights to the picture to R. W. Reuben, of the Central States Film Company, for $10,000. Mr. Reuben, the Cincinnati firm was informed, immediately arranged six weeks' solid booking at three prominent Cleveland houses, thus making it virtually certain.

Cincinnati, O.—Under the auspices of the World Film Corporation's Cincinnati branch, in charge of Manager L. Baum, a private showing of unusual interest was given at the Hotel Sinton on April 24, consisting of the first three films released by the company under the direction of William A. Brady. They included "The Feast of Life," featuring Clara Kimball Young, "The Closed Road," with House Peters, and "Her Maternal Right," with Kitty Gordon.

Atlanta Doings

Screen Club Takes Over the Splendid Quarters of the Transportation Club in the Walton Building, Downtown—Buys Furnishings and Fixtures—Interesting Local Notes About Exchanges and Theaters.

By A. M. Beatty, Special Correspondent, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—The quarters of the Transportation, one of the most prominent downtown clubs who cease operations when the dry laws go into effect, will be occupied May 1 by the Atlanta Screen Club, Atlanta's newest trade and social organization.

The officers of the Screen Club last night signed a lease for the Transportation quarters at a meeting held in the club. All the furnishings and equipment were purchased outright by the Screen Club officers. Additional furniture and fixtures that are being furnished will make the club one of the most attractively-furnished institutions of its kind in the city. An elaborate housewarming program is being planned. William Oldknow, president of the club, announced plans Monday night for a formal dinner he will tender the club members and friends as soon as the organization is established in its quarters.

The Transportation Club quarters are on the eighth and ninth floors of the Walton building, at Walton and Cone streets.

Lucas Theater Supply Co. Moves.

Atlanta, Ga.—The Lucas Theater Supply Company, of Atlanta, have leased the first floor and basement of 158 Marietta street, and the place is now in the hands of the contractors, being especially remodeled and made up to date for the occupants. The company will move May 1 and will, in the new place, be most admirably situated for the growing business of the concern.

Wide Censorship in Waycross.

Waycross, Ga.—City Attorney John S. Walker has been instructed by council to have ready for the next meeting of council an ordinance establishing a board of censors for all shows exhibiting in Waycross, whether under canvas or in theaters, vaudeville, moving pictures or otherwise. The board will not be paid any salary for services and will be given authority to stop any exhibition considered objectionable.

A board of three will be named, one of the members to be a woman. It is believed the ordinance will be passed. A resolution on the subject has been considered by council, but it was found not to contain sufficient power for the censors and the attorney was told to prepare the proper ordinance.

Filming Atlanta.

Atlanta, Ga.—Historic Atlanta is to be filmed. Beginning Monday the Pathe Exchange, Inc., of New York City, will through the director of its Historical America Department, begin the taking of historical sites in this community. Maxwell H. Swain, special representative of the Pathe company, arrived here Saturday, bringing with him Joseph Rucker, one of the best-known scenic camera men in the motion picture field.

New Policy at the Grand.

Atlanta, Ga.—O. P. Hall, former manager of the Fox Film exchange in Atlanta, has taken over the management of the Grand theater.

Announcement regarding the future policy of the Grand will be made by Mr. Hall later. A contest somewhat similar to that recently conducted by the Universal company will be inaugurated and Atlanta girls, who possess ability and comeliness, will be given another chance to enter movieland.

Mr. Hall is a film man of long experience, and expects to make the Grand theater a picture house of constant surprises.

MICHIGAN NEWS LETTER

Special to Moving Picture World from Midwest News Service.

Free Saturday Afternoon Shows.

EAST JORDAN, Mich.—Free matinees for farmers and their families will be given every Saturday afternoon this summer at a local moving picture theater. The Retail Merchant's association will stand the expense.

New Battle Creek Amusement Company.

Battle Creek, Mich.—The Gregory Amusement Company of Battle Creek in which Louis Gregory, formerly with the Garden theater, is interested has filed articles of incorporation with capital stock of $10,000. Gregory and his associates, Battle Creek men, plan to open a theater at Findlay, Ohio.

New License Ordinance in Muskegon.

Muskegon, Mich.—An ordinance drafted for the city council calls for a license fee of $50 a year for all theaters seating 350 or less, $75 for those between 350 and 600 capacity and $100 for all seating more than 600.

Michigan Theater Changes.

Greenville, Mich.—The Photoplay theater has been leased by May & Waltz who also operate a picture house at Ovid.

Middleville, Mich.—Oscar Moore of Lowell, will operate a moving picture theater here.

Whitehall, Mich.—Construction of the new opera house has begun.

Ionia, Mich.—Russell Ferrell will have charge of the theater which his father Paul Ferrell will erect on the site of the Orpheum. It will seat 1,000.

Saginaw, Mich.—Although the new Palace theater which opened Easter Monday is a vaudeville house it will use pictures from 1.30 to 2.30 and from 6.30 to 7.30.

Milford, Mich.—S. Liddell and T. C. Bartholomew have sold the Star theater to Lyman J. Dickinson of Detroit.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Special Correspondent, 6747 Emerald Ave., Chicago, Ill.

New League in Decatur.

DECATUR, Ill.—The Exhibitor's and Theatrical Managers League has been formed to counteract the movement for local and unreasonable censorship. A. Siegfried of the Bijou has been elected president. The stated object is "to bind together the local managers against any injustice and to see to it that none but the best pictures and plays are shown in Decatur."

Illinois Theater Changes.

Geneseo, Ill.—A. R. Michaels of Le Calire, Ia., has purchased the Wigwam theater here from Spencer Anderson.

Sterling, Ill.—Greenough & Flinn, owners of the Grand theater will erect an airdome seating between 1,200 and 1,500 on Locust street to be opened about Memorial Day. It will use pictures and will be operated in connection with the Grand.

Charleston, Ill.—C. D. Mitchell is reported to be contemplating the erection of a theater to cost $25,000 in the 600 block on Sixth street.

Kankakee, Ill.—Ned Churchill, a producer of tabloid musical comedies will take over the Gaiety theater in this city June 15. He will use pictures in connection with a vaudeville program.

Manteno, Ill.—The Princess theater was re-opened with "The Stolen Birthright."

West Brooklyn, Ill.—A new moving picture show will be opened here.

Somonauk, Ill.—H. L. Thompson has purchased the Elite theater from M. Pliner.

Bushnell, Ill.—W. R. Collins has sold the Cozy theater to Mr. Dorchester of Dubuque, Ia.

Waukegan, Ill.—M. Zelechower of Chicago has purchased the Star theater and renamed it the No-Name theater.

Joslin, Ill.—John Dailey has opened a moving picture show here.

Seneca, Ill.—Paul Davison and Joseph Hogan have leased Timmins' opera house for five years, have installed a 1916 Motiograph and will operate a picture show.

Carbondale, Ill.—Orman Lewis has leased the Yale theater. Ed. Atkinson will be manager. The erection of a large moving picture theater near the new Hundley hotel by Lewis is contemplated.

Petersburg, Ill.—The site of the Rex theater destroyed by fire January 1 is being cleared for the erection of a new theater which will be operated by Lawrence Watkins who now is conducting the Elite.

Litchfield, Ill.—S. E. Pirtle of Flora has purchased the Lyric theater. The new manager believes that there is not much good theatrical and vaudeville talent available for cities the size of Litchfield and as long as there are plenty of good films his patrons will see pictures and hear good music except when he can guarantee a road show attraction.

Bloomington, Ill.—William A. Peterson has re-entered the amusement field as manager of the Princess theater.

Illinois Brief Notes.

Jacksonville, Ill.—Several hundred pupils from the Illinois State School for Deaf here attended a show of "The Birth of a Nation" at the Grand Opera house, making one of the most enthusiastic crowds which Manager Johnson handled.

Brighton, Ill.—Citizens of the town soon will vote upon a proposition to issue $5,000 bonds for the erection of a building, the first floor of which is to be used for municipal purposes and the second for a moving picture show.

Springfield, Ill.—The Illinois Film Company, 121 South Fourth street has been advertising for local people to take part in a comedy. D. M. Primm, who has done considerable camera work about Illinois and G. C. Fortune of this city are interested.

Peoria, Ill.—In celebration of the completion of the new studio and plant, the officials of Barker-Swan Film Company gave a luncheon to city officials, leading members of the Association of Commerce and newspaper men.

Mattoon, Ill.—Moving pictures will be used in municipal parks in Mattoon this summer according to one of the park commissioners. Some travelogs and religious pictures will be used but as he expressed it "there will also be such favorites as Charles Chaplin, Roscoe Arbuckle and Ford Sterling." The plan was tried successfully last season at Lytle park.

Elgin, Ill.—Robert Spears, operator at the Orpheum theater was slightly burned about the hands in trying to extinguish a film fire. The steel and asbestos booth and automatic shutters proved their value and damage was confined to the film.

Oak Park, Ill.—Patrons of the Oak Park theater recognized the merit in the Paramount "The Cheat." Consequently it played a return date.

Knoxville, Ill.—"Damon and Pythias" went on at the Lyric theater under the auspices of Horatio lodge Knights of Pythias.

Ottawa, Ill.—Manager Bradley closed the Crescent theater during Holy Week and it emerged with new decorations.

Kewanee, Ill.—The Majestic theater believes in more than a bare screen and has had the Stage Craft company of New York install a garden setting, in harmony with the interior decorations, for the stage and orchestra pit.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, Special Correspondent, 236 Vanol Bldg., St. Louis, Mo.

Two Airdomes Opened Easter Sunday.

ST. LOUIS, MO.—The first airdomes to open this season in St. Louis were the Queen, at 4700 Maffit avenue, and the North Grand, at Grand avenue and Natural Bridge road, two of the three airdomes operated by Warner Brothers. These opened for the spring and summer season on Sunday, April 23. The opening of the Zelphia, the third summer theater controlled by the firm, was postponed until April 30. An all-picture program is the order at all three airdomes, and on Saturday and Sunday an extra feature is put on and the price of admission, which is five cents during the week, is raised to ten cents on those nights.

Many airdomes were running full blast by the last of April last year, on account of the balmy weather that prevailed in St. Louis at that time, but when May arrived a great many exhibitors had to move back into the theaters because of an unusual cold wave that lasted practically all the motnh of May. This year, however, April has been so cold that no one has moved his program out of doors except the daring Warner Brothers. Judging from past seasons, nearly all airdomes should be open by the middle of May in this part of the country.

Barrett Brothers Buy Knickerbocker Theater.

St. Louis, Mo.—The Knickerbocker theater, at 3145 Park avenue, has just been purchased by James J. Barrett and Brothers, owners and managers of the Chippewa theater at Broadway and Chippewa, and will be operated under the same policy as the Chippewa. The Knickerbocker is in a splendid neighborhood for business, and has always enjoyed the patronage of a good-sized audience. A large airdome is connected with the theater. The Knickerbocker is an all-picture house and was opened several years ago by Meyer Brothers and Pracht, who now operate the Shaw theater, 39th and Shaw avenue, one of the handsomest theaters in South St. Louis.

Egg-Eating Contest.

St. Louis, Mo.—The Cherokee theater, Ohio and Cherokee street, and the Best theater, Jefferson and Cherokee, both had special celebrations on Easter Sunday. Manager Edward Westfield of the Cherokee, had an Easter egg-eating contest, an amateur contest, and Charles Chaplin film, all in honor of the day, and had a crowded house. Fred Wehrenberg of the Best, in the near neighborhood of the Cherokee, gave away souvenirs and had a special feature program. He also had a full house at both matinee and evening performances.

Latest World Film Releases Shown.

The World Film Exchange, under the management of George W. Fuller, arranged with Mr. Paul Stromberg, proprietor of the Delmar theater, 4936 Delmar avenue, to sho / on April 24 the latest World releases to theater managers and moving picture exhibitors of St. Louis and surrounding towns. An announcement appeared in the newspapers, inviting every exhibitor in the territory to attend this private showing, and many regular and prospective users of the service availed themselves of the opportunity to see the new features before booking them.

International Installs a Projection Room.

E. W. Dustin, manager of the International Film Company in the Plaza Building at 3300 Olive street, has installed a projection room on the second floor of the building, where exhibitors may come to look at the films before selecting their program.

Film Ball in Omaha

Screen Club to Hold a Ball During Coming Convention in City on Evening of May 11 at the Auditorium—General Committee of the Club Appointed—Other Committees—Club Will Hold Exhibit of Equipment at Convention.

Special to Moving Picture World from Mid west News Service.

OMAHA, Neb.—The Omaha Screen Club is to hold a Screen Ball on the night of May 11 at the Auditorium. It also has been decided to hold an exhibit of photoplay theater equipment and supplies for theaters in connection with the convention of the exhibitors of Nebraska which will be held May 10 and 11.

The following committees have been appointed:

General Committe of the Club, Messrs Goldberg, Jensen, Monahan, Van Husen, Schlank.

Advertising, Messrs. Weisfeldt, Goldstone, Mitchell, Ellsworth Goldberg, Doods, Oliver Hall and S. H. Goldfish of New York.

Programs and Tickets—Messrs. Williams, Watts, Monroe, Pramer and Williams.

Reception and Entertainment, Messrs. Thomas, Kirk, Goldberg, Nickerson, Atkins, Ratchman, Taylor, Sturm and Adler.

Manager Sues for Damages.

Omaha, Neb.—Alleging that Oscar W. Johnson inspired and caused to be circulated in the neighborhood a hand bill tending toward a boycott of the Arbor theater at 2506 South Thirty-second street. Geneva Marsh who operates the theater has filed suit against Johnson for $12,000 damages for malicious libel.

New Muse Theater Opens.

Omaha, Neb.—"The Ne'er-Do-Well" was the opening attraction for the new Muse theater at Twenty-fourth and Farnam streets and despite rain did turn away business. Nine hundred persons can be satisfyingly seated in this handsome theater. The decorations are unusual. Four panels "The Nymph and the Faun," are at the entrance, the foyer is a tapestry panel reproduced from a famous piece from Gobelin looms now hanging in the Louvre in Paris and the auditorium has a panel effect of festoons and floral runs of mulberry Gobelin blue and French gray and black.

New Theaters and Changes.

Hastings, Neb.—Charles A. Beghtol of Denver, Col. has leased the new theater building which William Brach will erect at Second street and Burlington avenue. A tile floor with marble trim is planned for the elaborate lobby. The installation of an $8,000 orchestra organ is contemplated.

Chapman, Neb.—Morris Nelson and Doctor Boyd have purchased the moving picture show here from Manager Vansickle.

Wausa, Neb.—Contract has been awarded for construction of the Bijou theater.

Archer, Neb.—George Lindgren and James Sporer have purchased the moving picture theater here.

Bradshawa, Neb.—Park Switzer and son are now owners of the Star theater.

IN IOWA.

Fire Inspections Throughout State.

Des Moines, Ia.—A number of Iowa cities of more than 15,000 population have no ordinance relating to theater fire escape regulations according to State Labor Commissioner, A. L. Urick. He has instructed his inspectors to visit these cities as soon as possible to see that safety requirements are met. Local ordinance will take precedence over state regulations, but where there is no city provision the rules of the state will be rigidly enforced.

Waterhouse Once More Acquitted.

Charles City, Ia.—He's been acquitted again. For the third time William Waterhouse, manager of the Hildreth theater, has been exonerated by a jury of the charge of violating the law by operating a moving picture theater on Sunday.

Fine New House in Ames.

Ames, Ia.—A. L. Champlin's new $25,000 moving picture theater on Lincoln Way will cater to students at the Iowa state college. Decorations will be in cardinal and gold the college colors. Matinees will be run for the female students at the school. The new house will seat 700 and there will be room on the second floor for a dance hall.

Iowa Changes and New Theaters.

Dubuque, Ia.—G. S. Underkoffer of Bancroft, Ia., has purchased the Royal and Amuse theaters from Samuel E. Buettell and will operate them under the name of the Amuse and Royal Theater Company. A. L. Stevens formerly with the Paistorff Amusement company and for the last year assistant manager for Buettell will be resident manager. Miss Myrtle Stevens will be house manager for the Royal. Following the close of the serial "The Girl and the Game" both houses were closed for redecoration and remodeling.

Ashton, Ia.—Fred Breneman who operated shows at Sheldon and Rock Rapids has opened the Star theater here.

Marshalltown, Ia.—E. L. Jones has purchased the Colonial theater here from F. L. Keith, also owner of the Lyric. Keith will remodel and enlarge the Lyric.

Corydon, Ia.—E. E. Orris who sold the American theater here to G. M. Anspach and D. Wilson will devote his time to the photoplay interests in Boone where he and his brother own a show.

McGregor, Ia.—Site for the erection of a new motion picture theater has been purchased by Harry Simpson and construction soon will start.

Iowa City, Ia.—"His Picture in the Papers" was the initial offering at Thomas A. Brown's new Strand theater here. The Strand is handsome, but not "overdone." Brown is the pioneer moving picture man of Iowa City. Billy Burke in "Peggy" is booked for an early showing.

Estherville, Ia.—The Grand theater, operated by F. H. Graef, will vacate its present home. This building and the adjoining drug store will be razed and in their place will be erected a handsome new moving picture theater.

Grinnell, Ia.—Mart & Son contemplate the erection of a $20,000 moving picture theater.

Alden, Ia.—Algot Anderson and Hilding Nylander have taken over the Majestic theater.

Essex, Ia.—The Charles Carlson building has been rented by Mr. Carlson of Clarinda who will open a moving picture show.

Dakota Theater Changes.

New Rockford, N. D.—Although Manager Charles Hersey expected to limit his shows at the new Strand theater (Niven's opera house) to two or three a week he promises good attractions. Early features were "The Kreutzer Sonata" and "The Spoilers."

Van Hook, N. D.—Ted E. Besion and Ed Amsler have leased the motion picture equipment and hall of Charles A. Wales and will give shows three times a week.

Ipswich, S. D.—C. B. Reeves has sold the Columbian theater to John Pesava.

Canastota, S. D.—The construction of an opera house here is contemplated.

Chester, S. D.—B. F. Tufts has opened a moving picture theater here.

Jamestown, N. D.—S. K. Leen of New Ulm, Minn., who took over the Bijou theater plans remodeling the entrance, reseating and redecorating it.

The Week in Kansas City

Kansas Censor Board Compelled to Vacate Its Projection Room by State Fire Marshal—No Booth for Machines and Inadequate Exits—Notes of Interest About Local Exhibitors and Exchange Men.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—For once Kansas exchange men have the laugh on the Kansas censors. With the view of bettering conditions and eliminating some expense, that body decided to install two moving picture machines in a room in the state house at Topeka. The equipment, two up-to-date machines, arrived and the room was fitted up in nice shape, when the labor commissioner of the state, working in conjunction with the fire marshal's office, refused to allow the room to be used for that purpose. In the first place, it seems as if entrance and exits to the new quarters were limited, making it unsafe, while the machines were not placed in a booth at all. Consequently the state censors are looking around for a new room for projection purposes.

Gilday's Clever Publicity Plans.

Kansas City, Mo.—In connection with the announcement that he has booked the new Billy Burke picture, "Gloria's Romance" for a twenty-weeks siege in Kansas City, Joseph Gilday, manager of the Willis Wood theater, will soon begin an advertising campaign that will far surpass any such enterprise ever attempted by a local firm. The first release of this picture will be in Kansas City about May 1. Some time before that small announcements of various kinds appeared in the advertising column —"Movies"—of a local newspaper. This was increased the second day, and the third, and so on up until in May, when the first performance is given, a full page ad will be the result. Eventually twenty-two full pages of advertisement matter will be before the public, and it will be as he says it is—"The largest advertising campaign ever pulled off by anybody or firm in this section of the country."

Bluebird Prizes for Contracts.

Kansas City, Mo.—Out of four possible chances, W. B. Emrich, traveler for the Bluebird Photoplays out of the Kansas City office, has won the prize offered by that exchange to the representative bringing in the most number of contracts during a week. The first went to Mr. Emrich, the second to Harry Rosenberg, and the last two of April were given to Mr. Emrich. At five dollars a prize, it pays to hustle about for the business.

The Big Exposition Pictures.

Kansas City, Mo.—The pictures of the Panama-California International Exposition have been taken over by the Gate City Feature Film Company, of this city, which announces that it has secured the world rights for the same. The immediate territory is now being covered, and an expansion will soon take place.

"Peace" Film in Topeka.

Topeka, Kans.—The Hip theater in this city has the honor of playing the longest run of the "Battle Cry of Peace,"—just completing its second week. This includes the state of Kansas only, however. Generally houses throughout the state have contracted for this picture for one night and have done a lot of extensive advertising for that period, but the Hip has had it two weeks and it is still drawing large crowds. Topeka has a little more than ordinary interest in the film as one of its native sons, J. Festus Foster, Jr., who is a student at Annapolis, is plainly discernible. Young Foster is a member of a company that was taken "close-up" and his features are very familiar. Incidentally, he is the son of Festus Foster, the prominent Kansas censor. As an introduction to this place, Battery A of the Kansas National Guard gave a drill in front of the Hip.

Blue Bird Theater Opens.

Girard, Kans.—The Bluebird theater opened here recently with a very large attendance. Souveniers were distributed to the ladies and a very neat opening was held. Thomas Miller, manager, imported "Red" Jones, a well known Kansas City film man, here for the occasion, and Jones pulled off some advertising stunts, such as the clown and policeman stunt on the public streets. He got away with it in great style and the house was packed. Mr. Miller shows Universal, Bluebird, and Red Feather pictures.

Notes From Local Exchanges.

The Navajo Film Company announces that it has secured some Chaplin pictures for release and will handle some of that service from now on. Great success is being made with their latest acquisition, "A Princess of Bagdad," the seven-reel feature with Helen Gardner leading. This has been snapped up wherever offered and is proving a great drawing card. George Harris, an old showman and exhibitor, and C. S. Steetle, a traveler in the West, are two new representatives with the Navajo company.

A recent visitor to the Kansas City office of the Metro exchange was Sol. J. Berman, a brother of H. E. Berman, local executive for the Metro people. Mr. Berman is connected with the Clara Kimball Young corporation now, but it is hardly right to say that he has been working so hard for that company that he had to take a rest. However, he passed through here on his way to Excelsior Springs for a short period of recuperation.

"Pat" Hall, manager of the Western Film and Supply Company, was recently visited by Max Kravetz, a well known exchange man in the West. Mr. Kravetz, the manager of the Capitol Film Company, at Denver, Col., has recently been to Chicago and stopped off here on his return trip.

E. W. Parker, ex-manager of the Orpheum theater at Enid, Okla., has been added to the traveling force of the Associated Film Service, acting as special representative for that company. He is now in the Oklahoma territory where he has an exceptionally large acquaintance.

F. C. Mills, of the Mutual service, has been so busy lately that he does not have time to think of publicity. Mr. Mills is the author of "dope" regarding moving picture conditions in the local field, which he publishes in a Kansas City magazine, but he is getting to miss out on that feature more and more each month, owing to a great amount of business of his own. "You see, the Mutual hires me, and I have to give them some of my time," was the recent comment after a request for news items to a Moving Picture World representative.

C. H. McCann, booker with the Metro Service, recently took active charge of the Broadmour, the theater here which he has been handling for some time for Donnici, the former owner. Not as a warning or threat to his patrons as to conduct, but as an introduction, Easter Sunday, Mr. McCann decorated the lobby by dressing up in a full Tuxedo dress suit and welcoming his customers in great style.

The Associated Film Service has secured the Missouri and Kansas right for "The Melting Pot," "Cabiria" and "Silver Threads among the Gold," and Missouri rights for "Neptune's Daughter." They are now being sold in the territory by the Associated's representatives and are taking in great style.

H. E. Berman, manager of the Metro office here, has recently returned from a very profitable trip in Kansas, where he did some great work for Metro service.

HEARST FILMS OPEN AN EXCHANGE IN MINNEAPOLIS.

Perry S. Williams, Minneapolis Correspondent Moving Picture World.

International Film Service Opens Office. Hugh Andress Is Local Manager.

MINNEAPOLIS, Minn.—William Randolph Hearst film exchange locates in Minneapolis. Hugh Andress, who has had a long and varied experience as an exhibitor and film salesman, will be in charge. It is planned to launch an unusually lively campaign of newspaper, poster and bill board publicity throughout the territory. This advertising work is due to begin practically at once. Mr. Andress asserts the Hearst office here eventually will be a large one.

Mr. Andress should prove a fine choice for Mr. Hearst inasmuch as he is well known here for his work as salesman, particularly. He has been ahead of some of the best known films shown in the country as well as legitimate productions. His experience also includes work as sales representative for film manufacturing companies which would fit him excellently for his work with Mr. Hearst here.

Mr. Andress has been very busy in these parts the past few days selling bookings for a serial entitled "The Mysteries of Myra" with which the International will begin work in the Northwest. The eagerness with which it has been grabbed up shows the new office will get away with a flying start. A leading downtown theater has signed up for a first-run in the city. The film will open with a three-reeler. A split reel animated cartoon and topical also will be on the opening programs. Afterward will come a two-reeler with another split reel. The serial will run fifteen weeks and is being offered at a particularly low price. Regular International service will follow the showings of "The Mysteries of Myra." Mr. Andress says Minneapolis will be made one of the principal distributing centers for International because his company realizes the city is fast taking a rank far in advance of many cities for purposes of distribution for all services.

New Screen Club Governor.

Minneapolis, Minn.—Ralph Bradford has been added to the board of governors of the Twin City Screen Club.

Some Friedman Film Company News.

Minneapolis, Minn.—The Friedman Film Corporation, as rumored several weeks ago, has succeeded the Western Kriterion Film Company. The Friedman brothers will continue in active control. Business is all right, but incidentally Benjamin Friedman has been found out. His recent inattention to business was not due to illness. The St. Paul papers have announced his engagement to Miss Alys Finkelstein.

Harry V. Slide Managing the Elk.

St. Paul, Minn.—Harry V. Slide, recently manager of the New Lyndale theater in Minneapolis, has taken the reins at the Elk theater in St. Paul.

Exhibitor Visitie to Build.

Slayton, Minn.—A little thing like a fire which totally destroyed his playhouse at Slayton, Minn., has failed to act as a damper on the enthusiasm of O. L. Visitie. Mr. Visitie already is busy buying equipment for a new house which will cost him $12,000. Construction already has been started. The new theater will seat 300 and will be modern throughout.

New Houses and Changes.

Waterville, Minn.—W. L. Buck has opened a new theater, the New Gem. It has a capacity of 400.

St. Peter, Minn.—M. A. Callieot has taken over the Princess theater from Henry J. La Due.

Little Falls, Minn.—The Commercia Club has tentative plans for a moving picture house.

Gaylord, Minn.—C. R. Brown has bought a theater

Atwater, Minn.—The Lyric theater will be devoted entirely to moving pictures hereafter, according to the announcement of C. W. Stenberg, new lessee of the building.

J. C. Moore after a year of absence in the West has returned to his old work as salesmen for the Feature Film Company of St. Paul.

Mr. Woodhouse, press hound for the Strand theater, has decided to cut out trying to play the Good Samaritan role. He attempted to quell a crush of patrons outside the Strand several days ago and while doing so lost $18 to some pickpocket.

WISCONSIN NEWS LETTER.

They Put Pants on 'Em.

Special to Moving Picture World from Midwest News Service.

UPERIOR, WIS.—City authorities objected to the nude figures on the posters used to advertise "The Rack" at the Princess theater. Instead of removing the posters the figures were adorned with overalls, men for the larger posters and kid's garments for the one-sheet stuff.

Children's Shows at Waukesha.

Waukesha, Wis.—Discussion of the problem of the best pictures for children by the Parent Teachers' association of the Union school brought an offer from Mrs. Florence Jones of the Colonial theater to run special shows from 2 to 3 o'clock every Saturday afternoon. Mrs. Jones was one of the speakers at the meeting.

Wisconsin Theater Changes.

Waukesha, Wis.—Julius Wasnensky of Milwaukee has leased the Park theater from Jacob H. Schiffman, owner who has been operating it for some time. Wasnensky operated the Park several years ago.

Waukesha, Wis.—The Frellson Amusement company has sold the Unique theater to William L. Dietrich of Milwaukee.

Ettrick, Wis.—Grover & Hamilton have been making arrangements to open a moving picture show here.

North Prairie, Wis.—F. Hess has opened a moving picture theater here.

Wittenberg, Wis.—Otto Ribeck has opened a moving picture show in the opera house.

IN INDIANA.

Leading Paper Attacks Censorship.

Evansville, Ind.—The Journal-News of this city is taking an active part in the nation wide campaign against censorship of the motion picture productions. In an editorial which was given first page prominence recently the Journal-News had some caustic remarks to make against the censorship of the movie. After all the newspapers are really the ones to help out in the fight and this paper has picked up the burden as it applies to Evansville. Since it is the leading paper of this city it undoubtedly will have some weight.

There is every prospect that motion picture men who are fighting against censorship of the motion picture on the ground that it is un-American and not according to the principles of our government will get the strongest kind of support from this and other live papers in Indiana.

Trouble in Choosing Chilren's Films.

Indianapolis, Ind.—Indianapolis women who have become interested in the movement to provide specially censored motion picture entertainments for children only in the big theaters of the city, are having trouble getting together on the selections for the "Children's Hour." The difficulty is not of a discouraging nature, however, although because of this the first shows tried were not pronounced successes except from the stand point of enthusiasm as displayed by the children. The discussion centers in just what kind of a program the most children like. Many of the prominent women of the city and state are interested, including the wives of Governer Ralston and Mayor Bell of this city

Indiana Censorship?

Exhibitors Throughout the State See Danger Signals in the Coming Attempt of W. C. T. U. to Force a Censorship Measure Through the State Legislature—Film Men Will Not Be Caught Asleep.

Special to Moving Picture World from Indiana Trade News Service.

NDIANAPOLIS, IND.—Agitation looking toward the establishment of state censorship over films shown in the state was begun at a recent meeting of the W. C. T. U. at Evansville, Ind., and the action endorsing such a censorship has aroused interest throughout the state.

It was announced that it was the sense of those attending the meeting that the matter should be taken up before the state convention in October and pressed to the fullest extent. It was also decided to take the matter before the state legislautre next spring, but this action is believed to depend largely on the attitude assumed toward the motion picture censor at the fall meeting of the W. C. T. U. It is admitted that the situation might develop seriously for the motion picture men of Indiana if action should be taken not founded on good principles. It is admitted that this is not without the bounds of possibility since so few persons are well informed concering the inside working of an undesirable censorship and what it might lead to.

It is safe to say that the motion picture men will not overlook an opportunity to present their side of the case in the effort to prevent any hasty or un-thought-out action which might be taken and which would be detrimental, not only to the motion picture theater men, the producers and others in the trade but would work a hardship on the picture loving public.

AURORA'S GRAND OPENS.

Charles A. McIntyre's Fine New House of Features.

Aurora, Ind.—The Grand, the beautiful new playhouse and motion picture theater, has been opened to the public of this city. Only feature productions are used. Charles A. McIntyre, the new motion picture theater owner, announced before he began to build that it would be a model theater from a sanitary and safety standpoint and it is the judgment of local citizens that Mr. McIntyre has carried out his promise.

The new theater is built of brick and concrete and is considered fire-proof. The safety first idea was not dropped there, however, but was carried on so that nine exits have been provided in case there was "fire where fire could not be." A new screen of the latest model, together with two machines of the late patterns were installed in the theater. The stage settings are beautiful. Much of the design work in the interior of the theater was turned over to local talent and there is no cause for complaint on that score. Mr. McIntyre, the owner, is a former Thespian and should know classy productions when he goes to select them for his audiences.

THE INEXPERIENCED FAIL.

Pathe Traveler Sees Signs of Wholesome Weeding Out of the Unfit.

Indianapolis, Ind.—A. Clough and O. P. Francher, traveling, representatives of the Pathe in Indiana recently returned from an extensive tour of the territory. "One of the things that is striking among the exhibitors throughout the state," said Clough, "is the trend for the inexperienced moving picture house owner to get out of the business. I know of at least three changes which have been made within a week or ten days which will benefit the exhibitors materially in the cities in which they took place. The experienced exhibitors have taken over theaters operated by men who had taken fliers and lost. When this becomes the general rule, and appearances indicate that it is this point in Indiana, then the moving picture business will begin to get a more substantial footing. I don't mean that it has not already gained that footing but I do mean that it will become more substantial than it ever has been.

Strand's Popularity Contest.

Evansville, Ind.—The Strand, one of the leading moving picture theaters of the city has greatly increased business, because of the interest which has been aroused by the popularity contest, with an automobile the prize, which was instituted some weeks past. The theater recently took on a new line of features and at the same time announced the contest. The contest is given the credit for packing the house night after night. A number of Evansville's prettiest are entered in the contest.

New House in Auburn.

Auburn, Ind.—Auburn is to have a new theater within a month. W. H. Willennar, W. H. Schwab and William H. Thomas have filed articles of incorporation to build and operate a theater to be called the Court.

New Theaters and Changes.

Scottsburg, Ind.—The Scenic Theater Company of this city announces that it has filed articles of incorporation and will operate a new motion picture house. The capital stock is placed at $2,200. The incorporators are Henry N. Marshall, Samuel Welis and William M. Wells.

Evansville, Ind.—The Standard Amusement Company of Evansville, has filed articles of incorporation, capital stock $5,000 and will operate a motion picture house. The directors are August Mulhauser, James E. Cox and C. H. Hendricks.

Veedersburg, Ind.—H. C. Whistler, the live wire owner of the Tokyo, is visiting several of the larger cities near here trying to get new ideas for his theater. He intends making alterations and additions.

Evansville, Ind.—The Theater Supply Company, to operate theaters and furnish supplies, has filed articles of incorporation with a capital stock of $7,500. The incorporators are H. E. Cook, R. R. Russell and John H. Foster.

Kokomo, Ind.—Pictureland, one of Kokomo's leading moving picture theaters has been completely redecorated, inside and out. New seats have been put into the big auditorium and a new gold fibre screen has been installed.

Heard at the Exchanges.

Indianapolis, Ind.—Two hundred exhibitors from all over the state recently attended one screening of World feature films. G. N. Montgomery, local exchange manager for the World Film Corporation had charge of the big day, the biggest in the history of the exchange. The exhibitors nearly filled the Strand theater. Montgomery was well pleased with the success, booking heavily on some of the features. Among those shown was "Sudden Riches"; "The Feast of Life" and "The Closed Road."

A screen showing of the "Secret of the Submarine" brought heavy bookings for the American serial. J. G. Conner, who is handling exclusively the serial announced that the serial looked like the best thing he had ever handled.

There has been a change in the Mutual office at Evansville. W. H. Engleman, formerly assistant manager of the Indianapolis office has been sent to Evansville to take charge of the branch.

Lafayette, Ind.—Charles F. Stark, manager of the commercial department of the Essanay company, of Chicago, was here recently to take two 1,000 reel pictures of Purdue University campus, student life and faculty members. The pictures are to be used in the production in Chicago of George Ade's play, the "Purdue Revue."

Dallas Has Odd Theater

The "Golden Oaks," Opened on April 15 by E. W. Copley, Has Several Interesting and Original Departures—Stuffed Animal Museum—Perfectly Appointed Playground for Children—Novel Publicity Stunt.

By S. A. M. Harrison, Special Correspondent, 618 Comal Street, Dallas, Texas.

DALLAS, TEXAS.—A new theater has been opened in Dallas that is so vastly different from the general run that it might almost be called a freak. This is the "Golden Oaks," opened April 15, owned by E. W. Copley, an old-time exhibitor and amusement man of Dallas. It is in the heart of the amusement district, just a couple of doors east of the Old Mill theater.

The lobby itself gives one an inkling of the peculiar arrangement inside. The entrance consists of a large frame in imitation of natural logs, which are gilded. The frames for the posters are also rustic, as is the entire frame work of the ticket booth. Between the entrance and exit doors is a rustic fountain, and back of this is a handsome mechanical orchestra. The screen is at the front, which makes this mechanical orchestra do duty both inside and out. The walls of the interior are decorated with oil paintings of mural scenes with the same rustic frames. The house is very deep, having a throw of some 90 feet. Back of the theater proper, down a short flight of stairs, is a very interesting museum of stuffed animals. Mr. Copley is a taxidermist and all of these exhibits are his own handiwork, as well as the wall decorations and other adornments of the theater. On the second floor is a large play room for children containing a merry-go-round, sand pile and other delights for the youngsters. This is in charge of matrons, and Mr. Copley emphasizes the fact that these matrons are white women.

A Novel Publicity Stunt.

To arouse interest Mr. Copley had large gilded letters placed over the front bearing the legend:

"DONEGAKOLS"

He offered prizes to persons who would re-arrange these letters into the correct name of the house.

Mr. Copley is using General program service and is very much pleased with the way the house is taking. He has issued a special invitation to shopping mothers to leave the children in his charge.

Two 1916 Motiographs do the projecting and a Minusa Gold Fibre Screen is the target. This equipment was installed by H. K. Barnett.

Battle Pictures at Fort Worth.

Fort Worth, Texas.—The Wilbur H. Durborough war pictures, "On the Firing Line with the Germans," closed a successful run of several days at the Healy theater April 21. These pictures were made at the various fronts with the sanction of the German government, more particularly showing the drive on Warsaw.

Showless County.

Austin, Texas.—There is one county in Texas that has neither cigarettes, booze nor picture shows, according to tax reports. This is Lamb county, in the Panhandle district, which has a population of less than 1,000.

McHenry Takes Large Office.

Dallas, Texas.—L. C. McHenry, a Dallas independent exchange man, doing business as the Southern Cabiria Company, moved May 1 to 1911½ Commerce street, so as to obtain more room.

This company has recently contracted to handle the California Motion Picture Corporation's output in this territory and the old quarters on Main street were entirely too cramped.

Mr. McHenry is well known in this territory, having been manager for the World company just previous to branching out independently.

Ed Ward, of Ada, Okla., Dead.

Ada, Okla.—While sitting in the box office of the Majestic theater at Ada, Okla., of which he was manager, Ed Ward was stricken with heart failure April 4 from which he died next day. The remains were shipped to St. Louis for interment. Mr. Ward was 55 years of age at the time of his death, and a prominent Elk, which lodge took charge of the funeral arrangements.

Mr. Ward's partner, Charles Burns, is in charge of the theater pending settlement of the estate, and probably will continue its operation.

Quality Buys "Pierre."

Dallas, Texas.—Rights in this territory for "Pierre of the Plains," the All Star feature, have been purchased from the Southern Cabiria Company by the Quality Film Service. The film was run off for examination at the Best theater, Dallas, March 24, and found to be in excellent condition as well as a very good picture.

Cats 3, Cubs 2.

Dallas, Texas.—A nine-reel feature was pulled off Sunday, April 23, at Sears-Roebuck park, Dallas, with the Consolidated Cats and the Motion Picture Cubs in the principal roles. The Cats carried off the honors by a 3 to 2 count. There was more slapstick than heavy dramatics, but the spectators—several score of the trade representatives—were well satisfied that it was a feature.

Dallas Trade Notes.

Sherman, Texas.—The Queen theater of Sherman has been leased by H. C. Kyle, who was manager for William Batsell, Jr., at this place for several years. Mr. Batsell will still continue the management of the King theater.

Durant, Okla.—The Orpheum theater of Durant, Okla., has been leased to Richard Webber of Muskogee, Okla., by Sittel J. Benfer. Mr. Webber is treasurer of the Broadway theater at Muskogee.

Dallas, Texas.—The United has a new road man, R. W. McEwan, an old-time exhibitor at Hillsboro, and formerly with the R. D. Thrash Film Company of Dallas.

Dallas, Texas.—Messrs. Gwan and Byar, exhibitors at Terrell, Texas, were both in Dallas looking over attractions, April 20.

Dallas, Texas.—B. A. Dunn of the Majestic theater at Mabank, Texas, visited Dallas week of April 17-24.

Dallas, Texas.—Among the visitors to exchange row in Dallas the week of April 17-24 was C. A. Dayvault of the Paramount theater, at Victoria, Texas.

Temple, Texas.—The New Crescent theater, managed by J. J. Hegman, has changed from an all-feature program to one that consists of features for half the week, and program and vaudeville for the other half. Pantages road shows will be booked.

Ballinger, Texas.—The White City Airdome at this place opened for business May 1 under the management of Roy Reeder.

Cisco, Texas.—J. H. Judia opened the Cisco airdome May 1 for the summer run.

Ballinger, Texas.—L. Cohen, manager of the Queen theater at this place, is preparing for the summer business by a general renovation and the installation of two immense exhaust fans.

Road men in this territory report that the smaller town shows hold strongly for the serials. Many houses have held their business through them the past winter.

PICTURE DAY IN DENVER.

"We're a Mile High and Will Do or Die," Says the Screen Club.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—On invitation from Sylvester Sullivan, executive secretary of the National Body, the Rocky Mountain Screen Club at its last weekly luncheon voted to observe Moving Picture Day, May 15, and do its share in raising funds for the Actors Home planned for Staten Island, N. Y.

Following similar action by New York, Chicago, Pittsburg and other eastern cities the local organization adopted a motto and named a committee to take charge of the Money raising campaign.

We're a Mile High and Will Do or Die" is the Rocky Mountain Screen Club motto and the energy that has been put forth thus far indicates that it will be lived up to to the letter.

The committee named by the club is composed of the following: Harry T. Nolan, president, Dr. Grey, W. E. Foley, Al Hagan and Frank Harris.

They are now making a canvass of every theater in the Denver territory with the view to getting each and every exhibitor to contribute 10 per cent. of his receipts on May 15. Thus far the responses have been beyond the expectations of the club and indications are that the Rocky Mountain Region will have reason to be proud of the part it takes in the Actors Fund campaign.

Manager Goldstein Resigns.

Denver, Colo.—Louis Goldstein has resigned as manager of the Universal exchange in Denver. His resignation was tendered two weeks ago and went into effect April 29. His action terminates a period of several years service with the Universal company. He broke into the moving picture business in the Universal office in this city when the exchange was operated by Swanson and Nolan. Since then he has served as exchange manager at El Paso, Butte, Salt Lake and Denver.

While the Universal loses a valuable man, neither Denver nor the moving picture industry will be deprived of his services. Goldstein will open an exchange of his own in this city and will distribute big features that are not now on the local market. He has contracted for the productions of several manufacturers of features and with the public clamoring for big stuff he has bright prospects of making the venture a huge success.

R. M. Owen to Start Circuit Show.

Denver, Colo.—R. M. Owen has sold the Star theater at Fowler to W. C. Bevard and is now in Denver completing arrangements for a new moving picture project. He plans to form a circuit of small towns around Denver and by means of automobile carry a first class moving picture show to each one of them once a week.

Red Cross Benefits in Pueblo.

Pueblo, Colo.—Pueblo's moving picture houses took a hand in the campaign to aid European war sufferers this week. Every exhibitor in the city donated a percentage of the gross receipts on Wednesday to the fund that is being raised by the City Federation of Women's Clubs. The donations were strictly neutral and will go to the Red Cross societies.

News Notes From Denver Exchanges.

Jack Scott has returned from a trip over the Western Slope in the interests of Paramount features and added several theaters to the list of Paramount exhibitors.

Charles R. Gilmour is rapidly recovering from the effects of an operation for appedicitis and is expected to shortly resume his post as manager of the World Exchange.

W. S. Rand, manager of the Triangle exchange, has just returned from a trip to Idaho points. Rand has the largest

territory of any Denver exchange and has earned the distinction around Denver of being the champion long distance film salesman.

Ward E. Scott, Manager of the Denver Mutual Exchange made a trip to Salt Lake this week for a conference with Manager Moran relative to film exchanges between the two offices.

Swanson to Put Films at Surgeon's Service.

Denver, Col.—W. H. Swanson, a pioneer of the film industry here, but now of New York, is visiting old Denver haunts, and incidentally making a tour of inspection of his string of theaters in Colorado. He will spend a week or two in this vicinity.

While in Denver he made announcement of a plan that has an important bearing on the moving picture industry as well as the medical profession. He revealed plans for the taking of motion pictures of major operations performed by the greatest surgeons in the world. These are to be reproduced in natural colors and then sent to all parts of the globe to be exhibited before doctors and medical students. It is figured that this will relieve physicians and surgeons from the necessity of traveling miles to attend clinics and will be an important factor in improving the knowledge of student doctors. In connection with the production of films Mr. Swanson also intends manufacturing a machine that will enable physicians to repeat an operation on screens in their own offices.

IN SAN FRANCISCO.

Local Notes About Theaters and Exhibitors.

A beautiful garden has been laid out adjoining the quarters of the Golden Gate Film Exchange, Inc. on one side, while on the other an ice rink has been opened.

C. O. Winrick, who came here several months ago to join the local force of the Mutual, has returned to Indianapolis, Ind., where he was formerly located and will be associated with the branch in that city.

Among the recent visitors here were C. H. Douglas, of the Elite theater, Merced, Cal.; Frank Veseley, Liberty theater, Salinas, Cal.; K. A. Adelburg, Liberty theater, Marysville, Cal.; Mr. Godfrey, of Vacaville, Cal.; A. C. Rattenbury, of the Palace theater, Dixon, Cal.; Charles Goddard, of the Liberty theater, Sacramento, Cal., and J. Piratsky, of the Opera House, Watsonville.

New California Theaters and Changes.

Sacramento, Cal.—Chas. Goddard, of the Liberty theater, is making arrangements for the erection of a new house in that city with a seating capacity of 1700 persons.

Oakland, Cal.—The Sequoia theater has been sold by Fisher Bros. to C. H. McDowell.

William Dawson has disposed of the Piedmont theater to J. M. Hill, formerly of Canada, who has appointed A. E. Tipple manager.

C. W. Midgley of the Franklin theater recently made a trip to Los Angeles in company with James Beatty, of the Liberty theater, San Jose, to look over film productions.

Berkeley, Cal.—A number of improvements have been made in the Berkeley theater of late, including the installation of a Baird projector secured from G. A. Metcalfe of San Francisco.

Santa Rosa, Cal.—C. W. Reaves, who for a year conducted the Berkeley theater at Berkeley, Cal., will shortly open a large house here.

Napa, Cal.—A late model Motiograph has been placed in the Lyric theater through Edward H. Kemp of San Francisco.

Redwood City, Cal.—The new house of Ellis Arkush will be opened about the first of July.

Marysville, Cal.—K. A. Adelberg, who conducts a large house here, presents a show once a week at Hammontown, a dredging center nearby, showing the best features he can secure.

San Francisco Ball

Exposition Auditorium to Be Scene of Grand Film Ball on Night of May 13—Plan to Raise Money for the Actors' Fund—Able Committee Appointed to Carry Matter Through and Brilliant Affair Promised.

By T. A. Church, Special Correspondent, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Plans are rapidly being perfected for a fancy ball to be held here on the night of May 13th to secure a contribution to the Actors' Fund worthy of this city. Owing to the fact that exhibitors, as a rule, suffered quite severely last year as a result of the Exposition, it was decided that a ball would be a better means of raising a fund than by asking exhibitors to set aside a portion of their receipts, as has been done in many places. The Exposition Auditorium, one of the largest and finest gathering places in the country, has been secured for the event and producers, exchange interests, exhibitors and players are now working hard to make the ball a huge success.

The committee in charge of the campaign for the Actors' Fund in this city consists of Herman Wobber, chairman, manager of the interests of the Progressive exchange in this territory; Mark M. Leichter, of the Rex theater; Irving Ackerman, of the Hippodrome circuit, and Louis Levy, manager of the Exposition Auditorium. Word has been received from leading producers to the effect that they will send talent, and many will doubtless come from Los Angeles, William Farnum having signified his intention of being present.

Selling Jungle Film Rights.

San Francisco, Cal.—Frank Hawkins, representing the E. & R. Jungle Film Co. of Los Angeles, was a recent visitor here and made a short stay with the Peerless Film Exchange, which handles these films in California, Nevada and Arizona. He found manager E. H. Emmick doing a splendid business with these, having recently placed them with the Liberty theater at Marysville, the Liberty theater at Sacramento, the Liberty theater at San Jose and the Franklin theater at Oakland, all representative houses. He left later for Seattle and after a stay there will start on a trip through the entire country.

Rialto Secures Metro Service.

San Francisco, Cal.—The Rialto theater, formerly the American, the opening date for which is April 30, has signed a contract whereby it will be enabled to show Metro productions exclusively in this district for a period of six months, with ample renewal privileges. The first feature to be shown will be "Her Great Price," with Mabel Talliafero, the balance of the opening bill including a news weekly and the first installment of the "Mysteries of Myra." J. J. Unger, district manager for Metro, left for Los Angeles shortly after this deal was completed and upon his return will make a trip to Denver.

Theatrical Magnate May Produce Film.

San Francisco, Cal.—Alexander Pantages, who conducts one of the largest vaudeville circuits on the Pacific Coast, is considering entering the producing field, with a studio in California, possibly in the vicinity of San Francisco. He plans to star Chris Richards, a comedian who appeared here recently at Pantages theater, and would use the films over his own circuit before offering them for use elsewhere. Mr. Pantages believes that this comedian and acrobat is a distinct find and will back his convictions by venturing into the producing field at least in an experimental way.

Federal Officials Collect Double Tax.

Berkeley, Cal.—W. S. Roney, who purchased the Berkeley theater several months ago, has complained to the Collector of the Port at San Francisco that a double tax has been imposed upon this house. The Federal tax was paid by the former owner C. W. Reavis, up to the first of June, and Mr. Roney was under the impression that his purchase of the house would not call for another fee. He has been compelled, however, to pay another tax from March 1st, when he took the house over, to June 1st and in his complaint to the Federal officials calls attention to the injustice of this.

Ticket Brokers Attack Ordinance.

San Francisco, Cal.—Legal steps have been taken by theater ticket brokers to invalidate an ordinance recently passed, imposing a license of $300 a month on speculators in tickets. A temporary injunction against the operation of the ordinance has been secured and the matter will be threshed out in the courts. The plaintiffs claim that the measure is illegal in that it was not passed for revenue, but to stop them from dealing in tickets.

Operators Dissatisfied.

San Francisco, Cal.—The Motion Picture Operators Union is discussing the matter of abrogating its agreement with the Moving Picture Exhibitors' League, it being charged that certain conditions of the compact have been violated. The matter is being taken up with the Labor Council, the latter wishing to have a full understanding of the trouble before any drastic steps are taken.

Turner and Dahnken Activities.

San Francisco, Cal.—E. B. Johnson, secretary of the Turner & Dahnken circuit, has returned from a trip through the Northwest in the interests of this concern.

Work on the new T. & D. theater at Stockton, Cal., will be commenced early in May, the plans for the house having been completed in detail. Plans for the new house at Sacramento, Cal. have also been finished and ground for this will also be broken in May.

Business has been excellent this spring in all the houses of this circuit, even during the Lenten season, and the best year ever experienced by the firm is being looked forward to. With work under way on three new theaters, and further expansion planned, this concern is maintaining the lead it has held for years in the Pacific Coast field.

San Francisco Notes.

Seymour Tally of Los Angeles, the owner of a circuit of moving picture houses, was a recent visitor here on business connected with his theaters.

Hershel Mayall, who took a leading role in the Thomas Ince production "Civilization," dropped into the city a short time ago to visit old friends. Mr. Mayall is well known here, having appeared with stock companies in the days before the great fire of 1906.

E. H. Emmick, of the Peerless Film Service and Picture Playhouse Film Corporation, has resigned from the board of directors of the Screen Club of San Francisco, owing to business duties. Mrs. E. H. Emmick has left for the East to spend the summer and Mr. Emmick is compelled to spend considerable of his time searching for places where the culinary art promises to distantly approach that accustomed to at home.

J. Piratsky of Watsonville, Cal., was here recently and announced that he was planning to re-open the Opera House there with moving pictures. For several months he has been showing features occasionally.

Roy Howard has been placed in charge of the interests of Mrs. Nellie Michaels in the Verdi theater on Broadway.

Interesting Statistics

Facts and Figures on Film Industry in Oregon—State Has 198 Picture Theaters—Portland Distributes Films to Big Territory—Service Formerly Handicapped by Lack of Railroads Is Bettered.

By Abraham Nelson, Portland Correspondent of the Moving Picture World.

PORTLAND, Ore., A. J. Kirkpatrick, manager of the Metro office in Portland, has the reputation of being the most thorough statistician on Film Row, and in response to a request by the writer and without disclosing his trade secrets, he gave the facts and figures which are the basis of this article dealing with the conditions in Oregon and Portland from both an exchange man's and an exhibitor's standpoint.

Population of Oregon.

Oregon has a population of approximately 650,000. Of this number approximately 250,000 live in Portland. Computing the population on a square mile basis, there are 8 people to the square mile of territory. Considering the number of people in Portland, the other portions of the state are very sparsely populated. But as distinguished from other thinly populated states, Colorado, for example, which has about the same number of people to the square mile, a great part of Oregon's rural population live such a distance from the towns that it cannot be classed as theater-going public.

Theaters and Their Patrons.

Oregon has 198 moving picture theaters. Of this number about 40 are located within the city limits of Portland. Portland's six first run downtown picture theaters have a total seating capacity of about 5,500 and the total seating capacity of picture theaters in the city is about 17,000. In addition to the moving picture theaters, the city's legitimate and vaudeville theaters seat about 9,000. With its 250,000 population, Portland is estimated to have 70,000 theater-goers and the average paid admissions are computed to number 214,000 a week.

The Film Exchange Territory.

Portland is the distributing center for all of Oregon, parts of southern and eastern Washington and parts of western Idaho. Between the two extreme points in the territory, Ashland, Oregon, and Nampa, Idaho, by rail through Portland, is 767 miles. The farthest point to which films are shipped from Portland is 554 miles, to Burns, Oregon, 100 miles of this trip being by stage. Until a few weeks ago, when the Coos Bay railroad opened, it cost more to ship 5 reels from Portland to Marshfield, Oregon, than from New York City to Portland and Portland could book a show to play a four day change in New York City and get the films back just as quick as if the show was booked to play but one day in Marshfield.

Film Men on Trade Committee.

Portland, Ore.—E. J. Myrick, G. T. Holtzclaw and E. Shainwald were recently selected to represent the Portland moving picture industry on the Member's Council of the Chamber of Commerce. Every industry in the city is entitled to representation on the Council.

Baum Quits Censors.

Portland, Or.—Sol Baum has resigned from the Portland censor board. Mr. Baum, who is manager for the Portland Bluebird office, has been a member of the board for several years, having been appointed by the Mayor to represent the moving picture interests. He resigned because his present duties with Bluebird took him from the city a great deal of the time when his presence on the board was required. The mayor has requested the moving picture men to submit other names from which to make an appointment to fill the vacancy. The censor board is supposed to comprise two members from the film industry and five others.

Censorship Becomes More Strict.

Portland, Or.—Less than a year ago "The Thorns of the Great White Way," a Warner's feature, was last shown in Portland. During its run it was shown at the Globe Casino, American, Nickelodeon and New Grand theaters. Prior to that time it was viewed by the Portland board of censors and passed. W. A. Stone, of the Service Film Company which now has the picture, stated he thought Mrs. E. E. Colwell, secretary of the board, was its representative who passed the picture when it came to Portland several years ago.

Recently the board's viewers again examined the picture. They refused to allow its exhibition and it was put to the regular censor board on April 22. It was condemned by the board except that it can be shown at Fritz's a place where laboring men congregate since Oregon went dry. Apparently Portland's censorship has become more strict that it was a year or two ago.

T. & D. Man Visits.

Portland, Or.—E. B. Johnson, secretary of Turner and Dahnken, San Francisco, was a recent visitor in Portland looking over the moving picture situation. He left without disclosing the outcome of his observations. With the coming of Ackerman & Harris from San Francisco, the theatrical situation is somewhat unsettled at the time of this writing inasmuch as the A. & H. people have two theaters in Portland on their hands, the policies of which have not been outlined. The cutting of the price of admission at the Strand where Bluebird features and four or five acts of vaudeville are now shown for 10 cents, competing with other straight picture houses showing seven reels for 15 cents, may eventually cause another change in Portland's realm of films.

"Photoville" House Opens.

Seattle, Wash.—S. Morton Cohen, of the Strand Theater Company, Portland, and a pioneer picture theater man on the coast, has opened the old American theater under the name of the Oak. It is being conducted under the same policy as the Strand in Portland, the entertainment consisting of photoplays and vaudeville under the name of "photoville," a word of Mr. Cohen's own coinage. Bluebird's "Great Problem" was the feature of the opening bill.

New Man at Grants Pass.

Grants Pass, Or.—Ed Lawrence, who formerly conducted the Lyric theater at Ashland, Oregon, has bought out Harvey's interest in the Gaiety Amusement Company at Grants Pass and the Company will now be controlled by Lawrence and Morey. The Gaiety Amusement Company controls the Gaiety and Bijou theaters in Grants Pass.

New Universal Road Men.

B. Latz, formerly in the insurance business in Portland, has been employed as road man for Bluebird with headquarters in Portland and F. W. Parker has joined the Film Supply Company of Oregon as road man. This makes three outside solicitors working out of the Portland Universal office.

Local News Notes.

Forest Grove, Or.—Florence Wickizer has opened a theater in this place. A. W. Walker is manager of the house.

Soda Springs, Id.—The Service Film Company of Portland recently supplied R. S. Gorton, Soda Springs, Idaho, with a new Powers 6B machine.

Portland, Or.—The visiting guests at the film men's luncheon at the Oregon Hotel April 20 were Roy Madden, road man for Mutual and H. M. Wilson, representing Kalem's "Social Pirates."

WILL FILM CODIAC BEARS.

Spokane Men Form Company to Get Nature Films.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, Wash.— Al Smith of Spokane, who has been taking moving pictures for the Pathe weekly in this section including a mountain lion hunt in Montana, and W. A. Hillis of Portland, Oregon, representative there of the Union Metallic Cartridge Company and the Remington Arms Company have formed what they call the United States Film Company. Mr. Smith said:

"Accompanied by Mr. Hillis, who is a crack shot, C. M. Carson of St. Louis, Mo., who is connected with the Missouri State Life Insurance Company and W. H. Wright, an implement manufacturer of Acorn, Ohio. I will sail from Seattle, May 10, for Codiac Island, Alaska. Mr. Hillis was with me on the Montana trip and we have planned to get about 10,000 feet of film of the Codiac bear, which is claimed to be the largest bear in the world. Mr. Hillis has hunted there three times. We plan to exhibit these pictures of Alaskan country including some of the people also birds and other animals aside from the bear upon our return to the United States. We expect to be away about three months."

A New Picture Theatre Chain.

Spirit Lake, Idaho.—H. E. Dotson of this city, a railroad dispatcher who a couple of years ago bought a moving picture theater in Wenatchee, Wash., which he later sold, now announces that he contemplates, with associates, to establish a chain of moving picture theaters in northern Idaho with Coeur d'Alene as a distributing point.

Mr. Dotson is now interested in two moving picture theaters in Coeur d'Alene and is soon to open a house in Spirit Lake. The building is now being constructed by H. Krech and will be opened as soon as completed. It is to be modern in every respect, according to reports from Spirit Lake, and will have an excellent ventilating system, fire escapes and fine seating accommodations.

Filmed Lively Bear Hunt.

Tom Hopper, sportsman and guide, shot a 350 pound bear a few miles from Spokane several days ago and moving pictures of the final part of the chase, the fight between the bear and the hunter's dogs and the shot that killed bruin were taken by M. B. Martin who accompanied the hunter on the trip for the purpose of getting the action pictures. The dogs were badly chewed up in the combat with the beast.

Local Business Notes.

Waitsburg, Wash.—A. C. Stewart, who some time ago sold the Empire theater here to C. M. Alexander has re-purchased the place after a year's absence and is conducting it himself. He is using Mutual service.

Newport, Wash.—W. L. Casey, of Fids opera house, this place, has contracted for the exclusive Mutual program.

Whitefish, Mont.—L. J. Sissel of the Orpheum theater is erecting a new theater which will be modern in every respect.

Clarkstone, Wash.—L. J. Fox of Clarkstone has spent several days in the Spokane purchasing equipment to open a new theater.

Columbia Falls, Mont.—O. J. Wolgomuth of Columbia Falls has contracted for the full Mutual program.

George J. Ekre, manager of the local exchange of the General Film company announces that some part of the General releases are now being shown in 50 per cent. of the theaters in this section. He added: "We are fully satisfied with business and the future outlook."

TORONTO NEWS LETTER.

By W. M. Gladish, Special Correspondent
1263 Gerard St. East, Toronto.

"Britain Prepared" Stirs Canadians.

TORONTO, Ontario.—Canadian moving picture fans are being stirred by the presentation of the British official war pictures, "Britain Prepared," in 10 reels. At Toronto, Montreal, Ottawa, Brantford and other cities where the feature has already been shown, considerable excitement has been raised and in several places return engagements have already been arranged. The Famous Players' Film Service, Limited, is handling the feature.

Films at Shea's Toronto House.

Toronto, Ont.—For the first time in the history of Shea's theater, Toronto, the finest vaudeville theater in Canada, the management advertised the showing of a film when the Universal war picture, "The Daredevils of the War," an Italian subject, was presented during the week of April 24th. The posters and newspaper advertisements of the house for the week contained references to the striking picture. During the previous week another Universal war picture giving scenes at the Dardanelles was also shown at Shea's.

New Plans at Photo-Play, Ltd. Office.

Toronto, Ontario.—The present plans of the United Photo-Plays, Limited, Toronto, film distributors, include the opening of four more branches in Canada. Offices have been maintained by this company in Toronto and Montreal for some time but four more Canadian cities are to have branches in the near future.

The matter has been held up, it is declared, through the development of the move on the part of the Fischer brothers to open a New York exchange, the name of which is the Quality Film Service, Inc. Henry and A. Fischer have gone to New York to operate the office there while Herbert Fischer, formerly of Alliance, Ohio, has become manager of the Montreal branch of the United company. M. Fischer, now in charge of the Toronto branch and headquarters of the Canadian interests, has become Canadian general manager.

Conference at Big "U" Headquarters.

Toronto, Ontario.—A conference of Universal branch managers in Eastern Canada was held recently at the Toronto headquarters of the Canadian Universasl Film Company by Claire Hague, general manager. Those who attended the convention included Sid Taube and Tom Byerlie of the Montreal branch, and G. A. Margetts who came all the way from St. John, N. B., to discuss things with the head office officials. Of course "Bud" Lennon, manager of the Universal's Toronto branch, was in the local scenery for the talk-fest. With the expectation that trade activities will increase, the road staffs of the branches have been augmented. In Toronto, J. R. MacKinney, a new face in the moving picture field, has been added to the road force.

The Toronto branch of the Universal will discontinue the handling of various accessories with the exception of tickets, film cement and lenses. The Toronto office has, in the past, acted as agent for the sale of projecting machines and other equipment. The Universal Company is now referring supply enquiries from Ontario exhibitors to Charles Potter & Company.

Rosedale Changes Hands.

Toronto, Ontario.—The Rosedale theater, Yonge street, one of the oldest theaters in Toronto, has changed hands. The new owner is Mr. Rappaport.

Metro in Western Canada.

Toronto, Ontario.—The interesting announcement has been made by W. B. Lubin, Toronto, assistant general-manager of Star Films, Limited, that Metro rental offices would be opened in a number of Western Canadian cities.

Alberta Ticket Tax

Provincial Treasurer Mitchell of Alberta Has Introduced an Act for Taxation of Theater Patrons—Fixes Limits but Leaves Rates to Lieutenant Governor of the Province in Council.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

EDMONTON, Alberta.—As forecasted in a recent issue of this paper, Hon. C. R. Mitchell, provincial treasurer, has introduced in the Alberta legislature an act to provide for the taxation of theater-goers. Instead of a flat one-cent tax on every ticket, however, the scope of the assessment is very elastic, as evidenced by the following clauses in the bill:

"Every person attending any theater in the province to which an entrance or admission fee is charged shall on each admission thereto pay to the provincial secretary for the use of the province such tax as may be fixed by the lieutenant governor in council in that behalf, provided that such tax shall in no case be less than one cent nor more than twenty-five cents.

"The provincial secretary shall in his discretion have power to exempt from taxation hereunder all persons attending at any theater, any performance, entertainment or exhibition the proceeds of which are to be devoted wholly or in part to religious, charitable or patriotic objects."

It is understood that exhibitors will be supplied with books of the tax stamps, and that they will be paid a commission on those sold. A higher rate probably will be fixed for cities than for towns and villages, although this is not assured. Mr. Mitchell announced that he would explain the bill fully when it comes up for second reading, and it is expected that when it reaches the debatable stage an interesting discussion will ensue.

PICTURES ACT AMENDMENT.

Premier Bowser Introduces New Ordinance for Licensing Operators.

Victoria, B. C.—As a result of the recent interview between Premier Bowser and members of the operators unions of this city and Vancouver, the Premier has introduced in the British Columbia legislature an amendment to the Moving Pictures Act, placing the examination and licensing of operators under the exclusive control of the censor's department of the provincial government, and taking away this function from the various municipalities, which have been conducting supplementary examinations through their city electricians. It is thought that a higher standard of efficiency will result from this change.

It is stated that most of the examinations will be held in Vancouver, with members of the operator's union on the examining board, while a member of the censor's staff whose duties include inspection of all moving picture theaters in the province will also conduct examinations at other points. The first of these will be held about Oct. 1, and it is expected that the work will be completed and all operators supplied with new cards by the end of the year.

NEW CENSOR BOARD.

Manitoba-Saskatchewan Censoring Provision Authorized.

Winnipeg, Man.—On June 1 censoring of films for Manitoba and Saskatchewan will go out of the hands of the city of Winnipeg, and the work will be taken up by the inter-provincial censor board, recently authorized. Concurrent with this, the Manitoba government will establish a system of inspection of theater buildings and examination of employees. The officials for these purposes will be named in the near future.

Hon. Edward Brown, sponsor of the bill which is to bring about these changes, has returned from Regina, Sask., and announces that the Saskatchewan authorities will retain Charles Robson, now representing that province on the Winnipeg board, as the Saskatchewan member of the new board. Alberta has not yet notified the Manitoba authorities as to whether that province will enter into the inter-provincial censoring arrangement. If Alberta comes in, Manitoba will appoint only one member for the board. If, however, Alberta refuses to enter the arrangement suggested, Manitoba will appoint two censors, and one of them will be a woman. The man has already been selected, but the authorities are not ready to announce his name.

Completing a Moose Jaw Theater.

Moose Jaw, Sask.—Work has again been taken up on the partly-completed Allen theater, located on the side of the Monarch, on Main street, and the house is now scheduled to open on Aug. 1. The Allen Company of Calgary, which took over the structure from the Monarch Theater Company, decided to make provision for vaudeville, in case of future contingencies, and a large stage has been included in the plans. Otherwise, however, with a few minor changes the building will be put up as planned by the original company.

The house will have a seating capacity of 950, and will be very handsomely finished. The exterior will be of marble, ornamental iron work and tapestry brick, while the large foyer will be finished entirely in marble. Paramount Pictures will be shown.

Film Boosting Vancouver.

Vancouver, B. C.—In spite of the city council's refusal to render financial assistance, the local Rotary Club is going ahead with its determination to include Vancouver scenes in the moving pictures of the principal Northwestern cities, to be sent East with a lecturer this summer. The municipality of South Vancouver, the Pacific Great Eastern Railway and others have contributed to the fund being raised, and a full reel will be shipped from Vancouver.

Interesting Local Notes.

Vancouver, B. C.—J. P. Sewell, formerly bookkeeper at the General Film exchange in this city, has joined the staff of the local Mutual office.

Vancouver, B. C.—The Globe theater, as well as the Rex, is conducting an extensive advertising campaign for the opening of the Triangle program, and the former house has included street car fenders in its list of publicity mediums. Banners on the fenders announce the initial showing of Triangle pictures.

The Rex, with the first run franchise in this city, started off auspiciously with "The Lamb" and "My Valet," which go to the Globe for the last half of the week.

Winnipeg, Man.—Universal's big feature production, "The Campbells Are Coming," officially approved by the Canadian government, opened a week's engagement on April 17, at the Bijou for its first showing in Western Canada. Canadian Highlanders take a prominent part in this picture, which is expected to have a wide appeal in this country.

Winnipeg, Man.—J. A. Schuberg, manager of the Province and Bijou theaters, started his Triangle service at the Province on April 20, showing "The Iron Strain" as the initial subject. Second run on this and all succeeding Triangle issues will be taken by the Bijou. This picture was sent here so as to give both ends of the circuit a start at approximately the same time. Within three weeks, when a sufficient number of subjects have been put to work in the Western Canadian territory, two programs per week will be shown at both houses.

Calendar of Daily Program Releases

Releases for Weeks Ending May 13 and May 20

(For Extended Table of Current Releases See Pages 1236, 1238, 1240, 1242.)

General Film Company.

Current Releases.

MONDAY, MAY 8, 1916.	(Serial No.)
BIOGRAPH—During the Round-Up (Drama) (Biograph Reissue No. 49)	20498
KALEM—The Rogues Nemesis (No. 7 of the "Social Pirates") (Two parts—Drama)	——
LUBIN—Skirts and Cinders (Comedy)	20499
SELIG—A Stranger in New York (Three parts—Drama)	20493-4-5
SELIG—The Selig-Tribune No. 37, 1916 (Top.)	20497
VITAGRAPH—The Double-Double Cross (Comedy).	20496
TUESDAY, MAY 9, 1916.	
BIOGRAPH—Merry Mary (Two parts—Com.-Dr.)	20503-4
EDISON—Celeste of the Ambulance Corps (Three parts—Drama)	20505-6-7
ESSANAY—A Return to Youth and Trouble (Two parts—Comedy-Drama)	20500-1
KALEM—The Tank Town Troupe (Comedy)	20502
WEDNESDAY, MAY 10, 1916.	
EDISON—A Mix-Up in Black (Comedy)	20510
ESSANAY—The Fable of "The Good Fairy with the Lorgnette and Why She Got It Good" (Comedy)	20509
KALEM—Not What the Doctor Ordered (Comedy)	20508
THURSDAY, MAY 11, 1916.	
LUBIN—The Wheat and the Chaff (Three parts—Drama)	20511-2-3
SELIG—The Selig-Tribune No. 38, 1916 (Topical)	20514
VIM—The Water Cure (Comedy)	20515
FRIDAY, MAY 12, 1916.	
KALEM—A Lunch-Room Legacy (Comedy)	20519
KNICKERBOCKER STAR FEATURE—Broken Fetters (Three parts—Drama)	20516-7-8
VIM—The Pretenders (Comedy)	20521
VITAGRAPH—Out Ag'in, In Ag'in (Comedy)	20520
SATURDAY, MAY 13, 1916.	
ESSANAY—The Jester (Three parts—Drama)	20522-3-4
KALEM—The Bridge of Danger (No. 79 of the "Hazards of Helen" Railroad Series) (Drama)	20529
LUBIN—Jenkins' Jinx (Comedy)	20525
SELIG—The Sheriff's Duty (Drama)	20530
VITAGRAPH—O'Hagan's Scoop (Three parts—Dr.) (Broadway Star Feature)	20526-7-8

General Film Company.

Advance Releases.

MONDAY, MAY 15, 1916.

BIOGRAPH—The Perfidy of Mary (Drama) (Biograph-Reissue No. 50).
KALEM—Sauce for the Gander (No. 8 of the "Social Pirates") (Two parts—Drama).
LUBIN—Otto, the Artist (Comedy).
SELIG—The Hard Way (Three parts—Drama).
SELIG—The Selig-Tribune No. 39, 1916. (Topical).
VITAGRAPH—A Lucky Tumble (Comedy).
—Scenes in Iceland (Scenic).

TUESDAY, MAY 16, 1916.

EDISON—The Littlest Magdalene (Three parts—Drama).
ESSANAY—The Double Cross (Two parts—Drama).
KALEM—Title not yet decided.
LUBIN—The Beggar King (Two parts—Drama).

WEDNESDAY, MAY 17, 1916.

EDISON—Robbing the Fishes (Comedy).
ESSANAY—Vernon Howe Bailey's Sketch Book of San Francisco (Cartoon).
A Scenic subject on the same reel.
KALEM—Title not yet decided.

THURSDAY, MAY 18, 1916.

LUBIN—Jackstraws (Three parts—Drama).
SELIG—The Selig-Tribune No. 40, 1916 (Topical).
VIM—Thirty Days (Comedy).

FRIDAY, MAY 19, 1916.

KALEM—An Innocent Vampire (Comedy).
KNICKERBOCKER STAR FEATURE—The Chorus Girl and the Kid (Three parts—Drama).
VIM—A Fair Exchange (Comedy).
VITAGRAPH—More Money Than Manners (Comedy).

SATURDAY, MAY 20, 1916.

ESSANAY—A Rose of Italy (Three parts—Drama).
KALEM—One Chance in a Hundred (No. 80 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The Winning Number (Comedy).
SELIG—A Boarding House Ham (Comedy).
VITAGRAPH—Miss Adventure (Three parts—Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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A Civil War Drama

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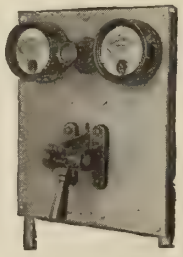

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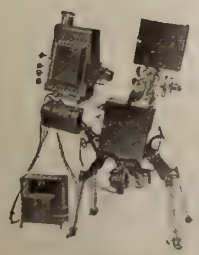

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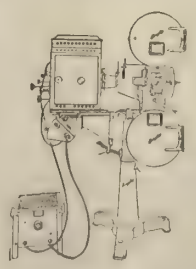

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Calendar of Daily Program Releases

Releases for Weeks Ending May 13 and May 20

(For Extended Table of Current Releases See Pages 1236, 1238, 1240, 1242.

Universal Film Mfg. Company.

SUNDAY, MAY 7, 1916. (Serial No.)

LAEMMLE—The Marriage of Arthur (Two parts—Drama) 01410
L-KO—Mr. Buddy Bruggs, Burglar (Comedy)..... 01411
REX—Scaling the Jungfrau (Educational)..... 01409

MONDAY, MAY 8, 1916.

NESTOR—Potts Bungles Again (Comedy)..... 01414
RED FEATHER PHOTOPLAY—A Huntress of Men (Five parts—Drama) 01413
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring, No. 2, "A Strange Inheritance" (Two parts—Drama)..... 01430

TUESDAY, MAY 9, 1916.

GOLD SEAL—The Mark of a Gentleman (Two parts Drama) 01415
IMP—When a Wife Worries (Comedy)..... 01417
REX—Virginia (Drama) 01416

WEDNESDAY, MAY 10, 1916.

ANIMATED WEEKLY—Number 19 (Topical)..... 01420
IMP—The Go-Between (Drama)..... 01418
L-KO—The Great Smash (Three parts—Comedy)... 01419

THURSDAY, MAY 11, 1916.

BIG U—No release this day.
LAEMMLE—Her Husband's Faith (Two parts—Drama) 01421
POWERS—Mr. Fuller-Pep—He Tries Mesmerism (Comedy Cartoon) 01422
—Some Monkey Stars (Ditmars Educational) 01422

FRIDAY, MAY 12, 1916.

IMP—The Capital Prize (Two parts—Drama)..... 01423
NESTOR—Never Lie to Your Wife (Comedy)..... 01425
VICTOR—A Strange Confession (Drama)..... 01424

SATURDAY, MAY 13, 1916.

BISON—A Fight for Love (Two parts—Drama).... 01426
JOKER—A Wife for a Ransom (Comedy)..... 01427
POWERS—No release this day.

SUNDAY, MAY 14, 1916.

LAEMMLE—Her Great Part (Comedy-Drama)..... 01429
L-KO—No release this day.
REX—A Soul for Sale (Three parts—Modern—Dr.).. 01428

MONDAY, MAY 15, 1916.

NESTOR—He's a Devil (Comedy)..... 01432
RED FEATHER PHOTOPLAY—A Youth of Fortune (Five parts—Drama) 01431

TUESDAY, MAY 16, 1916.

GOLD SEAL—Darcy of the Northwest Mounted (Three parts—Drama) 01433
IMP—When Slim Picked a Peach (Comedy)..... 01434
REX—No release this day.

WEDNESDAY, MAY 17, 1916.

ANIMATED WEEKLY—Number 20 (Topical)..... 01437
L-KO—Gaby's Gasoline Glide (Two parts—Comedy). 01436
VICTOR—The Three Wishes (Drama)..... 01435

THURSDAY, MAY 18, 1916.

LAEMMLE—Grouches & Smiles (Comedy-Drama)... 01438
POWERS—A Toyland Robbery 01440
—Little Journeys in the Frozen North, Nome, Alaska (Educational)..... 01440
REX—A Wife at Bay (Two parts—Drama)..... 01439

FRIDAY, MAY 19, 1916.

BIG U—Nadine of Nowhere (Drama)..... 01442
LAEMMLE—Heartaches (Two parts—Drama)..... 01441
NESTOR—The Wooing of Aunt Jemima (Comedy).. 01443

SATURDAY, MAY 20, 1916.

BISON—Hulda, The Silent (Two parts—Drama)..... 01444
JOKER—A Raffle For a Husband (Comedy)..... 01446
POWERS—Their Social Smash (Comedy)..... 01445

Mutual Film Corporation.

SUNDAY, MAY 7, 1916. (Serial No.)

BEAUTY—All for Nuttin' (Comedy)..... 04702
GAUMONT—"Reel Life" (The Mutual Film Corp)... 04704
VOGUE—Bungling Bill's Dream (Comedy)..... 04703

MONDAY, MAY 8, 1916.

AMERICAN—The Touch on the Key (Two parts—Drama) 04708-9
FALSTAFF—The Kiddie's Kaptain Kid (Comedy).. 04710
MUTUAL MASTERPICTURE DE LUXE—The Overcoat (American) (Five parts—Drama) (No. 99)

TUESDAY, MAY 9, 1916.

THANHOUSER—When She Played Broadway (Two parts—Drama) 04711-2
VOGUE—Germanic Love (Comedy)..... 04713

WEDNESDAY, MAY 10, 1916.

BEAUTY—Skelly's Skeleton (Comedy)..... 04715
GAUMONT—See America First, No. 35 "Atlanta, Ga." (Scenic) 04716
—Kartoon Komics (Cartoon) 04716
MUTUAL WEEKLY—Number 71 (Topical)..... 04714

THURSDAY, MAY 11, 1916.

AMERICAN—The Profligate (Three parts—Drama). 04717-8-9
MUTUAL MASTERPICTURE DE LUXE—His Father's Gold (Thanhouser—Five parts—Dr.) (No. 100) .....

FRIDAY, MAY 12, 1916.

CUB—Jerry's Perfect Day (Comedy)..... 04722
MUSTANG—The Blindness (Two parts—Drama).... 04720-1

SATURDAY, MAY 13, 1916.

CENTAUR—The Ordeal (Two parts—Drama)..... 04723-4
FALSTAFF—Freddie's Frigid Finish (Comedy).... 04725

SUNDAY, MAY 14, 1916.

BEAUTY—"No Title" (Comedy)..... 04726
GAUMONT—"Reel Life" (The Mutual Film Magazine) 04728
VOGUE—A Mix-Up at Rudolphs (Comedy)..... 04727

MONDAY, MAY 15, 1916.

AMERICAN—The Pretender (Two parts—Drama).. 04729-30
FALSTAFF—Deteckters (Comedy) 04731
MUTUAL MASTERPICTURE DE LUXE—The Isle of Love (Gaumont—Five parts—Drama) (No. 101) .....

TUESDAY, MAY 16, 1916.

THANHOUSER—The Answer (Two parts—Drama). 04732-3
VOGUE—Title not yet announced..... 04734

WEDNESDAY, MAY 17, 1916.

BEAUTY—Billy Ban Deusen's Fiancee (Comedy).. 04736
GAUMONT—See America First, No. 36 (Scenic).... 04737
—Kartoon Komics (Cartoon)..... 04737
MUTUAL WEEKLY—Number 72 (Topical)..... 04735

THURSDAY, MAY 18, 1916.

AMERICAN—Four Months (American—Three parts—Drama) 04738-9-40
MUTUAL MASTERPICTURE DE LUXE—The Courtesan (American—Five parts—Drama) (No. 102)

FRIDAY, MAY 19, 1916.

CUB—The Piano Tuner (Comedy)..... 04743
MUSTANG—The Blindness (Two parts—Drama).... 04741-2

SATURDAY, MAY 20, 1916.

CENTAUR—High Lights and Shadows (Two parts—Drama) 04744-5
FALSTAFF—Steven's Sweet Sisters (Comedy)..... 04746

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General Film Company

ESSANAY.

A RETURN TO YOUTH AND TROUBLE (Two Parts—April 29).—The cast: Karl Myron (Harry Dunkinson); Mrs. Wyck (Lillian Drew); Mr. Wyck (Edward Arnold); Mrs. Myron (Frances Raymond).

Karl Myron, aged forty-five and a model husband for eleven years, is astounded when brought to a sudden realization that he is showing the marks of age, "Why, I am an old man," he tells himself, and straightaway dons a loud suit long discarded. A jaunty hat and a glaring gift tie, never before worn, added to his reckless attempt at youth. Myron didn't come home for dinner that evening but wandered about in the bright lights as completely lost as any model husband should be. He was thirsting for romance and adventure.

Then he met Mrs. Wyck, who appropriately was all "lit" up in brilliant attire. The Myrons knew the Wycks, but weren't enthusiastic about them. Mrs. Wyck burned too brightly. Nevertheless, here was adventure for Myron. Mr. Wyck had failed to appear and his wife had the theater tickets. "Would Mr. Myron go with her?" Would he? Easy! He even held her hand all thorugh the show. For a supper after the theater he was compelled to suggest a place; she was so tired of the big cabarets. He did suggest one—an Italian place he used to know—and never saw the cabman wink at the policeman when he gave the directions, for eleven years is a long time and place deteriorates.

The place was raided and Mrs. Wyck fainted. Myron was thoroughly alarmed. In the midst of the confusion he phoned to his wife and told her the truth. Mrs. Wyck, aroused, hastened to the phone and lied glibly to Mrs. Myron. Mr. Myron was at her home, whence Mr. Wyck brought him, she explained. He had had a few cocktails and seemed rather intoxicated. Myron went home and faced his wife and tried to lie to her and uphold the story that he had been at the Wyck's home. He couldn't lie, so he blurted the confession. Understandingly, she made one of her own. "And besides," she concluded, "Mr. Wyck phoned early in the evening that he had seen you in his seat with his wife and thought it was such a joke he didn't disturb you." What she meant when she said it was, "You can't put anything over on the old girl yet." Myron got her meaning all right.

THE FABLE OF THE GOOD FAIRY WITH THE LORGNETTE AND WHY SHE GOT IT GOOD (May 10).—Once Upon a Time there was a Broad Girl, who take it in the Morning when she showed up on the Level, looked like a Street just before they put on the Asphalt. She had the Red Corpuscles scared out of the 2x4 Midget known by Curtess as her Husband. The Down-Trodden Man has Her Sized all right, but Not being Strong enough to push her in front of a Trolley, or with the Nerve to get a Divorce, he stood for Everything. She decided to allow the Glory of her Presence to burst pon the Poor and Uncultured and show what a Real Lady was like. The Poor and Uncultured knew how to stand-off the Rent-Man and the Dog-Catcher; but when 235 Pounds of Sunshine came wafting along the Street, they were up against a New Game. "Be sure you dress the Children in Sanitary underwear, you can get it for Four Dollars a Suit," she told the wives who supported Eight or Nine of them on what was left after the Old Man came home from the Corner with his Dollar Ten a Day. She would Duck and the Uplifted Mother would put a Nickel in the Can and rush Lizzie over to the Dutchman's. In this Manner the Benevolent Lady derived much Joy from the knowledge that it didn't Cost anything. One day a Scrappy Kid, whose Mother didn't have a Lorgnette spotted the Benevolent Lady telling his mother what a glorious Privilege it was to wash for a Living.

The Kid and his Gang pelted her with Tomato Cans. She fled and told her Husband the Liquor Interests tried to murder her for reforming so many Drinkers. The Kid grew up into an Alderman, and bought his mother a Lorgnette, which she was afraid to wear.

MORAL: To Uplift, begin Underneath.

THE JESTER (Three Parts—May 13).—The cast: Bob Blair (John Junior); Jane Whitman (Gertrude Glover); John Blair (William Burke).

Having a good time at father's expense is the principal occupation of Bob Blair, son of the steel magnate. Finally he gets into a disgraceful brawl in a cafe and the papers naturally play up the story big—especially those controlled by the steel trust, which it was trying to force the elder Blair to sell out. "Go out and get him good," the city editor of one of these papers tells Jane Whitman, the girl star. She finds young Blair well irritated under the cross examination of the men reporters, but wins him over to an interview. In her story she makes him look ridiculous, the idle youth who does nothing himself and jests about everything worth while.

The story stings young Blair and he decides to go to work for his father. He starts in overalls and again the girl is assigned to the story. Because her first story showed him how useless he was and caused him to go to work he consents to see her again. While in the office she notices John Blair's secretary and recalls a trial when he was sentenced for wrongdoing. She mentions this to Bob, who decides to watch the clerk. She returns to the office and writes her story. She praises the boy instead of writing a satire on the gilded youth in overalls and is discharged when she refuses to turn in the kind of story desired.

Young Blair gets in touch with her to tell that the secretary has been found to be a spy of the trust and was discharged. When she tells him she also was discharged, he sees that she is hired in the place. The two young persons discover another plot, and Bob has a terrific fist fight with Donovan, the man planted in the shops by the trust to cause labor trouble. With proof of the conspiracy, John Blair is able to warn the trust to refrain from pressing him, and when Bob takes charge as superintendent, his father's secretary leaves the position for a place in the family.

BIOGRAPH.

DURING THE ROUND-UP (May 8).—The cast: The rancher's daughter (Lillia Gish); the ranch foreman (Fred Burns); the stranger (Henry Walthall); the Mexican (William Carroll).

Called away on a deal, the ranchero left the foreman in full charge of the round-up. That was the opportunity the stranger and his accomplice were seeking. The girl's determination to recover the money at all costs resulted in a daring rescue on the part of the young foreman, who registered another triumph at the final round-up.

MERRY MARY (Two Parts—May 9).—The cast: Professor Noggs (Jack Drumeir); Merry Mary (Vola Smith); Paul Jerome (Jose Ruben); Brannigan, the lunatic (Jack Mulhall); Miss Twemlow (Claire McDowell); Mary's old nurse (Adelaide Wood).

Merry Mary is the ward of Profesor Noggs, a bookworm. The Professor sent Mary to college when she was quite a young girl, keeping her there through all the years until her graduation, which occurs at the opening of the subject. The Professor receives a letter which states that Mary has finished her college period and will arrive home possibly as soon as he receives the letter. Poor Noges is quite beside himself, because he resents the presence of any woman besides his old housekeeper in his home.

When Mary arrives, the untidy condition of the house to her, is overwhelming, and when the Professor is called away for a few days to deliver a course of lectures, she avails herself of the opportunity to transmodify the home. You may imagine that the Professor upon his return is staggered. As the finishing touch to her efforts, Mary gives a party to some of her young friends, among whom is a young man whose attentions and appearance quite appeal to Mary. This attachment is noticed by the Professor, who decides to put Mary out of harm's way by sending her to Miss Twemlow, an old friend and sweetheart of his.

Mary resents this move by the Professor, but his word is law, and she becomes quite resigned to put herself in the companionship of what she assumes is a straitlaced old maid, until a happy thought comes to her, which she acts upon. Anna Nelson, an old nurse of hers, keeps an inn near the town where Miss Twemlow resides, so Mary decides to pretend to leave for Miss Twemlow's, but instead goes to visit her old nurse Anna.

Mary's trunk arrives at Miss Twemlow's, who after waiting a day for Mary's arrival, becomes alarmed and wires the Professor that though Mary's trunk has arrived, Mary herself has not yet put in an appearance. This brings the Professor to Miss Twemlow's to investigate. In the mean time, Paul Jerome, who is a doctor at a neighboring insane asylum, is invited ostensibly by his aunt to spend his vacation with her, but really to meet Mary with a view of a match.

As Paul leaves the institution, Brannigan, a lunatic who believes himself a detective, decides to escape, which he effects by concealing himself in the back of Paul's auto. Midway along the road, Brannigan leaps up to attack Paul, but through a sudden swerve of the car is thrown on the road. Before Paul can right his machine, it runs into a tree, throwing Paul forward, wounded and insensible. When Paul recovers, he realizes that he cannot leave for his aunt's house that night, on account of the condition of the machine, and makes his way to the nearest roadhouse, which happens to be the inn kept by Anna. Here he is cared for and his wounds dressed by Anna, assisted by Mary, who makes quite an impression on him, so much so that Paul prolongs his visit there for several days, all the while gaining the confidence of Mary, who, being of a romantic nature, sees in Paul her hero, eventually consenting to go with him to the nearest minister to be married. In the mean time, the Professor has arrived at Miss Twemlow's, and from there institutes a search for the missing Mary. While Paul and Mary are at the minister's, the guards from the insane asylum have reached the inn, after a scour of the country, and inform Anna of the escape of the lunatic, begging her to be on the lookout for him.

When Mary and Paul return, Mary tells Anna of her secret marriage, and together they go to the kitchen, where Paul had stopped to get something to eat. Certain actions on the part of Paul cause Anna and Mary to believe that Paul is none other than the escaped lunatic, from whom they flee in terror. Mary, escaping through the woods, comes upon the hut where the lunatic had put up and seeing the approach of the lunatic, she rushes in, bolting the door, preventing his entrance. He simply marches up and down, keeping guard over the entrance, imagining her some queen in captivity and preventing her escape.

Paul has overtaken Anna and convinces her of her mistake, so together they hurriedly make their way back to the inn, where they find Mary missing. About this time the searching guards come upon Brannigan, and in a humoring way induce him to return to the asylum. They have hardly left the front of the shack, the guards, of course, ignorant of the fact that Mary is on the inside, when Paul and Anna come up, explaining the object of their search. Brannigan, boasting, says: "I have her in captivity in yon castle," and Paul finds that this is the truth, and immediately releases her.

Brannigan is taken back to the asylum, while Paul takes Mary to his aunt's house, where he explains that he has just married the sweetest little girl in the world. Of course, this apparently knocks into smithereens the intentions of the aunt, who does not recognize Mary, until the poor old Professor returns after a fruitless search, to see that Cupid has joined hands with fate to bring about the very condition that the old folks wished for.

KALEM.

THE MILLIONAIRE PLUNGER (Episode No. 5 of "The Social Pirates—Two parts—April 24).—The cast: Mona (Marin Sais); Mary (Ollie Kirby); Tomlinson Gerry (B. Furey); Deering (Frank Jonasson); Deering's aides (Paul Hurst, Edward Clisbee and Thomas Lingham).

Tomlinson Gerry is engaged in a spectacular career spending the fortune left by his father, who has made it in unscrupulous stock-jobbing. One of his victims was the washerwoman of Mona and Mary, and their sympathy for her plight later turns to a desire for revenge on

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Gerry when the young millionaire roughly refuses to aid her. Gerry, making a pretence of "settling down to business," has opened offices as an architect. Mona awakens his interest by posing as a wealthy girl interested in the erection of a bungalow.

Later, through a well-planned "accident" they become acquainted with Mary and her supposed father, Deering, posing as a telegraph company employee. Gerry's unscrupulous cupidity makes him an easy victim for a scheme to make large sums of money by using advance knowledge of the racing results which Deering is supposed to receive. The suspense is increased steadily in a series of strong incidents that ends with Gerry musing over a sternly-taught lesson and the washerwoman happy in the return of her money.

HAM'S WATERLOO (April 25).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan), Miss Nearly-a-bride (Norma Nicholls). Directed by Harry Edwards.

Ham has proven the successful suitor for Norma's hand, but Bud though vanquished still has hopes. With Bud butting in, and the girl's father decidedly opposed to Ham, the big fellow's days are anything but pleasant. But at last he reaches the wedding day and in his compassion he invites Bud to the feast. All goes well, until he notices Bud passing a note under the table to Norma. As Norma is entirely innocent, Ham slips his hand under the table and takes the note. He then slips a reply back, "Meet me in Ham's room." Bud falls. But what a meeting! Ham is "prepared"—with the weapon a fire-hose. The things that happen after that leave the house a wreck and Ham without a bride.

COUNTING OUT THE COUNT (April 26).—The cast: Trixie Carr (Ethel Teare); Dick (Jack MacDermott); Count de Wigglesby (Victor Rottman); Mrs. Carr (Mrs. A. Davenport); Trixie's father and Trixie's uncle (Gus Leonard); Sophie (Myrta Sterlin). Author, Samuel J. Taylor. Director, William Beaudine.

Trixie's father's greatest worry is keeping the suitors away; her uncle must lay awake nights devising schemes to get Sophie married. When the Count de Wigglesby arrives Trixie's mother bans Dick, the favored suitor, so that young man conspires with Trixie, after many vain attempts to get rid of the Count in ordinary ways, to marry him off to Sophie. Trixie pretends to be capitivated by the Count's attentions, but, she says, "I am not going to take any chance of losing you. You must sign a contract to marry me." Dick is introduced as her lawyer, and the Count is marched off to Sophie's father, who looks just like his brother, Trixie's father. The contract is signed, but when the Count sees Sophie he collapses. Later Dick, by the heroic deed of jumping overboard after Mrs. Carr's dog, earns Trixie's hand. Of course, only that wise young woman knew that it was Dick himself who kicked the pet overboard.

A LUCKY MISTAKE (April 28).—The cast: Sis Hopkins (Rose Melville); Mr. Skeezicks (Richard Purdon); Mrs. Skeezicks (Olive West); Nell Skeezicks (Mary Kennedy); Jack (Arthur Albertson); Nervy Nat (Henry Murdock); His aide (Fred Schierbaum). Author, Frank Howard Clark. Produced by Robert Ellis.

Jack, whose office is right across the hall from Mr. Skeezicks, wants to marry Nell, but he will be lucky if he pays his board bill if he doesn't get the five thousand needed for his account with the brokers soon. Nervy Nat is wise enough to pick Skeezicks' office when he plans a robbery. He forces Skeezicks to telephone to his home, "Send $5,000 down here right away." Sis is sent with the money. Of course she has to make a mistake and delivei it to Jack with word that it is "From Mister Skeezicks."

Jack, overjoyed, rushes off to his brokers. Sis, however, has to turn back for the bag she has forgotten and this time she walks into the right office to find Skeezicks bound and gagged. Sis quickly chases Nervy Nat and then there is great hub-bub when Skeezicks learns that his five thousand has been given to someone else. Sis and Skeezicks arrive home to find Nervy Nat rifling the family safe. He is captured just before Jack arrives with the news that he has cleaned up a small fortune on his stocks and that Mr. Skeezicks must share the profits since his five thousand saved the day.

THE TRAIL OF DANGER (No. 77 of the "Hazards of Helen"—April 29).—The cast: The Operator (Helen Gibson); Train Despatcher (George Williams); Detective Burton (Roy Watson); The conspirators (P. Pembroke, Harry Schum and Ray Lincoln). Directed by James Davis.

Following the wreck of the pay-car, it is rifled by a band of conspirators. All but one of the band later succeed in making their escape from the town by automobile, but this one is forced to jump aboard a freight train to which is attached the wreck train and huge crane. It is planned for the automobile to follow the train and when far out in the country he will jump from the car and rejoin his companions.

The conspirator's actions in waving to his companions as the train is just beyond Helen's station arouses her suspicions and she remembers the warning sent out from headquarters. Jumping on her horse she sets out cross-country on a short cut to warn the engineer and crew of the train. As she passes the automobile the bravest of the conspirators jumps from the speeding car to the horse's back and soon forces Helen to a stop. In the scuffle she has dropped her revolver but the spurs applied to the horse throw her captor to the ground and in a flash she has swept along the road and, leaning far out of the saddle, regained the revolver.

A short-cut brings her up with the train, but as she cannot attract the attention of the engineer, and crew of the wreck-car, grasping the situation, turns the huge crane out over the road and dropping the chain within her reach swings her through the air to the speeding train. It is but a few moments before the train is brought to a stop and the band captured.

SELIG.

SELIG-TRIBUNE NO. 29 (April 10).—

Near Saloniki, Greece.—Bulgarian prisoners arrive at the railway station here, and are very quickly put to work loading flour. Turkish prisoners fill bags with dirt which is used principally in the trenches as a protection against infantry fire.

Flint, Mich.—One million dollars' damage to property comes as a result of floods which inundate large sections of this city.

Berkeley, Cal.—University of California athletes defeat eight picked men from southern California in dual meet held here.

Columbus, N. M.—Army rations may not appeal to the civilian, but to these husky boys of the 24th Infantry, there is a decided relish in Uncle Sam's "army beans."

Enroute to Guerrero, Mexico.—To provide against attack by marauding bandits, an aeroplane does scout duty ahead of the wagon trains which carry supplies to General Pershing's advancing columns. Even into the night, the long line finds its way through the inhospitable cactus—until both man and beast can go no further.

New York, N. Y.—Ernest Schiller (in center) who single handed captured the British steamer "Matoppo," and her crew of fifty-six men. In charge of detectives, he is taken to police headquarters.

St. Petersburg, Fla.—"Alexander the Great," the "Phillies'" premier pitcher, makes special aeroplane flight for the Selig-Tribune.

San Francisco, Cal.—Those who visited the exposition, will remember the artistic arrangement of these beautiful palms, which are now being removed and placed in the public parks of this city.

SELIG-TRIBUNE NO. 30 (April 13).—

Fort Scott, Cal.—Preparatory to service in Mexico, the U. S. troops here held daily drills with full service equipment.

Doiran, Greece.—Reinforcements are rushed to aid the English troops in this city, to meet the new offensive movement of the Germans.

Wilhelmshaven, Germany.—Here in action is one of the U-Boats. Their activities in torpedoing merchant vessels have caused the present strained relations between the U. S. and Germany.

New York, N. Y.—Two thousand babies participate in novel street parade here in celebration of the opening of Harlem Carnival Week.

Lake Merritt, Cal.—University of California oarsmen meet Mills College girls in gruelling race for the coast Championship.

College Park, Md.—Freshman in "fresh water," is the result of the annual "tug-of-war" here, between Freshmen and Sophomores of the State College of Agriculture.

Douglas, Ariz.—Battery A, of the 6th Field Artillery, gives a snappy exhibition for the Selig-Tribune cameraman.

San Jose, Mexico.—Carranza troops stationed here make preparations to evacuate the camp and proceed southward after Villa. Their wives and children accompany them.

Cananea, Mexico.—Four thousand children orphaned by Mexican revolutions, are taken in special train to Hermosillo, at the expense of General Calles, Military Governor of Sonora.

Chicago, Ill.—Senator Warren G. Harding, of Ohio, who has been chosen Temporary Chairman of the National Republican Convention, which meets in Chicago, June 7th, to nominate a Republican candidate for President.

THE MAN WITHIN (Three Parts—May 1).—The cast: Tom Melford (Tom Mix); Vi Gatlin (Victoria Forde); John Gatlin (Pat Chrisman); Gafney (Sid Jordan); Gunner (Joe Ryan). Written by E. Lynn Summers. Directed by Tom Mix.

Tom Melford, foreman of the Double O ranch, has one weakness—that of strong drink. John Gatlin and his daughter, Vi, arrive at the Redwood Hotel, where it is a case of love at first sight between Tom and Gatlin's daughter.

Gatlin purchases the Double O ranch, and Tom continues as his ranch foreman. He also discovers Tom's secret fondness for whiskey. Tom and Vi marry and announce the news to Vi's father, who, infuriated, denounces Tom as a drunkard and drives them both away from the ranch.

The home of Tom and Vi is blessed with a little daughter. Tom, one day, is summoned to Sonora to break wild horses, just as Loraine, the little one becomes ill. After his work, Tom is tempted to drink, visits the Golden Nugget saloon and indulges in a spree. Vi sends word to Tom that their little daughter is dying.

The baby dies and Vi leaves her home. She returns to her father, but again he refuses her a home. Vi, now homeless, accepts the position of cook at the Golden Nugget saloon. There, the photograph of her dead child is taken from her and made sport of by the habitues of the place.

Tom sobers up, returns home and finds a note from Vi telling him of the death of their child. He then and there vows never again to touch strong drink and goes forth in search of gold and becomes a better man.

A renegade discovers Tom's gold mine, ties Tom to a tree, and flees to the claim agent's office. Tom shoots the rope tying him to the tree into two parts, makes his escape, overtakes the renegade and after a sensational battle, overpowers the man and registers his claim.

In the meantime, Vi makes her escape from the place and is pursued by two ruffians. Tom sees the picture of his dead baby behind the bar, recovers it, mounts a horse and goes in search of his wife. He rescues her just in time.

AN ELEPHANT'S GRATITUDE (May 6).—The cast: John Blythe (Harry Lonsdale); Ellen Blythe (Edith Johnson); Huntley Jackson (Leo Pierson); Kasu (Dan Noonan). Written by Mrs. Carrie Hagerman. Produced by Thomas Santschi.

John Blythe, a planter, and his daughter Ellen, live near the edge of the jungle. Kasu is foreman of the native laborers on Blythe's plantation Kasu is caught abusing an elephant, which has become the particular pet of Ellen, and he is discharged. He vows to be revenged.

While Huntley Jackson the new foreman, and Blythe are inspecting the plantation, Ellen is enticed to a deserted hut, by a skillfully written note. There she is bound and gagged. The pet elephant misses Ellen, traces her to the hut, forces the door open and raises Ellen and carries her home. There the faithful elephant gives the girl into the keeping of her father.

SELIG-TRIBUNE NO. 31 (April 17).

Saloniki, Greece.—A regiment of Zouaves arrive here and are hurriedly dispatched to the front to meet the new German offensive.

San Francisco, Cal.—The baseball season opens here with Mayor Rolph in the pitcher's box and Chief of Police White behind the bat.

San Francisco, Cal.—"Circus Day" at Golden Gate Park brings joy to the hearts of the "Kiddies."

St. Petersburg, Fla.—The always interesting ceremony of baptism, as observed by the African race, is filmed by a Selig-Tribune cameraman.

New York, N. Y.—David R. Francis, of Missouri, recently appointed U. S. Ambassador to Prussia, embarks on the Oscar II to take up his new duties at Petrograd.

Columbus, N. M.—Man hunting Apache Indians, chosen by the War Department to help trail Villa, hold a "War Hop" before leaving to join Pershing's flying columns.

El Paso, Texas.—Prominent men in business and professional circles enlist for service in a summer military camp, to be held under the supervision of U. S. Army officials.

Seattle, Wash.—University of Washington class defeats Stanford University boys in a hard fought contest.

New York, N. Y.—The latest innovation—young girls in uniforms are trained to act as "Cops."

Chicago, Ill.—By a score of 4 to 0, the Detroit "Tigers" defeat the Chicago "White Sox" before 31,000 baseball fans, the largest crowd that ever attended on opening day.

Chicago, Ill.—Evan Lane, thirty-three years old, who tipped the scales at 204½ pounds, reduces thirty-six pounds in weight with the aid of Antoinette Donnelly, beauty editor, Chicago Tribune.

Nogales, Ariz.—The Sixth Field Artillery—Battery D—holds daily drills preparatory to being ordered into Mexico.

SELIG-TRIBUNE NO. 32 (April 20).

New York, N. Y.—"Senators" defeat the "Yanks" in opening game of the season at Polo Grounds. "Home Run" Baker, whose coming back in the game for the "Yanks" has

boosted the fans' pennant hopes. Walter Johnson, the "Senator's" star hurler.

Berkeley, Cal.—The Partheneia this year is notable for the number and variety of original dances. The "Bubbles" and "The Autumn Leaves" are among the most beautiful movements offered by these pretty Collegiates at the Shrine of Terpsichore.

Ft. Bliss, Tex.—Not knowing how soon they will be ordered into Mexico, the Eighth U. S. Cavalry holds daily practice drills.

Ano Nuevo Island, Cal.—The unprecedented number of seals gathering here is attracting much attention in scientific circles.

Lake Doiran, Greece.—The Greek soldiers' pontoon bridge, just built, enables the Allies to get their aeroplanes and supplies direct to their main base.

San Francisco, Cal.—Society women hold brilliant market fete for the relief of the destitute people of Belgium.

Chicago, Ill.—Eva Lane, thirty-three, 5 feet 3, weighing 204¼ pounds, reduces thirty-six pounds in six weeks. Her exercises. Her menu.

Chicago, Ill.—Miss Gertrude Trauger introduces the new vehicle in her morning ride through Lincoln Park.

In———, Mexico.—With an armed escort, these wagon trains loaded with supplies follow the long dusty trail southward, stopping at night to make a lonely camp midst the cactus.

A STRANGER IN NEW YORK (Three Parts—May 8).—The cast: A. Stranger (Otis Harlan); I. Collier Downe (Robert Bolder); Wright Innitt (John Charles); Mrs. Wright Innitt (Emma Glenwood); Miss Weigh Innitt (Grace Darmond). Directed by T. N. Heffron. Scenario by Gilson Willets.

A. Stranger, who registers from any old place, calls on I. Collier Downe, a Chicago millionaire to sell the famous volume "Success Secrets." They reach an agreement by which A. Stranger, furnished with funds by Downe, goes to New York to clean up a million in seven days.

In New York, A. Stranger, posing as I. Collier Downe, meets Wright Innitt, a New York society leader, and his daughter Weigh Innitt. Posing as a hotel detective, he secures money from a guest, and speculates in Prune Juice stock, which is quoted at one cent a share. His spectacular adventures arouse the attention of the Metropolitan Press, and when it is discovered that the pseudo I. Collier Downe uses Prune Juice to bathe in, Prune Juice becomes the fashion in social circles. The former book agent capitalizes his notoriety, and Prune Juice stock rockets to $28.00 a share.

The real wife of the real I. Collier Downe lives in the New York Hotel, where the false I. Collier Downe holds forth. She believes her real husband is there. In the mean time, the real I. Collier Downe reads in the newspapers of his impersonator's success and newly-found fortune in Gotham. He hurries to New York to cash in and expose the faker, so-called. He is refused entrance to the hotel, and the former book agent is instrumental in having I. Collier Downe incarcerated in a lunatic asylum.

Then it is that the man who impersonates the real I. Collier Downe sells his stock for a million dollars and immediately thereafter there is a crash in Prune Juice stock, which breaks to a jitney per share The real I. Collier Downe makes his escape from the asylum and rushes into the hotel, confronting A. Stranger and his friends. I. Collier Downe's wife spies her husband and there is a reconciliation. "We promised to split fifty fifty on the money I made in New York, and here is half of the check," says A. Stranger, and I. Collier Downe and his impersonator divide the proceeds.

THE SHERIFF'S DUTY (May 13).—The cast: Sheriff Gibbons (Joe Ryan); Dan Nelson (Pat Christmas); Betty Nelson (Betty Keller); Ed. Jones (Sid Jordan). Written and produced by Tom Mix.

Sheriff Gibbons is in love with Betty Nelson, daughter of Dan Nelson, an old miner. Ed. Jones, infuriated because he has lost in the game of love, threatens Nelson, and is reprimanded by the sheriff.

Ed. Jones discovers that Betty's father has found pay dirt. He overpowers Nelson in his home and escapes with the gold. The sheriff and Betty, returning from a ride, find the old man in a weakened condition. Sheriff Gibbons and a posse go in pursuit of Jones, locate him, and by strategy the sheriff captures the cowpuncher without a shot. The sheriff returns with the stolen gold to Dan Nelson. The boys take Jones to the lock-up, but the sheriff remains behind and takes Betty into his arms.

EDISON.

CELESTE OF THE AMBULANCE CORPS (Three Parts—May 9).—The cast: Celeste (Leonie Flugrath); William Howard (Charles Sutton); Captain Haywood (Pat O'Malley); Paul Hewitt (Paul Bliss); two war veterans (Harry Linson and Julian Reed). Director Burton George.

Celeste is the granddaughter of William Howard, a Civil War veteran. She leads a life of ease and luxury. Her only care lies in keeping her appointments for the theater and the dance. War is declared, but her grandfather's perturbance means nothing to her.

That evening grandfather's cronies meet with him to discuss the coming war. One, sightless, the other with but one arm, they recant the horrors of the old days. As they tell their tales, one describing the loss of his sight, the other, the loss of his arm, Celeste sits by horrified. For the first time she realizes that life is not one great round of pleasure. They picture in detail the sufferings and agonies of battle—the dead, the dying, the wounded, the shrieks of the shell and the screams of its victims. The one bright spot, and they bow their heads in reverence as they speak of it, the comforting presence of the Red Cross nurse. To the women of old, they lift their glasses. Celeste feels her insignificance, and, with a strong resolve, she determines to prove the womanhood of the women of today. She will enlist in the war as a Red Cross nurse.

In the crucible of war, the butterfly is born again. Celeste, once a little child of never-a-care, picks her way around the battlefield, nursing, ministering, and saying words of cheer to the wounded. The hellish tests of war have shown her a real man. She now knows a strong and earnest love, and when a piercing shell lays Captain Haywood low, she grasps his sword and faces the enemy, only to suffer his fate, and to fall dead across his body. But their spirits pass into eternity to enjoy the love that knows no end.

A MIX-UP IN BLACK (May 10).—The cast: Bob Banderbilt (Raymond McKee); Anita Gould (Sally Crute); Dorothy Morgan, her chum (Gladys Gane); Anita's mother (Mabel Dwight); Jim Whitney (Guido Colucci). Directed by Will Louis.

Bob is late for the office. "Let her out," he yells to his chauffeur. Anita is going over to help Dorothy get out the invitations for her dinner party. Anita's car has a blow-out and just then Bob's machine passes. He stops to help her. Bob hurts his finger and Anita ties it up for him. They look into each other's eyes—they smile———they love; and each forgets to ask the other's name.

Bob's club is rehearsing its minstrel show. Only five minutes to catch the last train. Bob rushes off without a chance to remove his make-up. He enters the train and there—there is the one girl of his dreams. She knows him not, and Bob, in his grotesque make-up, dares not reveal himself.

Anita is bound for Dorothy's dinner party The train stops. Anita leaves the train. She also leaves her purse—and Bob sees it. Off he rushes after her car. He reaches Dorothy's house just a few minutes after Anita arrives, and finds both girls very much upset. The butler in Dorothy's home is intoxicated and so, unable to serve the dinner party that night. As Bob returns Anita's purse to her, Dorothy offers to employ him in the butler's stead. Bob, who, of course, has been mistaken for a real negro, accepts. Butling, of course, has never been Bob's strong point, and such small accidents as tipping the soup plates or dividing the gravy impartially among all the ladies' gowns, must be expected. But Bob is compelled to disclose his real identity. The police enter the house in search of the negro thief, and Bob has to take off the make-up to save himself. When Anita sees him, she recognizes her knight errant and then—oh, well, that's altogether different.

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IMP.

WHEN A WIFE WORRIES (May 9).—The cast: Prof. Cecil Cimp (Victor Potel); Sallie Sloppus (Jane Bernoudy); Mrs. Cecil Cimp (Doris Fellows); Willie Wise (Eddie Boland); Harry Pepper (Harry Mann). Written and produced by Hal Clotworthy.

Prof. Cecil Cimp, a beauty doctor, is the father of an infant son, who is heir to all the Cimp wealth in cosmetics, face powders and hot towels. Sallie Sloppus, who is the maid-of-all-work in the Cimp household, discovers that Cimp, Jr., has cut a tooth. Prof. Cimp is notified of the epochal event and, ignoring the advice of wife, maid and mother-in-law, goes forth to find the proper article on which his son and heir should cut his teeth.

Meeting Willie Wise and Harry Pepper, he is convinced by them that the only safe thing for a baby to cut his teeth on is the wishbone of a cuckoo. Convoyed by Willie Wise and Harry Pepper, Prof. Cimp starts forth to find a cuckoo's wishbone. He meets with many wild adventures, and when he returns home early the following morning and meets the wife, who has waited his arrival throughout the night, he experiences even more exciting ones.

THE GO-BETWEEN (May 10).—The cast: Bill Harding (William Garwood); Rosemary Brandon (Violet Mersereau); May Wilson (Gene Dumar); William Harding, Sr. (Bert Busby). Written by Samuel Greiner. Produced by William Garwood.

Bill Harding, a young bacteriologist, is in love with May Wilson and confides this to Rosemary Brandon; not suspecting that Rosemary cherishes any other sentiment than friendship for him. Rosemary is naturally disappointed when he makes this confession, but promises, nevertheless, to do what she can to induce May to look favorably upon his suit.

On his arrival home his father hands him a letter announcing his appointment to a position in the bacteriological division of the Smithsonian Institute, with a request that he take up his duties at Washington as soon as possible. Accordingly he proposes to May, but is rejected.

Two months later we see Bill at the Smithsonian Institute engaged in a bacteriological experiment. The postman hands him a letter from May in which she tells him that Rosemary has prevailed on her to become his wife. Transported with delight over this welcome news, he allows the liquid contents of a tube to drop on his hand unnoticed. After a while he notices the dripping, and rushes over to the hydrant to bathe his hand in cold water.

Bill returns to his home town by the next train. After greeting his father, he confides to him that May is to become his wife. The old man congratulates him in a half-hearted way, and says: "I wish it had been Rosemary." On leaving his house shortly afterwards, Bill reels and nearly falls on the steps. He is helped back into the house, and is put to bed.

After a physician has diagnosed his case, Bill's father rings up Rosemary, who is helping May to prepare her trousseau. Rosemary is horrified at the message and at once informs May that Bill is down with typhus fever. Rosemary and May hasten to Bill's house, but are stopped at the entrance by the attending physician, who warns them that their lives are in danger if they go near the patient. May is undecided as to what she had better do, but Rosemary enters the house without a moment's hesitation.

Two days later May is still undecided. Meanwhile, Rosemary has been nursing Bill through his serious illness, imperiling her own life. In his delirium Bill thinks Rosemary is May. He draws her to him, and kisses her. After the crisis his illness takes a favorable turn, and Rosemary withdraws before he knows who has been his nurse. The danger over, May enters the sick room, and is overwhelmed with shame as Bill expresses his gratitude for her unselfish devotion. She calls on Rosemary and says to her: "I know your secret; you love him."

Later, when Bill calls on May after his recovery she draws back as he tries to embrace her, and, confessing that it was Rosemary instead of herself who nursed him back to health, she covers her face with her hands as she rushes out of the room. In the final scene Rosemary is trying on the bridal veil intended for May just as Bill enters, and endeavors to pull it off in great confusion. Bill, however, prevents her from doing this, as he looks tenderly into her eyes and enfolds her in his arms.

THE CAPITAL PRIZE (Two parts—May 12).—The cast: George Dumont (Harry Benham); Mrs. Dumont (Mrs. J. H. Brindage); Muriel Trent (Miss McGrae); Mary Lane (Tina Marshall); Baron Reze (Joseph Granby). Written by Edwin Stevens and Norbet Lusk. Produced by Edwin Stevens.

George Dumont is warned by the secret service bureau that he is in grave danger of losing the formula of an explosive he has invented. It is known to be coveted by foreign powers. To be sure the formula is safe, George opens his vibro-tone vault. This is done by striking certain notes on the piano, which causes the door to swing open. The formula is undisturbed.

George's mother and a number of society women are planning a war sufferers' bazaar. Muriel Trent, one of the girls, suggests they have a lottery, and for the capital prize daringly hits upon—George Dumont; that is, he will be the lucky girl's beau for a whole week. George consents.

The town boasts a fine laundress—Mary Lane. She is shy, dresses plainly and is hardly noticed. She makes an apparent mistake when she steps into the Dumont library carrying her basket of laundry—just in time to prevent the murder of George by the Baron—who has received instructions from his government to stop at nothing to obtain immediate possession of the formula. George, unaware of the Baron's attempt on his life, courteously ushers Mary out through the hall.

Muriel Trent schemes to win the lottery. George is on exhibition in the lottery booth. Every woman has a ticket, including Mary

Lane. Mistakes will happen, however, and the winner of "the perfect beau" is none other than Mary Lane. A sensation follows, increased when George's mother befriends the bashful girl, and invites her to put herself in Mrs. Dumont's hands. Mary goes home with George and his mother.

Baron Rezek, listening outside the library door when Gorge places his mother's jewels in the vault, hears the combination of notes which opens it. Late that night Mary, in her room upstairs, remembers the lottery ticket she has misplaced, and creeps down to the library for it. Finding the ticket, she curls up in the big chair before the glowing fire.

Baron Rezek comes downstairs, intent upon opening the vault. His fingers fairly ache to try the combination on the piano. But he sees Mary apparently asleep, and reluctantly goes out. Mary has seen it all. At the end of the week George's mother gives Mary her last party. While the drawing room is crowded Baron Rezek determines to open the vault.

The music and conversation will enable him to work undisturbed. But Mary, hearing him strike the combination, quietly steals out and while the Baron is inside the vault she closes the door. Then, summoning George and the excited guests, she cries, "Open the vault."

George strikes the combination, the door swings open and Baron Rezek totters out and falls. Mary snatches from his inside pocket the precious formula and then snaps handcuffs on his wrists. Amazed, George asks who she is. "I'm Mary Lane, of the Secret Service," she answers. Her mission completed, Mary is leaving for good when George intercepts her. He induces Mary to change her mind and become his capital prize—for life.

LAEMMLE.

HER HUSBAND'S HONOR (Two parts—May 11).—The cast: Richard Otto (Emory Johnson); Mabel, his wife (Dorothy Davenport); Tom Willis (T. D. Crittenden); Baby Otto (Frankie Lee). Scenario by Eugene De Rue. Produced by Lloyd Carleton.

Richard Otto and his wife, Mabel, have a little child of three. The Ottos are giving a reception and the child is made much of by the guests. Tom Willis, a drifter, reads of the announcement of the reception given by the Ottos. He recognizes Mrs. Otto as a woman he had picked up in the underworld and made his companion, and who later left him. He determines to seek out the woman and win her back.

The child, who has been put to bed, has been unable to sleep and rings the bell for his mother. She leaves her guests and coming to the room starts to put the little one to sleep. Otto is informed that a visitor is waiting to see him and leaves the guests. He meets Willis and recognizes in him a man who once had done him a favor. Otto questions him and the outcast tells him that he has been hiding in the underworld where he had found a mate, only to lose her. He tells Otto of their improper relations and of his willingness to go through fire and water to win her back again. Otto sympathizes with him and in turn tells him of his happy home life with his wife and child. He tells Willis that because of his underworld associates he thinks it best that he should never meet his wife.

Willis tells him that he is up against it for money and relying on the favor he had once done Otto, he begs for a loan. As a gift to his wife Otto had purchased an expensive lavalliere which lies on a table nearby. Willies notes this and covets the trinket for the money it would bring him. Otto advances Willis a sum of money and the latter leaves the house. He is determined to return later and secure the jewels. Willis awaits the opportunity and when the room is deserted slips back to steal them.

Otto has returned to the guests. Mabel, having put the child to sleep, remembers leaving the lavalliere in the living room and goes inside to get it. Willis has sneaked through the window and is on the point of taking the piece of jewelry when confronted by Mabel. The two recognize each other and have a dramatic scene in which their former relations are revealed. Otto wonders at his wife's absence and, hearing voices in the living room, steps in in time to hear his wife's confession of her former life. He determines to turn his wife out.

Willis becomes desirous of possessing the woman again and tries to embrace her. She struggles with him and calls for help. The husband interferes and starts denouncing her. She pleads for his forgiveness and tells him that while her early life had been bad she has been true to him since their marriage and begs him for the sake of their child to take her back. Willis sneaks out and escapes. Mrs. Otto assures her husband that Willis has never entered into her life since the two parted. The little child has awakened and comes downstairs. He pleads with his mother to sing him to sleep. The husband recognizes the tie between them and forgives his wife for the sake of the child.

HER GREAT PART (May 14).—The cast: Marguerite Clemens (Myrtle Gonzales); John, her husband (Fred Church); Rupert St. John (Jack Curtis). Written by Lynn Reynolds. Produced by Lynn Reynolds and Val Paul.

Marguerite Clemens, while happily married, is interested in acting. Her husband, who once was a well-known actor, does his best to discourage her. Marguerite's friends, however, compliment her acting; and she thinks that John is merely making fun of her. She has many hard experiences in getting started, but finally secures booking with an actor who desires a partner. The next day Marguerite goes to the booking agency and meets her partner, and is given a costume to try on. When Marguerite sees the scantiness of the attire she is expected to wear, she almost rebels; but decides to go on with the try-out. Marguerite and her partner set out for the town of Bloomingdale, and she is surprised that they do not rehearse the act. St. John tells her that everything has been arranged and that no rehearsal is necessary.

The night of the performance arrives. Marguerite is told to hurry and get into her costume. Her partner, who has a sleight-of-hand act, is arranging his apparatus for the stage. Marguerite is about to back out of appearing before the public in her costume, when the call boy hurriedly tells her they are holding the curtain and the act must go on. She finally comes out, and her partner tells her that she is expected to assist him in his act. She refuses to go on; and St. John is forced to go ahead with his act, assisted by one of the call boys.

John, meanwhile, has disguised himself and caught a train for Bloomingdale. He succeeds in getting by the door man and makes himself known to the management. The latter had heard of John, and he is invited to make himself at home behind the scenes. St. John, in a rage because Marguerite has fallen down on the act, follows her to her dressing room and tries to get in. Marguerite has changed to her street costume, and finally admits St. John to her room.

Frightened at his appearance, she shrinks against the wall, and he begins to fiercely berate her. She breaks into tears; and putting his arms about her, he attempts to comfort her. John has wandered close to the door. At the touch of St. John's arms about her, Marguerite screams with fright, but he continues to hold her in his arms. John opens the door, jerks St. John aside and the two fight furiously. St. John is bested, and leaves. John then takes Marguerite in charge and escorts her to her hotel. She does not recognize him in his disguise, and is very grateful for his assistance. John hurries home that night; and upon his arrival is greeted with a telegram from his wife, stating that the part is too strong for her and that she is returning home.

NESTOR.

POTTS BUNGLES AGAIN (May 8).—The cast: Betty (Betty Compson); Potts (Lee Moran); Eddy (Eddie Lyons); the Constable (Ed. Burns). Written and produced by Al E. Christie.

At an election of the Police Commissioners in Rockton, Betty is made the first policewoman in the history of the city. Potts, the great detective of the town, resents having a woman on the force.

Eddie is a reporter on the local newspaper. His managing editor, learning that a police woman has been appointed on the force, tells him to write a story. Eddie has been going with Betty for some time and is not aware that she is connected with the police department. Without getting any details, he accordingly writes a stiff article holding up the new policewoman to the ridicule of the public, and also roasting the police force.

Eddie meets Betty on the street that evening and tells her of his great writeup about the new policewoman, and tells her that when she reads it there will be quite a surprise. His prediction is fulfilled when Betty reads the newspaper and sees the roasting she has received from the hands of Eddie. She decides that Eddie will be given a much-needed lesson.

News comes that a famous criminal has held up a train in a nearby town, and the constable asks for assistance from the police department. Eddie's paper sends him to cover this story, and the great Detective Potts is given charge of the case. Betty is assigned to some other work, but decides to be on the lookout for the highwayman on the quiet. The constable tells Potts that the bandit has one hand bandaged, and also gives a description of him.

In getting over a fence, Eddie scratches his hand and bandages it with his handkerchief. He is seen by the detective Potts, who takes him in on suspicion. Eddie has lost his identification cards, with his pocketbook, and the policeman will not believe that he is a reporter.

Meanwhile Betty scouting about the railroad, finds a suspicious character and takes him in. She recognizes him as a notorious crook. At the police station Betty and her prisoner meet the constable, Detective Potts and poor Eddie. The constable identifies Betty's prisoner as the right man; but it is decided to hold Eddie on suspicion. He pleads with Betty to help him out of his scrape, but she tells him that until he apologizes for his article in the paper she will not help him.

Eddie agrees that he was in the wrong; and the next day there comes out a wonderful story of the bravery of the new policewoman capturing single-handed the notorious bandit. Eddie is forgiven and he and Betty find many opportunities to work together, much to the disgust of Detective Potts.

NEVER LIE TO YOUR WIFE (May 12).—The cast: Mr. Grey (Harry Rattenbery); Jimmie (Ray Gallagher); Mrs. Grey (Stella Adams); Her Daughter (Billie Rhodes); Detective Snitch (Neal Burns). Written by Al. E. Christie. Produced by Horace Davey.

Grey and his son-in-law, Jimmie, are quite sociable. Nearly every night they have an engagement for business, and their wives are frequently left at home. Mrs. Grey and her daughter become tired of being left alone so much, and remonstrate with their husbands. While the heads of the families are indulging in a poker game, their wives pass the evening the best they can in reading and wondering where their husbands are.

Mrs. Grey delivers an ultimatum to her husband and tells him that there will be no more going out at night unless the two women accompany them. The next morning the wives insist that four seats for the opera be secured that night.

Unfortunately, Grey and Jimmie have made an engagement to take a hand in a poker game that night, and the theater arrangement does not fit into their plans at all. During the day the two devise an excuse for staying at home. Grey has his foot bandaged, while Jimmie has his head done up in tape. Both claim they have been in a serious accident. The wives are given the theater tickets and told to go ahead and enjoy the show. The two husbands are left at home to look after each other.

Mrs. Grey is suspicious of her husband, having been fooled before, and has a detective watch the men. Grey and Jimmie, left alone, hastily remove their bandages and sneak over to the room where the poker game is in progress and take a hand. Detective Snitch arrives at the house and begins his investigations. He traces the two men to the gambling house.

A raid has been planned on the gamblers, and Grey and Jimmie are caught by the police. Jimmie knocks over their guardian, however, and the two escape and reach home safely. But Grey drops a card in the shuffle and this is picked up by the police. The wives arrive home, expecting to find their husbands out, and are very much surprised to find the two bandaged and groaning over their supposed injuries. Mrs. Grey declares that never again will they doubt their husbands' word.

While the two couples are making up they are interrupted by the entrance of the policeman. He presents the card, and announces that he wants the two for gambling. In spite of the wives' protests, the two men are taken to jail. The judge gives them thirty days; and when the two are released they declare that never again will they leave their wives to indulge in gambling. The two couples make up and vow that where one goes the other will always be taken.

POWERS.

STARS AND STRIPES IN MEXICO (Special—April 27).—The scenes in this release show, first of all, the American army making ready to go after the notorious bandit, Villa, following his raid on Columbus, N. Mex., in which many American civilians and soldiers lost their lives. Views of Columbus taken on the morning after the raid show the houses where Villa slaughtered sleeping Americans and where Uncle Sam's troops made their stand against Villa's banuits.

Then follow views of the ignorant young half-breeds, treacherous and vicious, who supported Villa in his murderous campaign and who were captured by the American troops on the night of the Columbs raid. These young bandits will be tried before Judge Rodgers of New Mexico, a close-up view of whom is shown.

Next are seen W. C. Miller, a veteran Texas "ranger," and Dorothy Shirley, a girl "ranger," who proved to be as good a soldier as any of Uncle Sam's men in the attack on Columbus. Troop trains carrying the soldiers to the border roll into the picture, column after column of cavalry is seen detraining at the border, water wagons for use on the Mexican desert pass by, automobile truck hospital corps, food and supply and amunition trains miles long plough through the desert sand while

American aeroplanes spy out the country and drop bombs on the fleeing Villistas beneath.

The work of the wireless corps is depicted; then follow scenes showing the famous Tenth negro cavalry on the trail, just spoiling for a fight, and the American supply base at El Paso, where thousands of tons of supplies and munitions for the expeditionary force are stored.

JOKER.

A WIFE FOR A RANSOM (May 13).—The cast: Zeke (William Franey); Lil (Lillian Peacock); the Squire (Milburn Moranti); his wife (Gale Henry); Chief of Police (Charles Conklin). Written and produced by Allen Curtis.

Zeke, while only a farmer, has aspirations, and has been courting the Squire's daughter for some time. She reciprocates his affections. The Squire has better arrangements planned for his daughter, and orders Zeke to stay away from the girl. In spite of parental objections, Zeke and the girl are together often. One day while they are out driving the Squire overtakes them. He jerks Lil from the buggy and takes her home, and threatens to fill Zeke full of holes if he should show up on the place.

Lil is taken home and placed in a locked room. The Squire's wife tells her that she must stay in the room until she forgets Zeke. The Squire and his wife, thinking that they have safely disposed of their daughter for the time being, take a joy ride in their automobile.

Zeke tells his troubles to a minister and he agrees to perform the ceremony. Zeke and the minister set out for the house and arrive during the absence of the Squire and his wife. By utilizing the minister as a step ladder Zeke rescues his lady love, and the preacher makes them man and wife. Hardly has he finished when the Squire and his wife return and the Squire determines that wife or no wife, Lil shall not join Zeke. In spite of protests, Lil is dragged off and again placed in a barred and locked room. Zeke is kicked off the place.

He calls at the police station and tells his troubles to the sympathetic sergeant and two detectives. They promise to assist him in recovering his legal wife. In order to prevent Zeke from hanging around the Squire patrols his grounds with a loaded shotgun, but he allows his wife to wander about the grounds at will. Zeke and two detectives slip up near the grounds and when the wife gets out of the Squire's sight they kidnap her and take her to an abandoned hut. They leave a note for the Squire telling him that when he releases Zeke's wife his own wife will be returned to him. The Squire swears that he will not give in, and his wife is imprisoned in the deserted old hut.

The strain proves very hard on the Squire and at the end of a week he comes to terms. He calls the police station and tries to get legal assistance but the sergeant tells him that he himself is liable to arrest for forcibly detaining Zeke's wife. This caps the climax and the Squire notifies Zeke that he is ready to give in. Zeke and his confederates leave a note telling the Squire where to find his wife.

Poor Mrs. Squire has had an awful time. The short rations and mental worry have caused her to become as thin as a rail, and she welcomes her husband with open arms. Zeke and his wife are happily united and leave for Zeke's home, where they are sure that the Squire will not bother them.

UNIVERSAL.

ANIMATED WEEKLY NO. 18 (May 3).

Reopen Panama Canal.—Sending vessels from ocean to ocean after earth slides are dredged away—Isthmus of Panama.

Pennsylvania Beats Yale.—Eli's eight defeated by narrow margin—Philadelphia, Pa.

Spring "House Cleaning."—What water, work and paint did in "Clean-Up Week"—Pittsburgh, Pa. Subtitle: The same place—after.

England's Fighters.—New Zealand Expeditionary Force, which captured "Samoa" for Great Britain, leaving for Wellington—Auckland, New Zealand.

Farewell Church Parade.—163d French Canadian battalion attend religious service on eve of starting for front—Montreal, Canada.

In Villa's Home City.—Movie men dare Mexican mobs to get up-to-date- news—Chihuahua, Mexico. Subtitles: Engine break-down halts correspondents. Panorama of Chihuahua. Women wash tho' men war. Army wireless on towers of Chihuahua Cathedral. U. S. Consul Letcher at Consulate. General Luis Gutierrez, Military Governor of Chihuahua. American newspapermen interview Gutierrez. Villa's mansion, burned as he fled. Villa's tomb—will he occupy it?

The Most Vital Subject of the Day, Preparedness.—Women Prepare—Setting-up exercises in First Military Training School for Girls—Cleveland, Ohio. Subtitle: Col. Zimmerman presents proficiency medals.

Latest Type Airship.—One of the largest hydroplanes in naval service launched at Norfolk, Va.

Girl Flies for Preparedness.—Ruth Law shows ability to repel aerial attack—Chicago, Ill. Subtitles: Looping the loop 4,000 feet aloft. Volplaning a mile.

What You Should Know.—U. S. Navy Publicity Bureau's Exhibit of devices used in the Navy. Subtitles: Training sailors to load and fire guns quickly. Averages 12 to 15 shots per minute. Twelve-inch armor piercing shell. Travels 2,750 feet per second. Revolving cannon used by landing forces. Automatic machine gun fires 450 shots per minute. Naval defense mine, exploded by contact. The torpedo—most feared weapon in use—Weighs 2,600 pounds—Travels 45 miles per hour. Mechanism which controls speed and course—Propellers and rudder. Powder exhibit. Five-inch shrapnel shell. Six-inch all-steel shell.

Cartoons by Hy. Mayer.

L-KO.

THE GREAT SMASH (Three parts—May 10).—The cast: John D. Rock, Sr. (Dick Smith); John D. Rock, Jr. (Ray Griffith); Little Nell (Alice Howell); Oscar, the Power House Tender (Bill Bevin).

John D. Rock, Jr., was having a very easy time of it. He led a worthless life, but father got wise to some of his pranks and decided that he would have to take matters in his own hands for the sake of the family. He sends young Johnnie out on the road to work in the section gang. Father was wise enough to select John Blake as a disciplinarian for his unruly son.

It was a sad day for Johnnie when he landed in the railroad camp, for he immediately began to trespass. There lived in the camp one little Nell, the pride of the camp, and the sweetheart of John Blake, the terrible foreman. Johnnie began to make advances to little Nell, who to all appearances, reciprocated his regard. Right there John Blake stepped in and after a few harsh remarks and a little rough treatment he thought the matter was settled, but Johnnie was one of the kind who believe in perseverance, and he kept right on, regardless of the threats of John Blake. This was not only bad for himself, but for little Nell as well.

John Blake, in his desperation, after being turned down cold, decided to murder the little girl. With the aid of his assistants he kidnapped her after dark and tied her to the railroad track and got into an engine determined to end it all. The millionaire's son was apprised of the fact and secured a racing car. There followed a race between the engine and the racer to see which would reach her first. Blake had to cross a drawbridge, which was the vantage point, and Johnnie got there first. When Blake arrived the bridge was up, but Blake did not heed it in his mad dash and up and over he went, and down to his destruction.

BISON.

A FIGHT FOR LOVE (Two parts—May 13).—The cast: Marisico Napoli (G. Raymond Nye); Gracia (Roberta Wilson); Chief Basista (L. De Rosa); Pola (Hector V. Sarno). Scenario and production of J. Jaccard.

Two more Camorra outrages take place and the lieutenant of the Italian squad is notified to act at once, or his station will be the target of the newspapers. He gets two detectives and together they fix a frame-up on Marisco Napoli, a right-hand man of the Camorra Chief, Basista, who, being a shrewd man, has so far been able to elude the police. They "plant" him by slipping a gun in his pocket, which offense carries a five-year term in New York City. He resists; they beat him up, take him to the station and put him through an eighteen-hour third degree to try and make him "squeal" on the rest. He stands firm, and is helped to do so by the appearance of Gracia, the Lieutenant's daughter.

The Camorra hold a meeting and plan the best how to get Marisco free. They decide to grab Gracia, which they proceed to do, and send the Lieutenant a note reading: "We got the girl. If Marisco don't go free she will suffer the consequences." Therefore the father's hands are tied in fear that the Camorra will fulfill their threat. Marisco is in the hospital (from the beating he has received) and reads of Gracia being missing. As she came to his aid in the third degree and brought him flowers in the hospital, Marisco decides to rescue her. He plans carefully and makes his escape.

Marisco goes to the Camorra Lodge, presents himself and demands the release of Gracia, but in the meantime the Chief, Basista, has fallen in love with Gracia and refuses to turn her loose. The two fight with stilettos, in accordance with the lodge rules. Marisco wins, goes after Gracia, and as he brings her out, the meeting has divided and a battle royal is fought. Gracia and Marisco get into the upper hall, and the fight swings with them onto a two-story building. A very thrilling fight takes place, the Marisco faction winning. Marisco returns Gracia to the Lieutenant, and of course is placed under arrest, the Lieutenant telling him that he will do everything in his power to get a pardon for him. Marisco curses him and his pardon, and says he will settle with him when he gets out, if the Camorra spares his life.

GOLD SEAL.

THE MARK OF A GENTLEMAN—(Two parts—May 9).—The cast: Jack Grandin (Herbert Rawlinson); Sylvia Bryant ("Brownie" Vernon); Jack's Mother (Helen Wright); Her daughter, Lady Besford (Ruby Cox); Lord Besford (T. D. Crittenden); Seward, Jack's friend (Jack Conolly); Sylvia's father (William Canfield). Written by F. McGrew Willis. Produced by William Worthington.

Jack Grandin, son of a wealthy widow, is fond of manly sports. With his friend, Seward, he boxes and wrestles. His sister has just married an English Lord, and she and her husband are living in the house before starting for Europe. Jack's mother attempts to get her son to mitate Lord Besford in his dress, but Jack thinks differently, and the Englishman is rather astonished.

Jack tells his mother that he is going out to make his own way. She tries to persuade him not to, but is unsuccessful. He finally obtains a position as athletic instructor at a summer resort. He calls upon the manager and tells him that his name is Jimmy Snare, a former prize fighter. He is hired and begins duties at the resort. One of the guests comes to Jack and wants to enroll in his class. Jack begins with a cross-country run, and while resting they indulge in a boxing bout. A young lady passing in an auto hurries to them, believing they are fighting, and attempts to separate them. She learns her mistake and hurriedly withdraws. Jack returns to the hotel and is introduced to Henry Bryant, one of the guests. A moment later the girl of the road comes up and Jack learns she is Bryant's daughter, Sylvia. He receives a formal introduction to her and later they become friendly.

One day Sylvia invites Jack to a party to be given at the hotel. Fearing he will meet some of his acquaintances he tells her he knows nothing of society ways. The season closes and Jack is discharged. Bryant, having taken a liking to Jack, tells him he will give him the position of overseer on his estate. Jack accepts.

Some time passes. Jack's mother is greatly worried over him. Jack and Sylvia are in love. Jack proposes. She accepts and her father consents. A party is arranged at which the engagement will be announced. Jack tries to conceal the fact that he is familiar with ballroom etiquette. The ball passes off in a blaze of gaiety, but with Jack exhausted from his assumed manners.

The day of the wedding arrives. As a surprise Jack has planned to return home, secure his belongings and money enough for the wedding trip, and then break the news of his identity to Sylvia and her father. This is the day that his mother, not yet having heard from him, starts to New York to take the boat with her daughter and her husband for Europe. The servants are dismissed and a caretaker is hired.

Jack starts in an auto to the house, but a train crashes into the auto and it is wrecked. Jack is not seriously injured, however, but his clothes are torn, and what little money he has is lost. It is nearing time for the wedding, and he hurries on home. When he tries to enter the house he is warned away. He pleads that he is the son, but to no avail. He tries to force his way in. The caretaker calls a policeman and the latter orders him off the place.

Sylvia is now dressed for the wedding, but they are unable to locate Jack. Jack has gone to Seward's house, but the latter is out of town. It is now past time for the wedding, and Jack hurries back to the Bryant home. He tells them that he has been in a train wreck; and Bryant, the father, helps him to attire. The wedding takes place; and after the ceremony Bryant calls Jack to one side and asks him how he is fixed financially. Jack shows his embarrassment and Bryant supplies him with money and tells him not to worry.

He and Sylvia take the train. At the hotel in New York as they enter the lobby, Jack sees Lord Besford. Never has the Englishman looked so good to him. He introduces him to Sylvia as his brother-in-law, taking quite a lot of pride in the fact that there is nobility in the family. Then the sister and Jack's mother come on, and Sylvia finds to her astonishment that instead of marrying beneath her position in life she has won a husband from her own set.

UNIVERSAL SPECIAL FEATURE.

GRAFT (Episode No. 20, "The Final Conquest"—Two parts—April 24).—The cast: Robert Harding (Richard Stanton); Stanford Stone (Glen White); Dorothy Maxwell (Jane Novak); Henry Pitner (Hayward Mack); Captain Hicks (Mr. McDaniels).

Mayor Harding has set in motion the ma-

chinery of the Police Department to capture Stone and break up the criminal gangs with which the latter has surrounded himself. Stone has found a haven with the Gas House Gang and succeeds in eluding and defying the police, partly because Captain Hicks of the plainclothes department of police is in league with the crooks of the underworld.

Stone is rapidly nearing a breakdown. His fury at his inability to "get" Harding amounts almost to insanity. Drink exaggerates his mental condition, until he is in a frame of mind to take any chance if it will lead to a final accounting with the man he hates. Harding sends for the head of the Gas Trust, determined to correct the evils of this monopoly. When Bitner is before him he points out that the practice of pumping air into the pipes, the use of irregular meters and the use of mixed gas at high rates must cease.

Bitner tells Harding he has been misinformed regarding these things and invites him to come to the works that night and personally investigate. Harding agrees to do so. Hicks, the plainclothes man, is present and reports the fact of Harding's expected visit to the gas works to Stone and the "gang." Stone, in his drunken joy, shouts to the gang: "I've offered $10,000 to anyone who would 'get' this man, but I'm going to do the job myself." He leaves for the gas works.

The gang, however, have no intention of letting the chance of bagging that much money slip. They learn of Harding's visit from Hicks, after agreeing to give him a third of the reward. Stone, in a mad moment, has sent a note to Dorothy Maxwell stating that Harding was due to "pass on" that night.

Dorothy follows the man who delivers it and sees him enter the headquarters of the Gas House Gang. Thinking Harding is concealed there she informs the police and the place is raided. The gang have left, however, and nothing is found but Hicks and the old care taker. The latter tells the police that the gang have gone to the gas house. Dorothy sets out for the plant followed by the police.

In the meantime Stone has called on Bitner and convinced him that Harding is a menace to his business. He makes him agree to call his firemen from the boiler room and send Harding alone to inspect the place. Stone promises him that no trace of the body will ever be found. Harding arrives earlier than he expected and so just avoids the gang, who arrive a few minutes later. Harding is shown over the plant and finally descends into the boiler room, where Stone is waiting in concealment for him. As he reaches the bottom step Stone strikes him from behind, rendering him unconscious, then springs to the firebox, throwing open the huge door and exposing Harding to the terrific heat and glare of the furnace.

At the same time a number of things happen. Dorothy has seen Harding go down the stairs to the boiler room and rushes past the astonished Bitner and follows him. The policemen following catch sight of the gang who have rounded a corner on the hunt for Harding. Both contending factions thereupon open fire without a moment's delay. Bitner, between them, is pierced by a bullet and rolls down the stairs. Dorothy has dragged Harding a few feet from the stairs as Stone, blinded by the glare of the furnace, backs to the body of Bitner, picks it up and throws it into the fiery inferno, closing the door and laughing with insane glee at the thought that at last he is rid of Harding. As he turns he faces Harding, who has recovered. In his present mental state Stone fancies he is facing an accusing spirit from the other world and with a cry of horror he rushes up the stairs and falls a victim of the battle being waged between the police and the gang.

After much hard and persistent work the police are successful in running down the remaining members of the nefarious gang of hoodlums and all are rounded up and arrested. Hicks is given a long term in the state penitentiary for his treacherous connection with the gang of crooks. Dorothy, who has ably helped Harding through his struggle with the grafters, has grown very dear to him, and it is fair to suppose that she will be his "final conquest."

PEG O' THE RING (Episode 1—"The Leopard's Mark"—Two Parts—May 1).—The cast: Peg o' the Ring (Ruth Stonehouse); Flip (Peter Gerald); Pierre Durand (Chas. Munn); Big Bill Barnen (G. Raymond Nye); Polo (Eddie Polo); La Belle (Grace Cunard); Dr. Lund (Marc Fenton); Mrs. Dr. Lund (Jean Hathaway).

"Peg o' the Ring" opens with a prologue depicting the arrival of a circus in a small town, the detraining, selection of the location, erection of the tent and the preparation of all of the paraphernalia for the exhibition of the show. As the hour of the performance approaches, we are introduced to Peg, known as Peg o' the Ring, an aerial performer; Flip, her guardian and supposed father; Pierre Durand, an athlete, her lover; Big Bill Barnen, who runs the show; and Polo, an athlete and tumbler, preparing for their work in the ring.

As Peg and Durand go to their dressing rooms Big Bill Banen meets Flip and tells him that he would like to see him before the day is out. In his office in one of the circus wagons Barnen tells Polo, his henchman, that for certain reason he would like to have Flip out of the way. Polo is agreeable. When Flip comes in Barnen sends everyone else out of the office and brings the conversation around to Peg. He is the only one in the circus who suspects that she is not Flip's daughter. After telling Flip that he is getting too old for the circus stunts, he suggests that he might keep him if he will tell him who Peg really is. Flip refuses and comes very near being throttled by Barnen.

Flip leaves the wagon after telling the manager that he holds his whole future in the palm of his hand. Barnen resolves to get Flip out of the way, and tells Polo to pull a horse whip when Flip is in the ring that night doing his big jump. Polo obeys his orders implicitly and Flip is fatally injured in his jump. Realizing that his hours are numbered he calls Pierre to him and starts to tell him who Peg really is. All unknown to them Big Bill Barnen is listening to them.

"Years ago," says Flip, "we were in winter quarters. La Belle, the wild animal queen, had been feeling depressed for some time. I was nothing to her but a friend, but she was all the world to me. I was the only one in the circus who knew that she was secretly married to Dr. Lund, owner, but for reasons of his own the doctor had decided that the marriage must be kept a secret. It was this fact which made La Belle so downhearted. I tried in every way to cheer her up, but I knew in my heart that there was another woman in the doctor's life. I loved her too well to tell her, but I never had the courage to tell her of my love. I had watched over her like a child, and I cautioned her frequently against taking such chances in the cage with her wild animals. And that very night—it was the opening performance of the season—the big cats jumped on her, and before the trainers could get into the cage she had been dangerously hurt. How dangerously, none of us knew at the time. They took her into my tent, and she lay in my arms weeping. The first episode ends at this point with the question, "Who is Peg?"

RED FEATHER.

THE HUNTRESS OF MEN (Five parts—May 8).—The cast: The Huntress (Mary Fuller); Fleming Harcourt (Jos. W. Girard); Ned Ashley (Sydney Bracey). Written by Catherine Carr. Produced by Lucius Henderson.

Fleming Harcourt hears tales at his club of a wonderful woman who has created a sensation in New York by her beauty and the unique lavishness of her entertainments. She has been nicknamed "The Huntress" by the men who have become captive to her beauty. Harcourt meets "The Huntress," but conceals the wonderful impression the woman has made upon him. "The Huntress," realizing that a new type of man has entered her life, exerts all her wiles to waken his love, but, while really enchanted, Harcourt remains cold and critical.

"The Huntress" finds her interest in Harcourt growing, and when she finds that he does not return it she writes him to come to her. Harcourt takes his own time to answer her summons. When alone with him, "The Huntress" exerts all her physical attractiveness to win from him an expression of love. Harcourt fights the battle of self-control, but, for a second, kisses her. Then he proposes marriage. She rebels, but without success.

In an almost hypnotic state she finds herself married to Harcourt. An apartment is arranged in the same house for Harcourt. Despite her marriage, "The Huntress" resumes her gorgeous entertainments, men crowding into her presence with their proffered love. "The Huntress" begins to perceive that the old life is all an empty play without the dominant character of Harcourt, who avoids appearing in her presence.

Harcourt has absolute faith in the purity of his wife, but considers his theory only in the first stages of development. It dawns upon "The Huntress" that Harcourt apparently is satisfied with the conditions she has imposed. She makes little advances of affection, which are ignored. Harcourt, desperately in love with "The Huntress," finds it almost impossible to stay upon his side of the house. She decides to impress Harcourt with her power over men, and arranges a wonderful dinner, inviting him to dine with her. Harcourt declines, pleading a previous dinner engagement with the Countess Petronia. For the first time jealousy begins to creep into "The Huntress'" heart. She tries to convince herself that she does not care, and invites a number of men to be her guests. In reality Harcourt has remained in realizing that the success of his theory is at its crisis.

The dinner is a huge success, but the devotion of the men bore her. The vision of Harcourt with the Countess pursues her, while in reality Harcourt is in his rooms, feverishly counting the hours until her guests will depart. He leaves the house by a side entrance to fight it out with himself in a long walk. "The Huntress," torn with jealousy, is dominated by her love for Harcourt. She goes to his rooms with the determination of telling him that she will not allow his attention to any other woman, only to find that he is out.

Overcome with jealousy, she searches his apartment to find some trace of the Countess, and discovers a long, white glove in the pocket of Harcourt's dressing gown. In reality she herself had dropped the glove upon one of her hurried secret trips to his rooms. She jumps to the conclusion that it belongs to the Countess. She is about to leave the apartment when Harcourt returns and finds her there. She furiously confronts him with the glove. Harcourt admits that it belongs to the woman he loves. Harcourt insists that she is not a real woman, being dependent upon her artificial surroundings. She asks to be put to the test. He tells her that he must live in the mining camp, and demands to know if she is willing to accompany him.

This means the casting aside of all that she has hitherto considered worth living for, the hunting and capture of the male, but under the influence of Harcourt's tenderness she consents to go with him—no matter where, convinced at last that, by the side of the one man, love is really worth while.

REX.

THEIR ANNIVERSARY (April 30).—The cast: Mr. Osborne (Ben Wilson); Mrs. Osborne (Dorothy Phillips); Insurance Agent (Charles Ogle). Written by Samuel Greiner. Produced by Ben Wilson.

Mr. and Mrs. Osborne, a young married couple, have reached the first anniversary of their wedding. Mrs. Osborne wonders if hubby will remember it. The scene shifts to Mr. Osborne's office. His mother calls him up and says, "Don't you know, son, that this is the day of the anniversary of your wedding?" Osborne is apparently surprised and picks up the calendar to verify his mother's statement. He then wonders if his wife recalls the memorable event.

Presently we see Osborne at a jeweler's store, where he picks out a beautiful lavaliere, and, paying the stipulated price, puts it in his pocket. On his arrival home, he comes to the conclusion that he will wait until his wife mentions the anniversary. Mrs. Osborne has the same idea and conceals the diamond-studded cufflinks she has purchased for hubby.

At dinner, the situation gets embarrassing as no mention is made of the anniversary by either of them. They both get out of sorts, and Osborne returns to the office in a very bad humor. Each is convinced that the other is growing indifferent. A persistent insurance agent calls on Osborne and is thrown out of the office. Osborne cools off after awhile, and telephones to wifey that he wishes her to come downtown and take dinner with him, but she reminds him that they have accepted an invitation to attend a party that evening. So he reluctantly consents to accompany her.

On his arrival home, they both proceed to dress for the party. Osborne loses his collarbutton, and finds a button missing on the vest of his dress suit. He accuses his wife of neglecting him shamefully.

This leads to a quarrel and finally Osborne declines to accompany his wife to the party, telling her that he is going to the club, while she drives off all by herself in a great huff. After both have proceeded on their respective ways for a while, their better nature asserts itself. Osborne accuses himself of being too hard on the poor thing, as he had forgotten the anniversary himself, while wifey, in thinking it over, comes to the conclusion that hubby must have forgotten the event in the rush of business.

Both return home—he to put the lavaliere on her dresser and she to put her present on his chiffonier. In endeavoring to carry out this plan of campaign they bump against each other in the hall. Then Osborne's face brightens up with an understanding of the situation. He shows wifey the lavaliere; she exhibits the cuff-links and there is a tender reconciliation as the picture fades out.

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VIRGINIA—(May 9).—The cast: Virginia Clerson (Cleo Madison); Laura Clerson (Margaret Whistler); Frank Clerson (William Mong); Frederick Parker (Ed Hearn); John Clerson (Ray Hanford). Scenario by Harvey Gates. Produced by Cleo Madison.

Virginia Clerson, eighteen, hated what little she knew of the world, and thought that every man was against her. Her father was a drunkard and a dope fiend and her mother ill and overworked.

Virginia was the youngest of four children. Her two brothers were typical slum characters; one, while prepossessing in appearance, had no morals or principles. Her sister, Laura, being frequently beaten by her father, in turn would beat the younger sister. Laura one day leaves with a slum character.

Virginia determines to leave her home, stealing a small sum of money from her brother's pocket, she departs. She secures work in a department store, of which Frederick Parker is the manager. Knowing they are always in need of girls, Frederick tells the girl to see the forelady. Virginia makes a place of her own among the girls, and is soon respected.

Three years pass. She has learned to be neat in dress, and she improves in health and appearance. Parker admires her, and when the forelady quits, the latter pleads with Parker to give the position to Virginia. He agrees and she is placed in charge of the department. Virginia makes good.

One night as she is working late the scrubwomen come in to clean up. Among them is one who seems familiar. Fearing it is her sister, Virginia hastily leaves. The next night she recognizes the woman as her sister, Laura. Virginia speaks to her and is recognized. Laura, while only thirty years old, has the appearance of a broken woman of sixty. She has consumption and is slowly fading away. Virginia takes her in charge.

Frank, the brother, sees them and follows them to Virginia's room. He suggests that the three live together, but Virginia opposes the idea. He threatens her. Frank determines to punish Virginia, and calls upon Parker next day with a made up story about Virginia. Parker believes him and calls Virginia in to explain. She refuses to explain and is about to leave, when they are interrupted by the entrance of Laura, who denounces her brother and tells the true family history. Virginia tries to stop her, but Laura is determined.

Parker realizes the baseness of the brother, and getting the two women out of the office proceeds to give him a good thrashing. Frank escapes. Laura, exhausted with her efforts, is about at the end of her life. Parker confronts Virginia and tells her that in spite of her past he is willing to take her as his partner, and the two start their life anew.

Mutual Film Corp.

MUSTANG.

UNLUCKY LUKE (Two parts—April 28).—The cast: Luke Drummond (Frank Borzage); Seth Powers (Jack Richardson); Lucy Manners (Anna Little); Ezra Smead (John Gough). Directed by Frank Borzage.

Luke Drummond, popularly known as "Unlucky Luke," and Seth Powers, his friend and chum, have a mock quarrel over a new school teacher as to who saw her first. They roll in the dirt to the disguest of the lady herself, who witnesses the bout, though she does not know the cause.

Lucy, the new teacher, passes on, presents her papers to Ezra Smead, the School Supervisor, and in due time takes up her teaching. Luke and Seth, in common with many other citizens, are unsettled by the charm and grace of the new teacher. The two young men vie with each other as to which shall escort her home from school, leading to humorous situations.

Luke is the ranch blacksmith. He trains and "Gentles" a horse, and shoes him carefully with the intention of presenting him to Lucy as a gift. She refuses for reasons of delicacy. The social season at Gopher Flats is inaugurated with a dance. Seth plays a practical joke on Luke, turning the laugh on him. Ezra Smead, the School Supervisor, also is enamored of Lucy. He calls at the school and proposes. Luke interrupts the scene and declares that if Smead does not vamoose at once he will tell all about his wife and their children. Though this is all a bluff, Smead takes the first train out.

Seth is refused in due time by Lucy. Also Luke. They shake dice to see which will go away, and Unlucky Luke is forced to go. Lucy learns he is going, mounts Seth's horse, follows to the top of a hill near town. There is a pretty scene and Luke takes off his hat and scratches the "Un" out of his name.

WITH A LIFE AT STAKE (Two parts—May 5).—The cast: Blinky (Art Accord); Selby Maynard, a rancher (Alfred Ferguson); Margaret, his daughter (Nita Davis); Jim Pitman (Larry Peyton); Sheriff (Guy Lundy); Bess, telephone operator (Queenie Rosson).

When Blinky, with the rest of the boys of the Lazy L., burst into town after two months on the roundup, and only to learn that prohibition has swept that part of the country, their indignation knows no bounds. Lining up at a soda fountain, they endeavor to quench their thirst.

Margaret, daughter of Selby Maynard, a rancher, is the day operator at the telephone office. Jim Pittman, better known as "The Killer," has long been her suitor, but she has repeatedly rejected his offers of marriage. On this day Jim comes to the telephone office and threateningly proposes to her again. Alarmed, Margaret manages to put in a call to the confectionery store, where the proprietor overhears the conversation at the telephone office, and realizes Margaret's danger. He informs Blinky and the boys, who rush to the rescue. Jim is ousted, and Blinky remains at the office on guard.

As the months go by Blinky gets into the habit of telephoning to Margaret on every possible occasion, with the boys generally listening to his conversation from ambush. Jim en-

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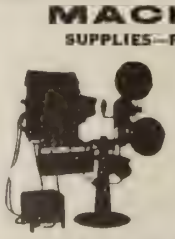
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deavors to persuade Maynard to force Margaret to marry him, and after giving him a severe beating, Maynard drags him from his ranch to the road.

A little later Jim's ungovernable temper gets him into serious difficulty. A shot that he sends after a fleeing Chinaman strikes a small girl in the arm. An indignation meeting is the result and it is resolved to hand Jim Pitman a lesson. Jim hears of this, and his yellow streak asserts itself. He is captured by a deputy sheriff and led off to jail. But fearing the vengeance of the mob, he pleads to be taken to the county jail for safe keeping. To this the deputy finally agrees, and handcuffing one of Jim's wrists to his, the deputy leads him toward the station. But en route, Jim manages to strike the deputy, knocking him unconscious. He is unable, however, to find the keys of the handcuffs, and is forced to drag the senseless deputy after him.

A few hours later, chatting with her father over the phone, Margaret becomes alarmed when she hears a shot, and is then unable to get into conversation with her father. The other operator happening in, Margaret persuades her to take her place at the switchboard while she rides out to see what has happened. Jim, who has started out on a wild career of revenge, and with the deputy still dragging after him, sees Margaret riding home, and a shot that he sends her way strikes home, and she falls from her horse at a railroad crossing.

Coming in from fence riding, Blinky calls up, and from the operator learns of the happenings. He fears that Jim may be waiting for Margaret, and with the rest of the boys, sets out for her home with a fast passenger train bearing down on her. Margaret is rescued in the nick of time by Blinky, he jumping from his horse and dragging her from the tracks as the train whizzes by. Her wounds are found to be not serious, and her father, who appears on the scene, has only a broken arm as the result of a mad man's vengeance. Jim, having finally freed himself from the deputy, stumbles into a forgotten wolf trap, and with horror, realizes what his fate will be unless he is found.

BEAUTY.

BUGS AND BUGLES (April 26).—The cast: Ogee Cobb, Bellhop, etc. (John Sheehan); General Hoakum Jazbo (John Stepping); Susan, the General's niece (Carol Halloway); Dustin Dulge (Alexander McClure); Mrs. Dulge (Meta Drinkwitz); the Grocer Boy (Dick Rosson). Directed by Archer McMackin.

Ogee Gobb is bellhop and general roustabout in a country hotel conducted by General Hoakum Jazbo, a retired soldier who has gone into the hotel business for excitement. Gobb is in love with Susan, the General's neice. In the course of time the hostelry is actually honored by two guests, Dustin Duldge and his wife. Duldge appreciates Susan's charms, which gets him in bad with his wife and stirs up Gobb.

Gobb is of a romantic nature and inclined. Susan is not particularly responsive to his affections and he drowns his disappointment in a highly-colored novel, which he steals into the room adjoining the Dudges to read. He is so inspired that he forgets his surroundings and begins to impersonate the arduous lover. Mrs. Duldge, who has smiled on Gobb, hears his impassioned outpourings, and climbing on a chair peers through a transom. Susan, passing, also hears her erstwhile lover apparently importuning another fair one. She arrives at Duldge's with a pitcher of ice water just as Duldge comes in, and they listen to the amorous appeal from the other room. Duldge goes for his wife and Susan retreats to weep.

Duldge decides to teach Gobb a lesson and leaves a note signed "D" to lure the unsuspecting Gobb to his fate. Susan has chosen suicide when she finds the note and jealousy gets the better of self-pity. By separate ways Susan and Duldge reach the trysting place. Gobb finds the note which he takes to be from Duldge to Susan, and getting Mrs. Duldge he goes to avenge himself. Duldge and Susan have discovered each other. Susan tells him her suspicions and he is trying to comfort her when Gobb and Mrs. Duldge arrive and think they are making love. Mrs. Duldge drags Duldge away and Susan and Gobb make up.

TWO BEDS AND NO SLEEP (April 30).—The cast: Hunkadory (Orral Humphrey); his friend (William Tedmarsh); the Major (Rea Berger); Landlord (Hugh Bennett); Lady Lonesome (Lucille Ward); Maid (Joe Taylor). Directed by Humphrey Berger.

Hunkadory, a snuff salesman, is on his way to do business in a neighboring town, when Major Piazzaz and Lady Lonesome board the train, eloping because their children object to their marriage. Hunkadory wins Lady Lonesome's favor, likewise the Major's animosity, by petting her kitten, which is traveling in the Major's pocket.

Hunkadory indulges in a sniff of snuff which the wind blows through the car, and the sneezing crowd project Hunkadory out onto the steps. The train is stalled by a washout. Hunkadory finds an inn where they all follow him. The only room available for the Major and Miss Lonesome has two beds, and for lack of a license the Major cannot share it with the lady, and sleeps on the billiard table.

Hunkadory, by mistake, has been delegated to the same room as Lady Lonesome, and when he arrives he finds her pets on one bed, dumps them and occupies it. She discovers Hunkadory and screams. Hunkadory tries to escape but the lady faints on him and the Major challenges him to a duel which never comes off because Hunkadory spills the Major as he is getting ready to shoot and runs for it.

BILLY VAN DEUSEN'S ANCESTRY (May 3).—The cast: Billy Van Deusen (John Stepling); Irma, the mysterious (Carol Halloway); Dom, the strong-arm guy (John Sheehan); Merlin, a sorcerer (Robert Klein).

Billy Van Deusen asleep, the goddess of dreams transports him back to the days of his ancestors. Billy is informed that he must retake the castle, but Dom, Irma's right-hand man, taking many brave knights, sallies forth. Van Deusen and his knights are ambushed by Dom. Billy is forced to flee. Dom gives chase and drives Billy to the doors of the castle. He is being prodded to death with lances, when Irma is apprised of his position. Irma releases him and gives him a royal welcome.

Dom is handed the cold shoulder; plans a seige and capture of the castle. Entrance is gained. Irma is in the midst of festivities given in honor of Billy, when the party enters. Billy is held as the star prisoner. Dom informs Irma that if Billy is immediately burned at the stake he will allow the castle to continue on its former plane. But, hero-like, Billy insists that he be the sacrifice. They lead him to the death chamber. Irma commits suicide on her knight's sword. The flames leap for their prey. Then he awakes in front of his own fireplace, his slipper afire and his brain in a turmoil.

CUB.

JERRY'S PERFECT DAY (May 12).—The cast: Jerry (George Ovey); Archibald (George George); Husband (Joseph von Meter); His Wife (Claire Alexander); Jerry's Dream Wife (Rosebud Hill); Nurse Girl (Janet Sully); Tough Girl (Louise Horner); Police Lieutenant (Jefferson Osborne). Directed by Milton Fahrney.

Jerry, who is taking life easy in the park, is attracted by a scene between a mother and her baby. Jerry watches the happy woman fondling her child, and as he reflects over his past follies he pictures the day when he, too, will have a wife and a little child to love. Weary at heart, he goes to another bench and sits beside a sleeping tramp, where he, too, is soon fast asleep.

He dreams that he is married and that he is the proud father of a family. As he caresses his baby and wife he awakens to find himself kissing the dusty tramp and a fight starts. The police hear the rumpus and as they start after Jerry, he runs away and takes refuge in a tool house near some construction work. The foreman of the work sees Jerry go into the house and quickly follows him. He ejects Jerry and warns him to keep away from the place.

The foreman puts dynamite in the little storehouse for safe keeping until the following day, and as he walks away he drops the key of the shack, an incident which Jerry observes from his hiding place. Jerry gains possession of the key and enters the house, ignorant of the fact that it contains explosives. Seeing the police coming, Jerry proceeds to walk away with the house.

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...ag, loaded with picnickers, consisting of policemen and their families and sweethearts. Jerry tries to get out of the way with the shack he is carrying, but unable to do so there is a collision, the explosives are set off and Jerry is sent flying through space. When he lands he is captured and handcuffed to the wheel of the truck.

The merry picnickers go in swimming, but one of the women takes pity on Jerry and releases him. He meets four tramps—old friends—and they have a joyous reunion. Jerry and his friends spy the policemen's uniforms which were discarded for bathing suits when they went into the water, and no time is lost in appropriating them.

The tramps and Jerry leave their discarded clothing behind and when the cops discover what has happened they rush from the water only to see Jerry and his cronies speeding away in the auto truck. The cops don the tramps' clothing and give chase only to run into the hands of the local sheriff, who mistakes them for tramps he is looking for.

Jerry and party see the incident, understand the situation and hurry to the sheriff's aid and help him to take the enraged police to the lockup. The cops protest in vain and while they argue with the sheriff and his men, Jerry and his party motor off to a secluded spot, open the lunch baskets and enjoy their repast while the picture fades out.

AMERICAN.

PIERRE BRISSAC, THE BRAZEN (Two parts—May 1).—The cast: John Brand (Edward Coxen); Mrs. Brand (Lizette Thorne); Pierre Brissac (George Field); Le Petit Jean (John Gough); Mrs. Brand, Sr. (Marie Vantassell).

Pierre Brissac is a burglar by occupation and Le Petit Jean is his accomplished confrere. At the moment the story opens they are engaged in the "innocent" occupation of selecting a house to rob. They pit upon the residence of John Brand, who that morning had parted in anger with his wife, Helene, vowing to live at the club until she learned to control her temper.

Taking him at his word, Helene also determines to desert the family home and go to her mother. She packs up all her jewelry as it might remind her of an unpleasant past, and leaves it for hubby on the top of the bureau with a note telling him of her departure. In due time the burglars arrive at the front door, turn up the door mat, find the key, ramsack the house and, having packed up all the valuables, sit down to a nice cold dinner. When they are ready they depart with their loot.

In the meantime, Brand fails to enjoy the club as anticipated, returns to the house, misses his keys, sits on the front steps and is jailed as a burglar. In the morning Mrs. Brand repents, returns, telephone the police that the house has been robbed, is advised that the burglar is in jail, and promptly going there finds her unlucky husband. Sadder and wiser they are reunited and live happy forever after.

MUTUAL SPECIAL FEATURE.

THE SECRET OF THE SUBMARINE (American—Episode No. 1—May 8).—The cast: Cleo Burke (Juanita Hansen); Lieut. Jarvis Hope, U. S. N. (Thomas Chatterton); Olga Ivanoff (Hylda Hollis); Gerald Morton (Lamar Johnstone); Hook Barnacle (George Clancy); Satsuma (William Tedmarsh); Calvin Montgomery (Joseph Beaudry); Sextus (Harry Edmondson); Mahlin (George Webb); Dr. Burke (Hugh Bennett). Scenario by C. C. Hoadley and William Parker. Directed by George Sargent.

Dr. Ralph Burke, a scientist and inventor, perfects an apparatus enabling submarine craft to remain under water indefinitely without relying wholly upon compressed air stored in the boat. The discovery is perfected at the opening of the story and has been offered to the United States government.

Lieut. Jarvis Hope, U. S. N., is despatched to witness a practical demonstration of the invention. Arriving in the city where Dr. Burke lives, Lieut. Hope meets an old acquaintance, Hook Barnacle, whose life he once saved. Hook had his right hand bitten off by a shark, and an iron hook being substituted gained for him the odd sobriquet.

Hook escorts the lieutenant to the Burke home and relates to Cleo, the doctor's "daughter," how his life had been saved by the young naval officer. Cleo and Hope become mutually interested. Hook is much given to talking and it is not long before the entire village knows the reason for Lieut. Hope's visit. Among those who learn the news are Sextus, a Russian, and Satsuma, a Jap, working under the orders of one Mahlin.

The following day is set for the demonstration. Satsuma watching his chance has secreted himself aboard the submarine. Olga Ivanoff, head of the Russian bureau in this country, receives a visit from Sextus, who is commanded by her to obtain the secret of the submarine. Meantime Calvin Montgomery, a wealthy lobbyist, upon advices from influential friends at Washington, sends his nephew, Gerald Morton, an unprincipled rounder, to obtain the secret. Gerald is suspicious of his uncle's interest in Cleo Burke, but fails to learn anything definite before he leaves to see the inventor.

On board the submarine the apparatus is being manipulated satisfactorily and Lieut. Hope is much impressed. The party repairs to the salon for lunch, affording opportunity for Satsuma to crawl stealthily from his hiding place. The Jap is examining the mechanism of the invention when he is surprised by Dr. Burke, who gives the alarm. Sailors rush in to overpower the Jap but he is desperate. Shots are fired, one of which disables the Burke apparatus. Satsuma throws over the lever opening the conning tower trap, leaps up the ladder, gains the top and dives off into the sea as the boat quickly sinking is almost lost to view. The water pours down through the open trap. The air machine is broken and with the boat uncontrollable, the inventor and his party battle for life in the watery darkness.

THE SECRET OF THE SUBMARINE (Episode No. 2—Two parts—May 15).—The boat is filling with water. Cleo, remembering that Hope had shown her the lever controlling the trap door in the conning tower, rushes to it and throwing it over, closes the door and shuts off the rush of water. Burke turns his attention to his invention and just as the party is about to succumb to suffocation he manages to get the machine working and the supply of air is renewed.

The boat is rising and the party regains its spirits. In the meantime, Satsuma, the Jap, has reached the shore. Morton, the emissary of Montgomery, has arrived in the city to purchase the submarine secret. Burke tells him the test has been successful and that the United States government is negotiating to buy it. He also tells Morton he will not deal with him. Cleo passing the window gives Morton an idea. He asks Burke: "Is the submarine secret the only one you possess?"

Burke is visibly affected by the question and promises to see Morton later. Satsuma, meantime, has reported to Mahlin, and Sextus receives orders from Olga Ivanhoff to obtain the secret at all cost. Thus that night Satsuma and Sextus each gain entrance to the Burke home in search of the secret. In the dim light the two men meet and grapple, each thinking his opponent is a member of the household. The fight is terrific and both are hurt, but manage to escape. The midnight battle puzzles the Burkes, for no attempt had been made to rob the house. It is deemed best not to call in the police.

The next morning Hope is apprised of the fight, and Burke tells Cleo of the receipt of an anonymous letter containing a veiled threat on his life if he does not meet the writer and sell him the submarine secret.

In the meantime Hope reports favorably upon the discovery to the government and is informed a check will be sent him to make the first payment. Burke in the darkness of that night is known to visit his library, where at a late hour he is depositing small slips of paper in various volumes. He goes to his den and writes, engaged apparently upon a task of vital import.

The next morning Cleo calls her father to breakfast, but he does not respond. She goes to his room. His bed has not been slept in. She is alarmed and hurries to his workshop and then to his den, on the floor of which she discovers his dead body.

MUTUAL MASTERPICTURE DE LUXE.

LYING LIPS (American—Five parts—May 4).—The cast: Emily Alden (Winnifred Greenwood); Neal Frazer (Franklin Ritchie); Wanda Howard (Eugenie Forde); Arnold Howard (Clarence Burton); Douglass Stevens (Roy Stewart); Sanford (George Webb). Directed by Howard Sloman.

Neal Frazer, an artist with old-fashioned ideas regarding women attending a performance at a Broadway theater, saves the life of the

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star, Emily Alden. Friendship ripens into love. After marriage, Emily feels her loss of independence and the restraint Neal places upon her in the spending of money. While shopping she encounters her old manager, Sanford, who urges her to return to the stage in a revival of one of her old hits. She jumps at the chance to again earn money of her own, but is forced to give up the idea because of the anger of her husband at her contemplated return to the stage.

Arnold Howard, a stock broker, married to the artist's sister, Wanda, gratifies her every whim. Wanda, who has many idle hours, spends them in the company of Douglass Stevens, a society man, whose chief interest is in the opposite sex. Wall street has made a plaything of the fortune of Wanda's husband. His ruin near, Howard goes to Neal and asks him for a loan. Neal with misgivings gives him what money he has saved up and $5,000 belonging to an art association which he is holding in trust. The market continues to go against Howard. Finally, after an exciting day, he returns to his office and commits suicide. Wanda comes to live with Neal and Emily. She still keeps up her friendship with Douglass Stevens. Neal in an effort to replace the association fund, overworks, and a long illness results. With her husband hovering near death, Emily tries to sell his pictures, but they fail to sell. Berated by Emily for not striving to aid her brother to straighten out his financial worries, Wanda's hatred is aroused and she vows vengeance against her sister-in-law.

Without her husband's knowledge Emily returns to the stage, hoping to raise the needed $5,000. She nurses Neal by day and appears at the theater at night. Her husband, as he begins to recover, grows suspicious of his wife's absences at night. Leaving his sick bed, he finds a note from Douglass Stevens to Wanda making an assignation. The note is addressed "My Dearest" and the artist supposes it intended for his wife. Wanda helps the suspicion along. Unseen, the artist, when he creeps back into bed, secrets a revolver under the bedclothes. Then he awaits the return of Emily to kill her. When she appears he pulls the gun to fire but collapses from weakness as he tries to take aim. Emily, supposing her husband's act to be due to anger at her return to the stage, leaves him.

After weeks of illness, Neal recovers and resumes painting or tries to. He cannot paint, and decides to see Emily. Going to the apartments of Douglass Stevens, where he supposes he will find her, he surprises his sister with the society man. Wanda explains that she came to try and get Emily to return to Neal, but Douglass tired of his intrigue and anxious to get rid of her, tells the artist the truth. Neal hunts up his wife, asks her forgiveness and Emily kisses him as the scene fades out.

HER FATHER'S GOLD (Thanhouser—Five Parts—May 11).—The cast: Reporter (Harris Gordon); His Sweetheart (Barbara Gilroy); Crook (William Burt); Lady Crook (Louise Emerald Bates).

"Beware of the water devil." That was what the editor said to the star reporter as he sent him off to Florida to investigate the mysterious water denizen that was causing a panic among the residents on the shores of Crystal Lake. The reporter laughed; he was not a bit worried about the water devil; for his assignment was taking him to the spot where his sweetheart lived and where he suspected a great treasure in gold bullion that had been stolen from her father was buried.

Four crooks had stolen the gold from the mine of his sweetheart's father in Mexico and had carried it by boat to Florida, where one of them had double-crossed his pals, marooned them on an island in a lake, buried the gold and went North, expecting to join his wife and disappear with her, returning to Florida later for the gold; but the other crooks got away sooner than he expected, followed him North and besieged him in his own house. Cut off from all help, he wrote a note to his wife. He also drew a map telling where he had hidden the treasure, painted it over with blue watercolor and hung it on his wall just before the avengers broke in.

In the fight that followed he was blinded and mortally wounded and was taken to the hospital. The wife of one of the crooks followed him there, knowing that he was blind, and pretending to be his wife, tried to get the secret of the treasure, but failed. Later he died after saying to his wife, who came at last: "The blue picture—the blue picture."

Being out of money and unable to solve the mystery of the blue picture, the wife wrote to the mine owner, offering to divide the gold if he could help her locate it. The owner was away, and before his daughter could answer the letter the crooks managed to do away with the writer of it and carried off the blue picture, which they suspected contained the clue.

It is at the scene of the killing that the reporter meets the mine owner's daughter and falls in love with her. It is there, too, that the reporter finds a fragment of the blue picture and suspects its importance, chiefly from the efforts of the wife of the sole surviving crook to steal it from him.

He lets her steal it at last, and then follows her and finds the blue picture in the shack in Florida where she lives with her husband. This shack is on the banks of the lake where the water devil moves and has his being. Hesitating to carry off the picture, the reporter photographs it, only to find out later that blue (the picture is blue) is non-actinic and does not photograph. His sweetheart, who develops the film for him, comforts him for his failure. They throw aside the film as useless—they had hoped the pictured scene would give them the location of the gold. The film falls into the hands of the woman who now has the picture, and she finds out that the writing and the plan giving the secret has photographed through the blue and can be read by the aid of a magnifying glass. But before she can take the secret to her husband and with him find and get away with the gold, the daughter of the rightful owner of the gold comes upon her, takes the film from her, locks her up, and gets to the reporter with the glad tidings that at last she knows where the stolen gold is buried.

Unluckily, the imprisoned woman's husband is with the reporter when the girl brings the news, and he offers to take the pair to the island where the gold is buried, in his boat, and help them to dig it up. All this he does, and then he calmly tells them that the gold is his and they are going to die and be buried in the hole from which the gold was taken. Just at this moment, when the ruffian, standing in the gold-ladened boat, raises his rifle and is about to shoot, from the water behind the boat rises the water devil, of whom much had been told, but of whose real existence few people had been convinced. It carries off the would-be murderer, and the girl, happy in having restored to her father his lost gold, finds still greater happiness in the life-long love of the young reporter, whose bride she consents to be.

MUTUAL.

MUTUAL WEEKLY, NO. 70 (May 3).

Medford, Ore.—Fighting Jack Frost in the orchards of the great Northwest. Thermometers are placed 300 feet in the air to get temperature of air currents in Government frost survey.

Seattle, Wash.—Mayor Gill helps dump booze in bay. Contraband beer furnishes jag for fishes.

Washington, D. C.—Washington and New York open ball season. President and Mrs. Wilson see the Senators beat the Yankees, 12 to 4.

New York City.—Twenty-five thousand fans witness the opening of the National League ball season here. Philadelphia 7, New York 6. Subtitle: Mayor Mitchel throws the first ball.

San Francisco, Cal.—Auto service between here and Los Angeles will compete with railroads. Trip 500 miles. Fare $11.00. Time two days. Subtitles: Arriving at Fresno, about half way. The Finish. Arriving at Los Angeles.

St. Paul, Minn.—Spring thaw endangers Government dam here.

Boston, Mass.—Wealthy Bostonians build motor patrol boats to aid G vernment in time of war.

Norfolk, Va.—Car carried to jury in damage suit. Unusual exhibit used by defendant at trial of case.

Princeton, N. J.—President Wilson plants a tree beside the Lincoln highway.

New York City.—Easter on the avenue at noon. Bad weather keeps finery at home. Subtitle: At Atlantic City.

Hastings, N. Y.—New York National Guard called out on strike duty for first time in eighteen years. Manufacture of war munitions halted by demand for more pay.

San Antonio, Tex.—Bathing season opens here. Great crowds see sport at Lambert Beach.

Hoboken, N. J.—United States training ship "Adams," oldest vessel in navy, leaves here for annual cruise.

Denver, Col.—Buck aerial torpedo demonstration.

El Paso, Tex.—Twentieth Century Warfare. Border motor machine gun patrol gives demonstration exclusively for the Mutual Weekly.

Cleveland, Ohio.—Women's first preparedness squad is organized here.

Fort Bliss, Tex.—Wounded soldiers back from Mexico are cheered by pretty high school girls.

VOGUE.

OUT FOR THE COUNT (May 2).—The cast: Bleary (Arthur Tavares); Weary (Henry Kernan); The Heiress (Madge Kirby); Her Father (Harry Huckins); Matrimonial Agent (Alice Nicee).

Madge's father, a retired millionaire, wants Madge to marry. She is willing to do so, but

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insists that her husband have a title, so her father brings her to the office of the matrimonial agent, and puts an order in for a Count.

Bleary and Weary, a couple of tramps, awake one morning and as they are hungry and broke, they hold up the first ones they see. This happens to be a Count Bonehead and his valet. They take their clothes when they find out that the Count is also broke. Later, they see the sign of the matrimonial agent. Entering, they are informed that a Count is in demand, so they are brought to the home of Madge. There they are almost discovered as impostors, through the odd things that they do. However, all arrangements are made for the wedding to take place the morning following. Being broke, they are forced to lodge in a stable that night. In the morning, as payment for the lodging, they are forced to clean a horse, and are doing this while the guests and minister await them at the home of Madge.

The real Count and valet awake from sleeping on the ground all night, and start up the street. They arrive at the stable at the moment of the leaving of the tramps. There is a battle from which the Count and valet come out second best. The tramps hurry to the home of Madge. The ceremony is almost over when the Count and valet arrive at the house. The tramps are exposed. Madge wants a title anyhow, and as the real Count wants her money they are married. The tramps on the outside are eating a long deferred meal.

BUNGLING BILL'S DREAM (May 7).—The cast: Bungling Bill (Paddy McQuire); King Neptune (Lauritano); his daughter (Rena Rogers); her lover (Arthur Moon). Directed by Jack Dillon. Scenario by R. A. Dillon.

Bungling Bill dreams that he is chased by the police for a recent burglary and making good his escape he falls to sleep on the beach, where he dreams and later wakes to find some nymphs of the sea dancing around him. King Neptune, Ruler of the Sea, has a beautiful daughter, and when Bill sees her he attempts to flirt with her, but meets retribution at the hands of her lover, who has been expelled from the tribe because of his attention to Neptune's Daughter.

Pirates later attack the island, and with plans they go to the hiding place of Neptune's gold, and are about to leave with it, when the Sweetheart of Neptune's Daughter asserts his right to marry her by driving the pirates off single-handed. This wins him the favor of Neptune and they go down in the sea for a wedding among the fish, but before going Neptune discovers the perfidy of Bill, when, while on a short visit, he placed Bill on his throne.

Bill used this position to purloin some gold, and when he is later found with it, he is forced to escape from the island in the Pirates' boat. Awaking in his dingy room he finds it all a dream and is very happy as his many trials and tribulations were entailed with the hardest knocks he has yet encountered in his bungling career.

THANHOUSER.

THE SPIRIT OF '61 (Three Parts—May 4).—The cast: Grocer (J. H. Gilmour); His Granddaughter (Grace De Carlton); Mail Carrier (George Marlo); Head of Gang (Samuel Niblack); Owner of Mine (Charles Turner).

The men of Rhyolite mine struck, not for more wages, but against the ill treatment accorded them by an arrogant superintendent. They learned that their places were to be filled by strikebreakers, and reluctantly but firmly they took up the gage of battle against the incoming strikebreakers. The old grocer tried pacific words; they were unheeded; then he sent a message to the owner of the mine—a man with whom he had fought side by side at Casper's Ferry—and begged him for the sake of the old days, to keep the strikebreakers away from the camp and come himself instead and save the situation.

At this juncture the lawless element of the camp seized a car of explosives belonging to the mine, and this car they designed to run down the grade onto the main line and wreck the train bearing the strikebreakers when it arrived at the station. Their plans were well laid, and, but for the accident of a riderless horse attracting the notice of the old grocer, would undoubtedly have succeeded. When nearly time for the train to arrive, the old grocer determined to go alone to the station and do his best on the side of law and order. He took from his old war chest an old-fashioned pistol. Then he donned the coat of his beloved uniform. Then he kissed his granddaughter and silenced her importunity, and started out for the scene of the coming battle.

Just outside the door of his store the old grocer saw the riderless horse of the carrier of the mail—the youthful wooer of his granddaughter. Imagining, and rightly, that some harm had come to the young man the grocer mounted the animal and did some rapid fire investigating. He discovered the youth had been injured by the plotters—and thus he learned for the first time of the plot. Horrified he dashed to the siding where the dynamite car was lying, and got there just in time to prevent its being sent rolling down into the train just coming in on the main line.

While the old grocer held the gang from their purpose, the train came unharmed into the station. To the surprise of the assembled miners no strikebreakers alighted from it. Only one man disembarked—the owner of the mine. The owner was greeted by his men, a few words of explanation were exchanged.

Then to the station came the grocer, panting from his strenuous occupation of the past few minutes. The big man of mining interests advanced and respectfully saluted the humble grocer. The miners stared open mouthed, but the astonishment was allayed when the mine owner explained that the despised grocer was the man responsible for the saving of the day. The men were also informed that the objectionable super was their superintendent no longer, and that his place was now offered to the man who had saved the town—the grocer of Rhyolite. Then romance had its inning. The youthful lover, battered, yet still in the lists, renewed his suit of the old man's granddaughter, and the grocer whimsically ordered the girl to accept, in the hope that they would establish a home where he could go and find a haven in the days to come when he had "grown old."

WHEN SHE PLAYED BROADWAY (Two Parts—May 9).—The cast: The girl (Gladys Hulette); ranch owner (Howard M. Mitchell); backer of the show (Daniel Leighton); stage manager (Ernest Howard); the Mexican (Hector Dion).

They met out in the West. The man was a ranch owner, and the girl, when he first saw her, was a waitress in the only hotel in a large nearby town. She had been with a theatrical company, but it failed, leaving her stranded and she was glad to accept a position at any menial occupation until affairs took a turn for the better.

They became acquainted in the hotel dining room. The ranchman was seated at her table, and next to him was an offensive young drummer. The latter believed the girl was overcome by his fascinations. He finally announced that he was going to take her to a show that evening. The girl showed that his attentions were offensive, but she was not in a position to defend herself. The ranchman, however, came to her assistance, and compelled the drummer to actually eat the theater tickets which he displayed to the girl.

Acquaintance soon ripened into love, and in due time the man proposed. The girl loved him—she admitted that—but she was still bound by the fascinations of the stage and wanted another chance. The man vainly pleaded with her, and whatever chances he might have had was overcome by the arrival of a telegram offering her an engagement with a company en tour, which had almost an absolute certainty of going into the New York City district within a short time. She accepted, and the man said that inside of a year he would go East and claim her.

The company finally reached Broadway, but the girl soon grew to hate the life of the stage. The backer of the organization fell madly in love with her and forced his attentions upon her. She eluded him for a time, but finally one evening when he made his way into her dressing room, she ordered him out, and he told her with a sneer: "If that's the way you are going to act, you can take your two weeks' notice now." So she knew that her career with that particular organization was almost at an end.

The girl went on that evening in the most unhappy frame of mind, but her troubles were not over. The man who had annoyed her made several visits to a nearby saloon and returned to the stage in an ugly frame of mind. When she came off the stage he was standing in the entrance, and refused to make way for her when she tried to pass him. He reached over and brutally slapped her in the face.

Although she did not know it at the time, the man from the West was in the house. He arrived in the city that very day, reached her boarding house too late to see her, and determined to witness the play. It was a very successful attraction, and he was forced to take a box seat, and from it he could see what was going on in the wings. He was a witness of the brutality to which the girl was subjected and leaped upon the stage, caught the man by the collar and announced to the surprised audience: "This cur has just struck a lady. He is now going to apologize to her on his knees."

The drunken bully was cowed, and did as he requested. By the time the officers of the law arrived the incident was over, the apology being completed, and the man who made it having been kicked off the stage. The ranchman was about to make his exit with the girl when a yell from the property man attracted his attention and he saw three big policemen rushing into the entrance right behind the property man. The latter was alert, however, and yelled to the girl to "get on the trap." She understood,

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dragged her preserver there, the property man pushed the lever and the young couple vanished under the stage just as the policemen hurried upon it. The trap was slammed shut in their faces. It was some time before the property man was able to open it for them, and he managed to arrange it so that they were on their knees upon the trap, when it suddenly plunged them into the cellar below. They got close behind the fugitives and saw them enter a limousine and drive away. The policemen, accompanied by the stage man, followed in another car. A number of blocks away the policemen overhauled the limousine and found it empty. As it happened the young couple had swung out of the car as it turned the corner and hidden in a doorway.

After they were off, the young man glanced at the door and discovered that the house was the home of a minister. He produced a marriage license from his pocket, told the girl he believed they got off at just the right place. She agreed with him and the two entered the house and were married.

GAUMONT.

SEE AMERICA FIRST, NO. 33, Charleston, S. C. (April 26).—Charleston, largest of cities in South Carolina, and next to Atlanta Ga., the most important city in the South, with its wonderful harbor, great docks, from which are exported large quantities of cotton, rice, phosphates and general merchandise, is shown in this picture. Interesting points visited in this interesting scenic are Fort Sumter, where the first gun of the Civil War was fired, the Naval Station, Military Academy, and a trip to St. Michael's Church, originally built in 1752-61. Harry Palmer's popular komic kartoons complete in the reel.

SEE AMERICA FIRST, NO. 34 (May 3).—Yosemite Valley, with its beautiful scenery, its wonderful waterfalls, its magnificent natural grandeur and its unequalled animal preserves, is the subject of this release of the "See America First" series. The National Park and the various landmarks are shown to the spectator, and the wild animals, that once held undisputed sway, are shown in their native haunts.

"Estelle and Her Movie Hero," an animated cartoon, from the pen of Harry Palmer, forms the latter half of the reel.

REEL LIFE (No. 1—May 7).—This release is comprised of entertaining features. Included in the reel are new and exclusive pictures of daring Belgian cavalrymen performing wonderful feats of horsemanship; butterfly life, showing the metamorphosis of the worm into a beautiful butterfly, and an alligator farm in operation, the picture showing the progress of the 'gator from birth to the time it becomes the covering of a suitcase.

FALSTAFF.

THE KIDDIE'S KAPTAIN KIDD (May 8).—The cast: Tired Business Man (Riltv Chamberlin); His son (Walter Hiers); Stenographer (Louise Emerald Bates).

The "tired business man" believed that the time had come for him to take a rest. His only near relative was his son, and he determined to turn over all his property to the young man, and, as he expressed it, "be a pensioner upon your bounty."

The father moved to a little fishing village, and much to his surprise he was soon destitute, for the son refused to send him any money. From this fate, however, he was saved by the resourcefulness of his bright young stenographer, who liked the father and loathed the son.

The young woman went to the old man's home and promised him she would establish his credit on a firm foundation. She did as she said, much to the surprise of the man, who could not understand why every one began to treat him nicely, and why he could buy anything he wanted on credit.

The fact was that the girl had spread the rumor that he had found the treasure of Captain Kidd, being innocently aided by two children, whom she found reading a story of the infamous pirate. These youngsters told every one in the village that they had seen the old man dig up "Oh, so much gold!" and no one suspected the truth—that the gold was clams, gathered by the poor, friendless, old man.

The news reached the son, and anxious to get the gold, he believed he would regain the confidence of his father by returning the business. He did so just as the old man left "the "treasure" in a vault of the local bank. Later, at the suggestion of the girl, he gave the key to the vault to his son, and the heartless youth went to claim the gold that was now his.

When he reached the bank he found the officials glad to see him, for they imagined that "something was dead" in his vault. They opened it, and discovered that their suspicions were justified—something was dead. In fact, several bushels of clams were dead, for they comprised the treasure planted by the girl to "kid" the youth who had selfishly planned to let his father starve.

FREDDIE'S FRIGID FINISH (May 13).—The cast: Freddie (Jay C. Yorke); His Sweetheart (Frances Keyes); Daisy (Elsie Jordan); The Snow Man (Charlie Emerson).

Freddie's love affair was most exciting; his sweetheart was jealous, and her father had a hasty temper, and a habit of "hinting" that Freddie was in the way, by kicking him out of the house whenever he found him there. In time Freddie got used to the old man, and even tried to excuse him by saying that he was "good hearted, although excitable." But fresh trouble arose when his sweetheart's cousin came to pay the family a visit. Freddie was politely attentive to the new arrival and his sweetheart misconstrued it. There was a quarrel, ending in the girl wishing she was dead, while Freddie went away half inclined to be a soldier.

That night the sweetheart had a wonderful dream. She thought she read the advertisement of a hpynotist of renown, who guaranteed to supply life partners for a fee. She made an appointment and while waiting for him to call, she and her cousin constructed a snow man in the back yard. Then the professor appeared and turned the snow man into a live man, but right under her eyes the wicked cousin stole him away. Later she met her Freddie, and they were happy until the professor unexpectedly appeared. He demanded the payment of his fee, and when refused he turned Freddie into a snow man, just as his sweetheart embraced him. And then—she awoke.

Fortunately she realized that dreams go by contraries, and as the dream Freddie had a frigid finish, the live one naturally met with a warm and cordial reception when he called to apologize to the girl he loved.

Triangle Film Corp.

THE OTHER MAN (Keystone—Two Parts—April 16).—The cast: Roscoe Arbuckle, Irene Wallace, Horace J. Haine, Lillian Shaffner, Al St. John, Minta Durfee, William Jefferson and Joe Bordeau.

Roscoe writes of his love and announces that he will call on Irene with the ring and ask her parents' consent to their marriage. Father and mother are willing, but decide to give Roscoe a scare before accepting him for a son-in-law. Father assumes a gruff attitude but melts at the right time and Roscoe departs in high glee to prepare for a masked ball at which the engagement is to be announced. Irene jokes him about his size but he warns her that he will fool her by the mystery of his disguise.

(*Continued on page 1226.*)

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All who have seen Collier know how comical he really can be and need not be told that he will produce more laughter than has been heard for many a day.

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Douglas Fairbanks in "The Good-Bad Man"

Then the TRIANGLE-Fine Arts Picture for the same week will be Douglas Fairbanks in "The Good-Bad Man," which presents a combination of talent which is seldom equalled. Douglas Fairbanks with his enthusiasm, his personality and individuality, his swift-moving action plays the lead, while dainty, demure Bessie Love plays the principal feminine part. It's a combination rarely seen—a combination sure to be appreciated by exhibitors and the public alike.

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(*Continued from page* 1223.)

On the way home in his automobile Roscoe drives over a cliff and is taken to a hospital. There he is, out of his mind, as the guests begin to assemble at the ball. At about this time, however, a well-fed tramp is put to work in the kitchen by the cook, who is short of help and has a large party to feed. Irene wanders into the kitchen and immediately singles out the tramp as her Roscoe. The stranger permits himself to be led to the buffet and later does a dance for the guests. One of the professional dancers is a crook, whose companion robs as she entertains. But he bungles a job and is caught. Before he bounds away from his pursuers after slipping the necklace to his confederate.

At this point the real Roscoe arrives, clad in a hospital night shirt. He has awakened to find himself surrounded by beautiful nurses but has fled at the suggestion of an operation. He leads the chase after the woman while the tramp is buffeted about during the pursuit of the man through the grounds. Weary from his exertions, the tramp sits down near a gutter spout just as Roscoe breaks into the room above. To avoid being caught with the goods, the woman crook drops the necklace down the spout. The tramp picks it up and gets the reward. As the returned Roscoe is being warmly welcomed by Irene, his double and Joe, the tramp's pal, split fifty-fifty on the reward and hunt for the nearest restaurant.

CIVILIZATION'S CHILD (Kay Bee—Five Parts—April 23).—The cast: William H. Thompson, Anna Lehr, Jack Standing, Dorothy Dalton, Clyde Benson, J. P. Lockney and J. Barney Sherry.

From her life of freedom in the mountains little Berna is summoned by her uncle, Peter Saramoff, to live with him in Kiev, Russia, and absorb some of the civilization which he thinks her age requires her to have. Her first taste of civilization is a Cossack massacre, in which her uncle and aunt are killed. Berna flees with other refugees to America and a distant relative, who runs a prosperous sweat shop under political protection of Boss McManus. She is at her machine when the boss visits the shop, notices her beauty and orders that she be sent to him.

This is the beginning of a new phase of civilization. Berna is soon earning her living on the streets. One evening she is in a resort to which a young Russian violinist has come to play. She is entranced by his music and goes to him. She helps him to study and improve his art, they are married and a baby is born. The violinist now plays in fashionable restaurants and in one of them the daughter of Boss McManus hears him. She invites him to her home and confesses her love for him before she knows he is married. Even then she persists and asks her father's help. The boss is now a judge, and, as he never denied his daughter anything, he agrees to fix it. Berna is "framed up" and sued for divorce.

The case comes up before Judge McManus, and when Berna faces the man who caused her downfall she makes such a scene that she is sent to prison. When she comes out her husband has obtained a divorce and custody of their child. Blind with rage, Berna seeks revenge. She seeks out McManus in his home, at the point of a revolver forces him to listen to her denunciation and then kills him.

SUNSHINE DAD (Fine Arts—Five Parts—April 23).—The cast: De Wolf Hopper, Fay Tincher, Chester Withey, Max Davidson, Raymond Wells, Eugene Pallette and Jewel Carmen.

The theft of a sacred diamond band from a Hindoo shrine starts the action. Count Kotschkoff, who has stolen the band, soon finds that the Mystic Seer and the Mystic Doer are hot on his trail. To thwart them he asks the Widow Marrimore to keep the jewels for him. She wears the band as a garter and at a dance it drops off, to be picked up by Alonz Evergreen, a middle-aged actor, who still aspires to be the juvenile. He does no work and lives on the daily touches he is able to obtain from his hard-working son.

Evergreen, who believes himself in love with the widow, reads an advertisement for the return of the jewels. He aims to increase his favor with the widow by sending back the band. He has wrapped it up in an affectionate note when his son's fiancee enters the office on her way home from a shopping tour. When she departs she takes all the bundles in sight. Alonzo discovers his loss and goes in mad pursuit. In her home the young woman has decided that her beloved is untrue, and has sent back the diamond band and her engagement ring. A distracted lover soon reaches the house to find his father engaged in a frantic attempt to verify his suspicion that the young woman is wearing a costly garter.

The gems regained, Evergreen races to the hotel where the widow lives. The Mystic Seer and the Mystic Doer are on his track, but he eludes them and delivers the band. When the Seer and Doer break in and explain their errand the widow goes to the hiding place, but the jewels are gone. The Count has recovered them. The widow is taken to the shrine and tied to a stake and threatened with death. The stake is near a cage in which a lion is confined. Slowly the gate is lifted and the lion is about to dart out when Alonzo arrives and releases his adored one. There is a thrilling chase and Leo, the lion, finally stalks the widow to a bath room. There Alonzo rescues her under the nose of the beast, the count is captured and the band recovered.

THE SNOW CURE (Keystone—Two Parts—April 23).—The cast: Ford Sterling, Fritz Schade, Marie Manley, Alice Davenport and James Donnelly.

Fritz is a henpecked husband, whose apartment is across the hall from that occupied by Ford, who has flirtatious tendencies. In fact, Ford has seen Marie in the hall and is so enamored that one day when Fritz has gone to work he throws a bouquet over the transom to Marie. But when he tries to crawl through a window he slips and hangs on the edge of the coping until Fritz returns, gets a net and catches him as he falls.

The innocent husband, not suspecting the true state of affairs, invites Ford to his apartment to have a drink. When the new acquaintance tries to pass a note under the table to Marie the eyes of Fritz are opened as he reads. Such an uproar follows that all hands are thrown out. To escape publicity Fritz and Marie seek an isolated mountain resort. Unfortunately Ford occupies a cabin in the same resort. He goes rabbit hunting, sees what he thinks is real game and shoots. His target is a rabbit skin cap worn by Fritz, who feigns death.

Ford now places himself under the care of a quack who has a marvelous cure for cripples. He turns loose a hungry bear to pursue his patients through the mountains. The bruin chases Ford, who is clad in a bathing suit, and forces him to take refuge in the cabin where Fritz and Marie are staying. When husband returns the shooting begins. Bloodshed is prevented by the timely arrival of the quack, whose explanation settles everything.

Pathe Exchange, Inc.

PATHE NEWS NO. 34 (April 26).

Washington, D. C.—The President and Mrs. Wilson attend the opening of the baseball season. Subtitle: 1—The President receives the ball from Clark Griffith and starts the game.

New York City.—Fire Commissioner Adamson gives a demonstration of the working of the fire alarm box in a campaign to teach citizens how to turn in an alarm properly. Subtitles: 1—"Turn handle to right and open box. Pull the hook way down, then wait for the engine to arrive." 2—New York's Rescue Squad, finest in the world, gives a demonstration in life saving. 3—Iron bars are completely severed by oxy-acetylene torches. 4—Applying the pulmotor to restore breathing. 5—When the smoke is too dense for the ordinary fireman, the Rescue Squad men go down with smoke helmets supplied with oxygen.

Oakland, Cal.—Fancy diving from a height of 150 feet marks the opening of the water sports season.

Philadelphia, Pa.—The Yale varsity crew matches its speed against the Schuylkill crack squad of the University of Pennsylvania on the historic Schuylkill course. Subtitle: 1—The Quaker oarsmen win by a length and a half.

Sydney, Australia.—Australian troops wounded at Gallipoli are greeted by thousands of enthusiastic citizens on their return home. Subtitles: 1—Recruiting meetings are as fervent as any in the other British dominions. 2—The boys from "Down Under" get ready for the Teutons.

Cumberland Mountains, Ky.—Notwithstanding the vigilance of Uncle Sam's revenue agents, moonshiners continue to earn a precarious livelihood with the brew of their secret stills. Subtitle: 1—The liquor is placed on the roadside, from which the purchaser collects it.

New York City.—Miss Anne Morgan (left) and other prominent society women direct the rehearsal of the Business Girls for their Shakespearian pageant in commemoration of the tercentenary anniversary of the death of the great poet. Subtitle: 1—The Grand Woodland Dance, symbolizing "Midsummer Night's Dream."

PATHE NEWS NO. 35 (April 29).

Somewhere in Mexico.—Thousands of mules are used for the transport of supplies in the roadless deserts where Villa is trying to escape from American troops. Subtitles: Dinner time at one of the camps. Blankets are carefully fumigated to prevent any outbreak of the all-too-prevalent Mexican fevers. The thirsty troopers buy milk from the inhabitants whenever possible. All passers-by are examined to prevent spying. Making friends.

Sunnyvale, Cal.—The largest aerial battle cruiser in the country, seventy-two feet wide with two propellers, makes a successful demonstration for the U. S. Aviation Corps.

Pathe's American Fashions (courtesy of Mood, New York).—Subtitles: Taffeta walking costume with openings in coat over the pouch pockets of the gown. French serge and shantung walking costume of Bulgarian embroidery and design. Evening gown of silver and white brocaded taffeta draped in butterfly fashion. Gold brocaded wrap with frills.

New York City.—The Health Department begins an early campaign to rid the city of mosquito-breeding swamps. Subtitle: Ditching to drain the swamps of their stagnant water. School children are taught to empty old cans of water, which contain mosquito larvae.

Washington, D. C.—Hundreds of little tots take advantage of Annual Open House Day to make merry on the White House lawns. Subtitle: Egg rolling is one of the prominent sports on this joyous occasion.

Princeton, N. J.—President Wilson visits his home town to vote in the local primaries. Subtitle: The President with Governor Fielder plants the first tree on the Lincoln Highway in this town.

Pont-a-Mousson, France.—Red Cross ladies in this city, which is frequently shelled by the Germans, have supplied masks to school children to protect them from asphyxiating gas. Subtitle: As soon as the shelling starts, the children seek refuge in cellars.

THE IRON CLAW, NO. 10, "THE LIVING DEAD" (Pathe—Two Parts—May 1).—David Manley, Enoch Golden's secretary, pretends that he has been killed by the minute poisoned arrows with which, in the previous episode, he was wounded by a lieutenant of Jules Legar, the Iron Claw. Legar, foe of Golden and all that is his, goes to the Golden mausoleum to solve the mystery. Manley and the police trap him, but he blows up the mausoleum. He and Manley, badly bruised, make their separate escape. Legar encounters Margery, Golden's daughter, in her stalled auto, but the Laughing Mask, terror of evil-doers, saves her life. The Mask pursues Legar and they meet on the upper girders of a nearby steel plant. The Laughing Mask falls and Legar escapes. The next episode is entitled "The Saving of Dan O'Mara."

TROUBLE ENOUGH! (Mittenthal—May 1).—Heinie and Louie awake in their improvised scups, and Louie, acting on the principle "first up best fed," makes a raid on the morning's milk. Needless to say he meets with considerable opposition from Heinie, and the resultant "spilled milk" is something that less-hardened scoundrels might cry over. But Heinie and Louie have a little account to settle with the world which, according to them, is in their debt for a "lifing," and go out to make an adjustment.

Flossie Coughdrop, also out, is attacked by some roughs whom our heroes disperse. The boys are taken to Flossie's home where they are introduced to Floss' friend, and the four pair off in the usual sentimental way. Their sentiment is interrupted, however, by the college boy friends of the girls who are worsted by Heinie and Louie with the aid of a stuffed porcupine. That night, aided and abetted by other college boys, the two rah! rah! Johnnies kidnap the luckless swains, wrap them in the Ostermoor and drag them from the end of an automobile

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over many rough miles of road. After this things happen so quickly that the only way to enjoy it is to see it.

SIBERIA, THE VAST UNKNOWN, NO. 6 (Pathe—May 1).—The Tunguses, a rugged Mongolian people, natives of Siberia's interior, are first shown. They are an intelligent, cleanly people in their habits and in many respects the best of the Siberian native tribes. One of their social customs is of smoking a "family pipe," which, as in the case of the American Indians, is passed from one to another. Many of the Siberian tribes have been converted to Christianity. Here is shown a scene of a religious service performed by a Russian priest. Another scene shows great herds of reindeers, upon which animals the Tunguses are almost entirely dependent for food, clothing and household implements.

HOW SMALL SEA CREATURES BREED (Pathe—On the same reel as the foregoing).—One of the subjects of the other half of this film is the crab, about a million of whose eggs are found under the stomach of the mother. Then comes the sea worm, known as the phyllodoce, which swims by means of its vibratory cilia or "hairs." The adult phyllodoce, here shown, lives on the sands, and moves by means of the "feet" on each ring of its body, like a caterpillar. Then comes our friend, the oyster, shown in embryo form, but, nevertheless, encased in its shell.

Miscellaneous Subjects
V-L-S-E Inc.

THE LAW DECIDES (Vitagraph).—A synopsis of this picture was published on page 871 of the April 29 issue. It was originally scheduled for release on April 24, but has been postponed until May 1. "God's Country and the Woman," a Vitagraph eight-part subject, was released on April 24. A description of this offering will be published in an early issue.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 29 (April 10).

Durham, N. H.—Students of the State Agricultural College are the first to learn military trench digging under the superintendency of an army expert.

San Diego, Cal.—Private owner compel the United States Army Aviation corps to seek new flying field and deprive aero department of its only aviation ground.

New York.—Colonel Roosevelt and General Leonard Wood are enthusiastically received at the flower show in Grand Central Palace.

Los Angeles.—The first pole of the new municipal electric distributing syste_ is raised with impressive ceremonies. Beautiful Miss Lucretia Del Valle christens the pole with a bottle of pure water.

New York.—Elephants of a Broadway show are treated to a stroll through the exclusive shopping district of Fifth avenue.

Oakland, Cal.—Finished soldiers are made of students at a local technical school.

Harrisburg, Pa.—Roadway difficulties are easily overcome by a giant tractor that goes through mud and ove_ hills without effort.

Hammonton, Cal.—The largest gold dredger in the world is launched and begins its job of earning two thousand dollars a day delving for precious metal beneath the river beds of the Northwest.

Uncle Sam's Border Patrol is str_gthened by the addition of more troops, which are moved to advantageous positions on t_e southern boundary of the United States.

Davis, Cal.—Chickens are vaccinated at the State Farm here to prevent the spread of diphtheria and chicken pox among the feathered inhabitants of the farm.

Harrisburg, Pa.—The Buffalo International League baseball team completes its spring training and is ready for the start of the 1916 season.

New York.—The season's newest fashions include afternoon gowns, sport suits, riding habits and eve_ing dress, the latest creations and importations.

Croton, N. Y.—Five billion gallons of water are wasted in one day in the overflow of a monster torrent at the Cornell dam when the melted snow of Croton watershed sweep into the pent-up lakes.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 30 (April 14).

Baseball Season Opens.—Most interesting and thrilling incidents of the initial championship games in the East and West are pictured, featuring the victory of the world's champion Boston Red Sox over the Philadelphia Athletics in Boston.

New York.—Dr. Arthur Warren Waite, central figure in New York's sensational poison case, is removed from Bellevue Hospital to the Tombs prison. Other persons who figure in the case.

Omaha, Neb.—The motorcycle squad of the Nebraska National Guard wins a realistic sham battle, which is part of the preparedness movement in the Middle West.

Redondo, Cal.—Storm sweeps valuable machinery off pier into the Pacific Ocean and divers recover only a small part of it 90 feet below the surface.

New York.—Russian Red Cross ambulances destined for duty in Europe are blessed with holy water.

Chicago.—The First Cavalry of the Illinois National Guard engage in mimic warfare against an imaginary foe.

New York.—Babies competing for valuable prizes offered by the New York American pose —some unwillingly—before the movie camera.

Mt. Diablo, Cal.—Girl makes a daring drive to the summit of the "Mountain of Laughter" in a small automobile, taking dangerous turns and climbing steep inclines with unusual expertness.

Krazy Kat and Ignatz Mouse appear in a laugh-provoking animated cartoon, "A Tail That Is Knot," by George Herriman.

SHERLOCK HOLMES (Seven Parts—May 15).—The cast: Sherlock Holmes (William Gillette); Alice Faulkner (Marjorie Kay); Professor Moriarty, Emperor of Crooks (Ernest Maupain); Dr. Watson (Edward Fielding); Benjamin Forman (Stewart Robbins); Sir Edward Leighton (Hugh Thompson); Baron von Stalburg (Ludwig Kriess); James Larrabee (Mario Majeroni); Sidney Prince (William Postance); Craigin (Chester Beery); Tim leary (Frank Hamilton); "Lightfoot" McTague (Fred Malatesta); Parsons (Norrie); Madge Larrabee (Grace Reals); Therese, a maid (Miss Ball); "Billy" (Burford Hampden); A "Suffraget" (Marion Skinner). Directed by Arthur Bertelet.

Sherlock Holmes, while out for a stroll with Dr. Watson, meets a beautiful woman. They are mutually attracted, but pass without recognition. Later Holmes is engaged by a noble family to recover papers involving the family in a scandal, and which are in the hands of a woman, whose sister was ruined by one of the members of the noble family. She is holding them in order to get revenge.

Holmes discovers that the woman who holds these papers is the one that he had passed in the street, and to whom he was so singularly attracted. He tricks her out of the papers, but returns them to her, telling her that he believes that she will eventually give them to him of her own accord. He points out to her how much better it is to let the matter rest than to connect her own name with scandal in order to get revenge, not only on the man who caused her sister's unhappiness, but on the innocent members of his family.

Holmes then goes to Watson's house, where he sends a note for the woman who holds the papers to meet him there. His cab driver, who is waiting outside, is the leader of the band of crooks. Holmes has penetrated his disguise, although the crook does not know this. Holmes brings him into the house under a pretext, and there slips handcuffs on him.

He has also sent for the nobleman to come to Watson's house. He has Dr. Watson place the woman in a rear room so that she can overhear his conversation. He then turns over a package of blank papers to the nobleman, pretending he thinks they are the right ones. The nobleman berates him for having been duped Sherlock admits it, and cries that he is ruined. The woman then rushes into the room and through her love for Sherlock gives up the real papers. The nobleman leaves satisfied and as Watson shows him to the door, Holmes slips his arms about the woman, and tells her of his love.

BLUEBIRD PHOTOPLAYS, INC.

THE GILDED SPIDER (Five Parts—May 8).—The cast: Leonita and Elisa (Louise Lovely); Giovanni (Lon Chaney); Rosa (Lule Warrenton); Cyrus Kirkham (Gilmore Hammond); Mrs. Kirkham (Marjorie Ellison); Burton Armitage (Hayward Mack); Paul Winston (Jay Belosca). Scenario by Ida May Park. Produced by Joseph De Grasse.

While cruising on his yacht on the Mediterranean Cyrus Kirkham, a dissolute American millionaire, sees a dancing girl whom he covets, kidnaps, and takes on board his yacht. To escape his unwelcome attentions, the girl jumps overboard and is drowned.

Her husband determines to be avenged and with his baby daughter and his mother comes to America. Giovanni is a molder of miniature, cheap statuettes, and as he passes through the streets selling his wares, he keeps constant lookout for Kirkham. He finally locates him at his home.

Kirkham has married a society woman who devotes her time to charity work and has founded a mission house in the Italian quarter. Here

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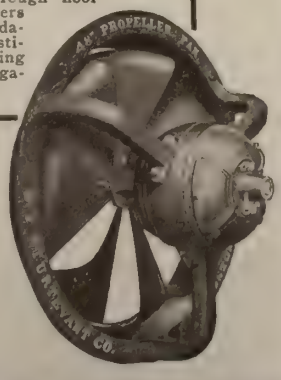

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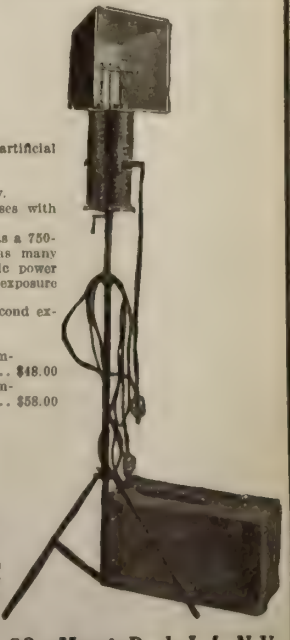

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frequently comes Giovanni's mother and daughter, Elisa. There is among Kirkham's dissolute companions Burton Armitage, who has befriended Paul Winston, a struggling young artist. Winston has found upon the streets an Italian girl who has posed for him. When the picture was finished he lost all trace of her. While calling upon Mrs. Kirkham at the mission house he finds his lost model in Giovanni's daughter and prevails upon her to resume sittings for him. Mrs. Kirkham gives to Elisa's grandmother her own card as assuritage that she will be responsible for the care of Elisa. This card Rosa, Elisa's grandmother, takes home to Giovanni, who, upon seeing it, determines the form upon which his vengeance shall take. He hired a gang of thugs to kidnap Mrs. Kirkham while he goes to Kirkham to demand ransom. The plan is foiled by the arrival of Winston at the mission house just at the time Mrs. Kirkham is being kidnapped. He follows and calls the police. They capture the gang and liberate Mrs. Kirkham.

Meanwhile Elisa has been enticed by trickery to Kirkham's house, where a party given by Kirkham to his dissolute companions is going on. Giovanni arrives at the Kirkham home during the progress of this party. When Kirkham beholds Giovanni, the shock of fright so effects his heart that he drops dead.

Giovanni now wildly aroused for further vengeance, dashes upstairs to where the party is being held on the gaily lighted roof. Here Giovanni beholds his daughter dancing, and the vivid recollections of her mother's tragic death quite unbalances his mind, and before he can be prevented, Giovanni jumps from the roof and is killed. These two sudden deaths clear the way for a happy ending to the story.

WORLD-EQUITABLE.

THE FEAST OF LIFE (Five parts—Paragon —May 1).—The cast: Aurora Fernandez (Clara Kimball Young); Senora Fernandez (Mrs. E. M. Kimball); Father Venture (E. M. Kimball); Don Armada (Paul Capellani); Celida (Doris Kenyon); Pedro (Robert Frazer). Scenario by Farnces Marion. Directed by Albert Capellani.

Aurora Fernandez, a poor Cuban girl, is persuaded against her will to become betrothed to Don Armada, a wealthy Cuban. She loves Pedro, a young fisherman, who lives with his uncle, Father Venture, and his sister, Celida, who has been secretly stealing to Don Armada's villa, but is cast off by him on his engagement to Aurora.

Longing for a sight of Pedro, disguised as a dancing girl, Aurora goes to an inn where Pedro comes with other fishermen for a night's revelry. He does not recognize her as his "Lady of the Lily" as he calls her, but falls a victim to the charms of the dancing girl. Celida, dying of a broken heart, confesses to Pedro and Father Venture, and Pedro, to avenge Celida, summons all the fishermen in the village and leads them against Armada in whose villa the wedding feast is being held. The guests fly in terror and Armada is wounded. Aurora alone remains undaunted, and Pedro, finding her, recognizes not only his love of the tavern, but Aurora, and that she is the wife of Armada.

Notwithstanding her pleadings not to kill her husband, he is about to strike when he sees that Don Armada is blind. This awakens his pity and he leaves the house. Don Armada has an operation performed on his eyes which proves successful, but the physicians warn him that any shock may result in blindness for life. Aurora, in the meantime, has been carrying on clandestine meetings with Pedro and Armada, hoping to find out who Aurora's lover is, tells her that the operation has been a failure. He intercepts a note from Pedro and, locking Aurora in her room, stabs Pedro. He then returns to Aurora and she discovers that he has tricked her. He tells her what he has done, but the shock kills him. Aurora escapes and finds Pedro still alive. She takes him home where she watches over him, and the crisis over, the lovers are reunited.

METRO PICTURES CORP

THE COME BACK (Five Parts—April 24).—The cast: Burt Ridgeway (Harold Lockwood); Patta Heberton (May Allison); Randall Ridgway, Burt's father (George Henry); Biggs, secretary to board of directors (Howard Truesdell); Mac Heberton, Patta's uncle (Lester Cuneo); Owl Wolfert, a shyster lawyer (Bert Starkey); "Bully Bill," the camp foreman (Mitchell Lewis); Donna Estelle (Clara Selwynne. Written and irected by Fred J. Balshofer.

Randall Ridgeway, a lumber king, learns that one of his contracting companies in northern Maine is carrying on crooked transactions. His son, Burt, overhears his father discussing the matter and asks if he might go and investigate. His father refuses, thinking his son too young and not strong enough physically to deal with the woodsmen. Mac Heberton, who controls the camp in Maine, hears of Ridgeway's suspicions. He compels his bookkeeper to arrange a double set of books, under penalty of exposing him for a murder he saw him commit.

Burt Ridgeway falls in with a fast crowd and meets a professional dancer named Lotus de Valois. Under the spell of the girl, and the direction of her unscrpulous chaperon, Burt becomes involved financially. He goes to his father for more money. His father, fearful that his son is not improving his time, puts him to a test. He gives him $25,000 with the understanding that every time he adds another thousand to the amount he will present him with an additional $5,000.

With more funds at his disposal Burt strikes a faster pace. Lotus sees a lavaliere, valued at $14,500, which she induces Burt to buy for her. The elder Ridgeway becomes discouraged when he does not see any business activity on the part of his son. Hoping to interest and assist him he takes a three days' option of some real estate where there is a chance to make a big coup. The boy confesses that he cannot cover the option, as he has but $5,000 left in the bank.

That night Burt returns home intoxicated. He has words with his father, who has lost faith in him for the first time. In a rage his father orders him from home, telling him he is not "worth his salt." Burt leaves and makes straight for the lumber camp in Maine, where he hopes to rejuvenate himself. Arrived there, after many severe trials, he meets Patta Heberton, a pretty girl of the woods, and the ward of Mac Heberton. They become interested in each other, at their first meeting, and are engaged in pleasant conversation, when "Bully Bill," a camp foreman, observes them. "Bully Bill" is all his sobriquet implies, and he is madly in love with Patta. He challenges the stranger's right to talk to the girl, which results in a fight.

The dissipated young man from the city is like a child in the woodman's hands, and he is knocked cold with two sharp blows. Burt takes his beating with chagrin, but decides to remain, and obtains a position as checker. He plans to regain his strength and prowess if proper training will do it. He leaves off cigarettes and whiskey, and exercises in the open at every opportunity. On a holiday, soon afterward, when the woodsmen are gathered for a day of sports, Burt has another encounter with 'Bully Bill." He dispatches the bully with ease. For this Burt wins the admiration of the crowd and the lasting friendship of "Bully Bill,"

The following day Burt is passing the office of Mac Heberton, when a draft of wind carries a check out of the window, and at his feet. Picking it up he finds it is from a rival concern. Burt hurries inside, and backing the spineless bookkeeper up in a corner, he threatens to kill him if he does not tell him the whole truth. For the first time in the camp he discloses his identiy. The bookkeeper weakens and confesses that Heberton has been cheating his father out of thousands of dollars. Heberton comes in the door unseen, as the bookkeeper makes this statement, and with uplifted axe is about to strike Burt, when "Bully Bill" rushes in and stays his hand.

In a subseqent investigation Burt finds a will left by Patta's grandfather, in which she is named sole beneficiary of his estate on her eighteenth birthday. Heberton has kept her in ignorance of this situation, and has taken over the estate himself. Burt's father is overjoyed beyond expression when his son comes back, a new man, with the story of the arrest of Heberton and a vivid description of the girl in the woods, who is to join him soon in New York, as his life's partner.

SUN PHOTOPLAY.

A WOMAN WILLS (Five Parts—April State Rights).—The cast: Marion Duval (Elsie LeClaire); Lieutenant Menard (John Maguard); a foreign spy (Joseph Morris); the adventuress (Suzanne Armelle).

At the outbreak of the great war in Europe, Marion Duval, a mischievious schoolgirl, is infected with the patriotic fervor that swept over the European State in which she lives. She runs away from school, disguises herself in boy's clothing, and joins the Boy Scouts. In this disguise she shares with a dashing cavalry lieutenant several thrilling adventures.

In later years she makes a determined effort to renew her acquaintance with this hero of her dreams, who is still unaware of her sex. When she finally meets him once more, she finds him, now a member of his government's secret service, enmeshed in the toils of an adventuress. Taking a hand in the game, she is able to save the lieutenant from disgrace, but only after a series of stirring episodes culminating in a scene when she and the adventuress, locked together in a room, engage in a struggle for the possession of plans of importance. Naturally, her heroism is rewarded with the heart of the handsome lieutenant.

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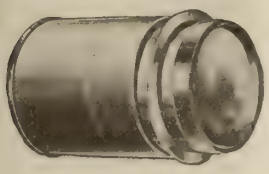

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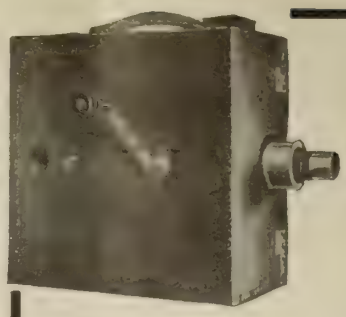

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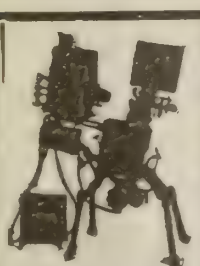
(*Continued on page* 1233.)



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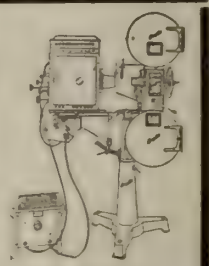

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OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

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FOR SALE—Four Chaplin comedies, $15 each. S. Baldwin, 314 Mallers Bldg., Chicago, Ill.

FIVE KEYSTONES—$5 each, money with order. Miller, 3d Fl. Mallers Bldg., Chicago, Ill.

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"PATH FORBIDDEN," "The Mysteries of New York," five reelers. "Ten Nights in a Bar Room," "Life of Christ," "Sacrifice of Pauline," "The Gold Maker's Sacrifice," four reelers. "The Opera Singer's Triumph," "An Aerial Revenge," three reelers. Also a print of "Billy Sunday," the Evangelist. Twenty-five single reels, all in high-class shape, with plenty of paper. Maynard Film Broker, 607 Schiller Bldg., Chicago, Ill.

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ORIGINAL print Edison's "Great Train Robbery." Fine condition, original title and ending. Make offer. Commercial, care M. P. World, New York City.

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FOR SALE—200 reels, including Keystones, Chaplins and others, at bargain prices. Wichita Film & Supply Co., 117 N. Topeka Ave., Wichita, Kansas.

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1208, 1210.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem.

Wednesday—Biograph, Edison, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Apr. 17—A Cry for Help (Drama) (Biograph—Reissue No. 46).
Apr. 18—The Larrimore Case (Three parts—Drama).
Apr. 24—The Blind Princess and the Poet (Drama) (Biograph Reissue No. 47).
Apr. 25—Celeste (Two parts—Drama).
Apr. 26—The Spring Chicken (Three parts—Comedy).
May 1—Swords and Hearts (Drama) (Biograph—Reissue No. 48).
May 3—Fit for Burning (Three parts—Dr.).
May 8—During the Round-Up (Drama) (Biograph—Reissue No. 49).
May 9—Merry Mary (Two parts—Com.-Dr.).
May 15—The Perfidy of Mary (Drama) (Biograph Reissue No. 50).
May 17—Beverly of Graustark (Three parts—Drama).

EDISON.

May 2—The Matchmakers (Three parts—Dr.).
May 3—The Real Dr. Kay (Comedy).
May 9—Celeste of the Ambulance Corps (Three parts—drama).
May 10—A Mix-Up in Black (Comedy).
May 16—The Littlest Magdalene (Three parts—Drama).
May 17—Robbing the Fishes (Comedy).

ESSANAY.

Apr. 15—The Last Adventure (Three parts—Drama).
Apr. 17—The Strange Case of Mary Page, No. 13, "Dawning Hope" (Two parts—Drama.
Apr. 18—The Elder Brother (Two parts—Drama) (Reissue).
Apr. 19—Canimated Nooz Pictorial No. 9 (Cartoon).
—A Scenic Subject on the same reel.
Apr. 22—Her Naked Soul (Three parts—Dr.).
Apr. 24—The Strange Case of Mary Page, No. 14, "Recrimination" (Two parts—Drama).
Apr. 25—The Little Samaritan (Two parts—Drama).
Apr. 26—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—Scenic Subject on the same reel.
Apr. 29—The Danger Line (Three parts—Dr.).
May 1—The Strange Case of Mary Page, No. 15 (Two parts—Dr.).
May 2—In the Moon's Ray (Two parts—Dr.).
May 3—The Fable of "The Preacher Who Flew His Kite But Not Because He Wished to Do So" (Comedy).
May 6—Once a Thief—? (Three parts—Dr.).
May 9—A Return to Youth—and Trouble (Two parts—Comedy-Drama).
May 10—The Fable of the Good Fairy and the Lorgnette and Why She Got It Good (Comedy).
May 13—The Jester (Three parts—Drama).
May 16—The Double Cross (Two parts—Dr.).
May 17—Vernon Howe Bailey's Sketch Book of San Francisco (Cartoon).
A Scenic subject on the same reel.
May 20—A Rose of Italy (Three parts—Dr.).

KALEM.

Apr. 18—Ham and Preparedness (Comedy).
Apr. 19—Their Taking Ways (Comedy).
Apr. 21—A Double-Barreled Courtship (Com.).
Apr. 22—The Governor's Special (No. 76 of the "Hazard's of Helen" Railroad Series—Drama).
Apr. 24—The Millionaire Plunger (No. 5 of the "Social Pirates"—Two parts—Dr.).
Apr. 25—Ham's Waterloo (Comedy).
Apr. 26—Counting Out the Count (Comedy).
Apr. 28—A Lucky Mistake (Comedy).
Apr. 29—The Trail of Danger (No. 77 of the "Hazards of Helen" Series—Dr.).
May 1—The Master Swindlers (No. 6 of the "Social Pirates"—Two parts—Dr.).
May 2—Ham and the Masked Marvel (Com.).
May 3—Romeo of the Coal Wagon (Com.).
May 5—The Dumb Heiress (Comedy).
May 6—The Human Telegram (No. 78 of the "Hazards of Helen" Railroad Series) (Drama).
May 8—The Rogue's Nemesis (No. 7 of the "Social Pirates"—Two parts—Dr.).
May 9—The Tank Town Troupe (Comedy).
May 10—Not What the Doctor Ordered (Com.).
May 12—A Lunch-Room Legacy (Comedy).
May 13—Hazards of Helen Railroad Series No. 79, "The Bridge of Danger" (Dr.).
May 15—Sauce for the Gander (No. 8 of the "Social Pirates"—Two parts—Dr.).
May 16—Title not yet decided.
May 17—Title not yet decided.
May 19—An Innocent Vampire (Comedy).
May 20—One Chance in a Hundred (No. 80 of the "Hazards of Helen Railroad Series—Drama).

LUBIN.

Apr. 15—Mr. Housekeeper (Comedy).
Apr. 17—Frocks and Frills (Comedy).
Apr. 18—One of the Pack (Two parts—Drama).
Apr. 20—The Heart's Tribute (Three parts—Drama).
Apr. 22—Millionaire Billie (Comedy).
Apr. 24—Germs and Microbes (Comedy).
Apr. 27—Playthings of the Gods (Three parts—Drama).
Apr. 29—Love and Bullets (Comedy).
May 1—The Buckshot Feud (Comedy).
May 2—The Candle (Two parts—Drama).
May 4—None So Blind (Three parts—Dr.).
May 6—Father's Night Off (Comedy).
May 8—Skirts and Cinders (Comedy).
May 11—The Wheat and the Chaff (Three parts—Drama).
May 13—Jenkins' Jinx (Comedy).
May 15—Otto the Artist (Comedy).
May 16—The Beggar King (Two parts—Dr.).
May 18—Jackstraws (Three parts—Drama).
May 20—The Winning Number (Comedy).

SELIG.

Apr. 15—The Beauty Hunters (Comedy).
Apr. 17—The Three Wise Men (Three parts—Drama).
Apr. 17—Selig-Tribune No. 31, 1916 (Topical).
Apr. 20—Selig-Tribune No. 32, 1916 (Topical).
Apr. 22—Too Many Chefs (Comedy).
Apr. 24—The Woman Who Did Not Care (Three parts—Drama).
Apr. 24—Selig-Tribune No. 33, 1916 (Topical).
Apr. 27—Selig-Tribune No. 34, 1916 (Topical).
Apr. 24—Badgered (Drama).
May 1—The Man Within (Three parts—Dr.).
May 1—Selig-Tribune No. 35, 1916 (Topical).
May 4—Selig-Tribune No. 36, 1916 (Topical).
May 6—The Elephant's Gratitude (Animal—Drama).
May 8—A Stranger in New York (Three parts—Drama).
May 8—The Selig-Tribune No. 37, 1916 (Topical).
May 11—The Selig-Tribune No. 38, 1916 (Topical).
May 13—The Sheriff's Duty (Western—Drama).
May 15—The Hard Way (Three parts—Drama).
May 15—The Selig-Tribune No. 39, 1916 (Topical.)
May 18—The Selig-Tribune No. 40, 1916 (Topical.)
May 20—A Boarding House Ham (Comedy).

VIM.

Apr. 14—The Sleuths (Comedy).
Apr. 20—All for a Girl (Comedy).
Apr. 21—Hired and Fired (Comedy).
Apr. 27—What's Sauce for the Goose (Comedy).
Apr. 28—The Rivals (Comedy).
May 4—The Brave Ones (Comedy).
May 5—Home-Made Pies (Comedy).
May 11—The Water Cure (Comedy).
May 12—The Pretenders (Comedy).
May 18—Thirty Days (Comedy).
May 19—A Fair Exchange (Comedy).

VITAGRAPH.

Apr. 15—Sin's Penalty (Three parts—Drama) (Broadway Star Feature).
Apr. 17—Life and Training in the U. S. N. (Educational).
Apr. 21—His Lucky Day (Comedy).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama (Broadway Star Feature).
Apr. 24—The Rookie (Drama).
Apr. 28—Terry's Tea Party (Comedy).
Apr. 29—The Man Hunt (Three parts—Drama) (Broadway Star Feature).
May 1—Jane's Husband (Comedy).
May 5—Some Chicken (Comedy).
May 6—The Resurrection of Horror (Three parts—Drama) (Broadway Star Feature).
May 8—The Double-Double Cross (Comedy).
May 12—Out Ag'in In Ag'in (Comedy).
May 13—O'Hagan's Scoop (Three Parts—Dr.). (Broadway Star Feature).
May 15—A Lucky Tumble (Comedy).
—Scenes in Iceland (Scenic).
May 19—More Money than Manners (Comedy).
May 20—Miss Adventure (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES

Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 8—Myrtle, the Manicurist (Three parts—Comedy).
Apr. 15—Sin's Penalty (Three parts—Drama).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama).
Apr. 29—The Man Hunt (Three parts—Dr.).
May 6—The Resurrection of Horror (Three parts—Drama).
May 13—O'Hagan's Scoop (Three parts—Dr.).
May 20—Miss Adventure (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

Apr. 14—Haunted and Hounded (Three parts—Drama).
Apr. 21—When Might is Right (Three parts—Drama).
Apr. 28—The Broken Promise (Three parts—Drama).
May 5—The Oath of Hate (Three parts—Dr.).
May 12—Broken Fetters (Three parts—Drama).
May 19—The Chorus Girl and the Kid (Three parts—Drama).

UNIT PROGRAM RELEASES.

Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Mar. 6—Bittersweet (Comedy).

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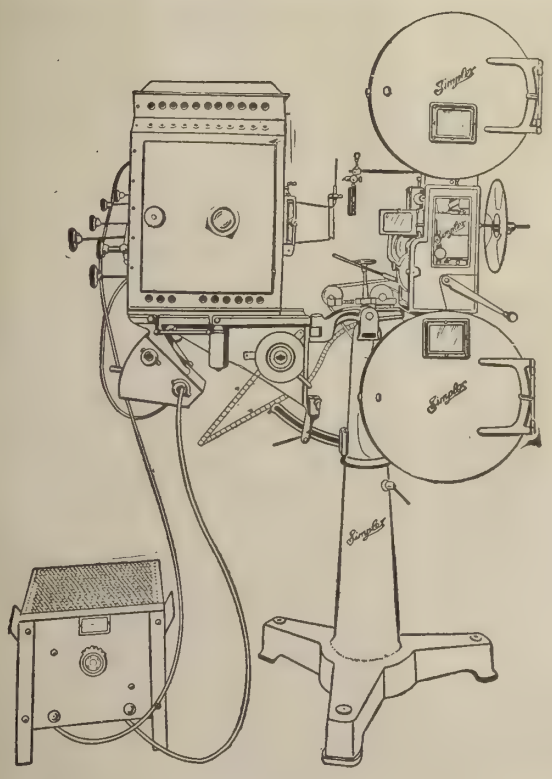

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1208, 1210.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Apr. 12—Number 15 (Topical).
Apr. 19—Number 16 (Topical).
Apr. 26—Number 17 (Topical).
May 3—Number 18 (Topical).
May 10—Number 19 (Topical).
May 17—Number 20 (Topical).

BIG U.

Apr. 13—No release this day.
Apr. 20—Oh, What a Whopper (Two parts—Baseball—Comedy).
Apr. 26—Lonesome House (Drama).
May 4—The Beloved Liar (Three parts—Dr.).
May 11—No release this day.
May 19—Nadine of Nowhere (Drama).

BISON.

Apr. 15—The Rival Pilots (Two parts—Railroad—Drama).
Apr. 22—The Passing of Hell's Crown (Two parts—Western—Drama).
Apr. 29—The Torrent of Vengeance (Two parts—Drama).
May 6—The Leap (Two parts—Drama).
May 13—A Fight for Love (Two parts—Drama).
May 20—Hulda, the Silent (Two parts—Dr.).

GOLD SEAL.

Apr. 11—The Voice of the Tempter (Three parts—Domestic—Drama).
Apr. 18—The Best Man's Bride (Two parts—Drama).
Apr. 25—The Other Half (Two parts—Society—Drama).
May 2—The Purple Maze (Two parts—Dr.).
May 9—The Mark of a Gentleman (Two parts—Drama).
May 16—Darcy of the Northwest Mounted (Three parts—Drama).

IMP.

Apr. 11—Held for Damages (Comedy).
Apr. 14—The Doctor of the Afternoon Arm (Two parts—Northwest—Drama).
Apr. 18—Love Laughs at Dyspepsia (Com.).
Apr. 21—The Haunted Bell (Two parts—Mystery—Drama).
Apr. 25—Billie's War Brides (Comedy).
Apr. 28—Why Mrs. Kentworth Lied (Three parts—Drama).
Apr. 30—Through Flames to Love (Two parts—Drama).
May 2—When Slim Was Home Cured (Com.).
May 4—Won With a Makeup (Comedy).
May 5—Just Kitty (Drama).
May 9—When a Wife Worries (Comedy).
May 10—The Go-Between (Drama).
May 12—The Capital Prize (Two parts—Dr.).
May 16—When Slim Picked a Peach (Comedy).
May 21—Claudia (Comedy).

JOKER.

Apr. 6—His Highness the Janitor (Comedy).
Apr. 15—Hubby Puts One Over (Comedy).
Apr. 22—Just Yet But Not Quite (Comedy).
Apr. 29—The Jitney Driver's Romance (Com.).
May 6—A Perfect Match (Comedy).
May 13—A Wife for a Ransom (Comedy).
May 20—A Raffle for a Husband (Comedy).

LAEMMLE.

Apr. 16—No release this day.
Apr. 20—The Gambler (Drama).
Apr. 23—No release this day.
Apr. 27—Miss Blossom (Two parts—Drama).
May 4—No release this day.
May 5—The Thief of the Desert (Drama).
May 7—The Marriage of Arthur (Two parts—Comedy—Drama).
May 11—Her Husband's Faith (Two parts—Drama).
May 14—Her Great Part (Comedy—Drama).
May 18—Grouches & Smiles (Comedy—Drama).
May 19—Heartaches (Two parts—Drama).

L-KO.

Apr. 23—Little Billy's School Days (Comedy).
Apr. 26—Bill's Narrow Escape (Two parts—Comedy).
Apr. 30—No release this day.
May 3—The Bankruptcy of Boggs & Schultz (Comedy).
May 7—Mr. Buddy Briggs Burglar (Comedy).
May 10—The Great Smash (Three parts—Comedy).
May 14—No release this day.
May 17—Gaby's Gasoline Glide (Two parts—Comedy).
May 22—No release this day.

NESTOR.

Apr. 17—His Neighbor's Wife (Comedy).
Apr. 21—Eddie's Night Out (Comedy).
Apr. 24—His Wooden Leg (Comedy).
Apr. 28—The Newlyweds Mixup (Comedy).
May 1—Her Hero Maid (Comedy).
May 5—Lem's College Career (Two parts—Comedy).
May 8—Potts Bungles Again (Comedy).
May 12—Never Lie to Your Wife (Comedy).
May 15—He's a Devil (Comedy).
May 19—The Wooing of Aunt Jemima (Comedy).

POWERS.

Apr. 20—The Toyland Villain (Novelty).
—An Educational subject on the same reel.
Apr. 22—No release this day.
Apr. 27—Such Is Life in China (Comedy).
Apr. 29—A Family Affair (Comedy).
May 6—No release this day.
May 11—Mr Fuller Pep—He Tries Mesmerism (Comedy—Cartoon).
—Some Monkey Stars (Ditmars Educational).
May 13—No release this day.
May 18—A Toyland Robbery.
—Little Journeys in the Frozen North, Nome, Alaska (Educational).

RED FEATHER PHOTOPLAYS.

Apr. 17—Her Bitter Cup (Five parts—Dr.).
Apr. 24—Thrown to the Lions (Five parts—Drama).
May 1—Dr. Neighbor (Five parts—Drama).
May 8—A Huntress of Men (Five parts—Dr.).
May 15—A Youth of Fortune (Five parts—Dr.).

REX.

Apr. 18—No release this day.
Apr. 23—His World of Darkness (Three parts—Drama).
Apr. 25—The Unexpected (Comedy).
Apr. 27—Chicken Hearted Jim (Drama).
Apr. 30—Their Anniversary (Comedy).
May 2—Eleanor's Catch (Drama).
May 7—Scaling the Jungfrau (Educational—Scenic).
May 9—Virginia (Drama).
May 14—A Soul for Sale (Three parts—Dr.).
May 16—No release this day.
May 18—A Wife at Bay (Two parts—Drama).
May 21—Love Triumphant (Two parts—Dr.).

VICTOR.

Apr. 12—The Lathered Truth (Two parts—Comedy).
Apr. 19—Royal Love (Three parts—Drama).
Apr. 21—Globe Trotting.
Apr. 28—No release this day.
May 3—The Girl Who Feared Daylight (Two parts—Drama).
May 12—A Strange Confession (Drama).
May 17—The Three Wishes (Drama).

UNIVERSAL SPECIAL FEATURES.

Apr. 24—Graft No. 20 (Two parts—Drama).
May 1—The Adventures of Peg o' the Ring No. 1, "The Leopard's Mark" (Two parts—Drama).
May 8—The Adventures of Peg o' the Ring, No. 2, "A Strange Inheritance" (Two parts—Drama).
May 15—Peg o' the Ring, No. 3 (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portici (Seven parts Drama).

Mutual Film Corp.

AMERICAN.

Apr. 15—The Wayfarers (Three parts—Dr.).
Apr. 17—His Masterpiece (Two parts—Drama).
Apr. 22—Realization (Three parts—Drama).
Apr 24—The Counterfeit Earl (Two parts—Drama).
Apr 27—A Broken Genius (Three parts—Dr.).
May 1—Pierre Brissac the Brazen (Two parts—Drama).
May 8—The Touch on the Key (Two parts—Drama).
May 11—The Profligate (Three parts—Drama).

BEAUTY.

Apr. 16—The Improbable Yarn of McQuirk (Comedy).
Apr. 19—Number Please? (Comedy).
Apr. 23—The Bookworm's Blessed Blunders (Comedy).
Apr 26—Bugs and Bugles (Comedy).
Apr 30—Two beds and No Sleep (Comedy).
May 3—Billy Van Deusen's Ancestrie (Com.).
May 7—All for Nuttin' (Comedy).
May 10—Skelly's Skeleton (Comedy).
May 14—No title (Comedy).

CENTAUR.

May 13—The Ordeal (Two parts—Drama).

CUB.

Apr. 14—Almost Right (Comedy).
Apr. 21—The Conquering Hero (Comedy).
Apr 28—The Traitor (Comedy).
May 5—M. T. Dome's Awful Night (Comedy).
May 12—Jerry's Perfect Day (Comedy).

FALSTAFF.

April. 15—The Overworked Oversea Overseer (Comedy).
Apr. 17—The Sailor's Smiling Spirit (Comedy).
Apr. 22—Simple Simon's Schooling (Comedy).
Apr 24—Dad's Darling Daughters (Comedy).
Apr 29—Willing Wendy to Willie (Comedy).
May 1—The Dashing Druggist's Dilemma (Comedy).
May 6—The Skilful Sleigher's Strategy (Com.).
May 8—The Kiddie's Kaptain Kid (Comedy).
May 13—Freddie's Frigid Finish (Comedy).

GAUMONT.

Apr. 19—See America First, No. 32 (Scenic).
—Kartoon Komics (Cartoon).
Apr 26—See America First No. 33, "Charleston, S. C." (Scenic).
—Kartoon Komics (Cartoon).
May 3—See America First, No. 34, "Yosemite National Park" (Topical).
—Kartoon Komics (Cartoon).
May 7—"Reel Life" (The Mutual Film Corp.).
May 10—See America First, No. 35, "Atlanta, Ga." (Scenic).
—Kartoon Komics (Cartoon).
May 14—"Reel Life" (The Mutual Film Corp Magazine).

MUSTANG.

Apr. 8—Under Azure Skies (Three parts—Western—Drama).
Apr. 13—Silent Selby (Three parts—Western—Drama).
Apr. 14—A Flickering Light (Two parts—Dr.).
Apr. 21—The Return (Two parts—Drama).
Apr 28—Unlucky Luke (Two parts—Western—Drama).
May 5—With a Life at Stake (Two parts—Drama).
May 12—The Blindness (Two parts—Drama).

MUTUAL WEEKLY.

Apr. 5—Number 66 (Topical).
Apr. 12—Number 67 (Topical).
Apr. 19—Number 68 (Topical).
Apr 26—Number 69 (Topical).
May 3—Number 70 (Topical).
May 10—Number 71 (Topical).

THANHOUSER.

Apr. 11—The Romance of the Hollow Tree (Two parts—Drama).
Apr. 18—The Girl from Chicago (Two parts—Drama).
Apr. 20—A Man's Sins (Three parts—Drama).
Apr 25—A Man of Honor (Two parts—Dr.).
Apr 29—The Carriage of Death (Three parts—Drama).
May 2—The Weakling (Two parts—Drama).
May 4—The Spirit of '61 (Three parts—Dr.).
May 9—When She Played Broadway (Two parts—Drama).

(*Mutual Releases continued on page 1240.*)

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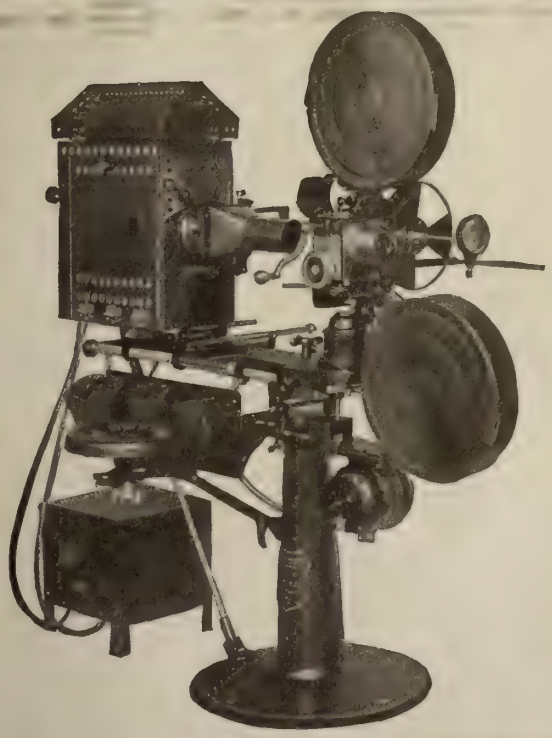

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1208, 1210.)

(*Mutual Releases continued on page* 1238.)

MUTUAL MASTERPICTURE DE LUXE.

Apr. 20—Master Shakespeare, Strolling Player (Thanhouser—Five parts—Dr.).
Apr 24—The Conscience of John David (Centaur—Five parts—Psych.—Dr.—No. 95).
Apr 27—The Stain in the Blood (Signal—Five parts—Drama. (No. 96).
May 1—The Quality of Faith (Gaumont—Five parts—Drama) (No. 97).
May 4—Lying Lips (American—Five parts—Drama) (No. 98).
May 8—Soul Mates (American—Five parts—(Drama) (No. 99).
May 11—Her Father's Gold (Thanhouser—Five parts—Drama) (No. 100).

MUTUAL SPECIAL FEATURE.

May 8—The Secret of the Submarine, No. 1 (Two parts—Drama).
May 15—The Secret of the Submarine No. 2 (Two parts—Drama).

SIGNAL FILM CORPORATION.

Mar. 27—The Girl and the Game, No. 14, "Helen's Race with Death" (Two parts—Drama).
Apr. 3—The Girl and the Game, No. 15, "Driving the Last Spike" (Last No.) (Two parts—Drama).

VOGUE.

Apr. 18—Counterfeit Love (Comedy).
Apr. 23—Slipping It Over on Father (Com.).
Apr 25—The Island That Never Was (Com.).
Apr 30—Bungling Bill, Doctor (Comedy).
May 2—Out for the Count (Comedy).
May 7—Bungling Bill's Dream (Comedy).
May 9—Germatic Love (Comedy).
May 14—A Mix-Up at Rudolph's (Comedy).

Pathe Exchange, Inc.

BALBOA.

Apr. 8—The Girl Who Won (Three parts—Drama).
Apr. 15—The Girl that Didn't Matter (Two parts—Drama).

GOLD ROOSTER PLAYS.

Mar. 21—The Woman's Law (Five parts—Dr.).
Apr. 18—Big Jim Garrity (Five parts—Dr.).

MITTENTHAL FILM CO.

May 1—Trouble Enough (Comedy).

PATHE.

Apr 22—Siberia, the Vast Unknown, No. 5 (Scenic).
—Glimpses of San Francisco (Picturesque America) (Scenic).
Apr. 24—The Iron Claw, No. 9, "Arrows of Hate" (Two parts—Drama).
Apr. 29—How Birds Feed their Young (Educational).
—The Towns of Tunis (Northern Africa—Scenic).
May 1—The Iron Claw, No. 10, "The Living Dead" (Two parts—Drama).
May 1—Siberia, the Vast Unknown, No. 6 (Scenic).
—How Small Sea Creatures Breed (Educational).

PATHE NEWS.

Apr. 22—Number 33, 1916 (Topical).
Apr 26—Number 34, 1916 (Topical).
Apr 29—Number 35, 1916 (Topical).
May 3—Number 36, 1916 (Topical).
May 6—Number 37, 1916 (Topical).
May 10—Number 38, 1916 (Topical).
May 13—Number 39, 1916 (Topical).

PHUNPHILMS.

Mar. 22—In Soft in a Studio (Comedy).
Mar. 29—Lonesome Luke, Circus King (Com.).
Apr. 3—Skylight Sleep (Comedy).
Apr. 12—Luke's Double (Comedy).
Apr 19—Lady Killers (Comedy).
Apr. 26—Them Was the Happy Days (Comedy).

STARLIGHT.

Mar. 6—Gleeful Guardians (Comedy).
Mar. 15—Luke Pipes the Pippins (Comedy).

Miscellaneous Releases.

AUTHORS FILM CO., INC.

Mar.—Her Redemption (Drama).
Mar.—Love's Sacrifice (Drama).
Mar.—Sins of the Father (Drama).
April—Alsace (Five parts—Drama).

BLUEBIRD PHOTOPLAYS.

Apr. 17—The Great Problem (Five parts—Dr.).
Apr. 24—The Gay Lord Waring (Five parts—Drama).
May 1—The Crippled Hand (Five parts—Dr.).
May 8—The Gilded Spider (Five parts—Dr.).
May 15—Elusive Isabel (Five parts—Drama).
May 22—A Son of the Immortals (Five parts—Drama).

FOX FILM CORPORATION.

Apr. 17—A Modern Thelma (Five parts—Dr.).
Apr. 24—A Man of Sorrow (Five parts—Dr.).
May 1—Blazing Love (Five parts—Drama).
May 8—The Eternal Sapho (Five parts—Dr.).

INTERNATIONAL FILM SERVICE INC.

Apr. 24—The Mysteries of Myra, No. 1 (Two parts—Drama).
Apr. 24—Has It Ever Happened to You? (Cartoon).
—With the Allies at Salonica (Topical).
May 1—The Mysteries of Myra, No. 2 (Two parts—Drama).

IVAN FILM PRODUCTIONS, INC.

Apr.—City of Illusion (Five parts—Drama).

JUVENILE FILM CORPORATION.

Mar.—A Chip Off the Old Block (Comedy).
Mar.—Chip's Elopement (Comedy).
Mar.—Chip's Backyard Barnstormers (Two parts—Comedy).
Mar.—Chip's Rivals (Comedy).

METRO PICTURES CORPORATION.

Apr. 17—Playing With Fire (Popular Plays and Players—Five parts—Drama).
Apr 24—The Comeback (Five parts—Drama)
May 1—Dorian's Divorce (Rolfe—Five parts—Drama).
May 8—The Snowbird (Rolfe—Five parts—Drama).
May 15—A Million a Minute (Quality—Five parts—Drama).
May 22—The Scarlet Woman (Popular Plays and Players—Five parts—Drama).

METRO-DREW COMEDIES

Have been released in the following order:
The Count of Ten (Comedy).
Number One (Comedy).
Childhood's Happy Days (Comedy).
Their Quiet Little Honeymoon (Comedy).
The Swooners (Comedy).
System Is Everything (Comedy).
Their First (Comedy).
The Model Cook (Comedy).
Sweet Charity (Comedy).

PARAMOUNT PICTURES CORPORATION.

Apr. 13—The Love Mask (Lasky—Five parts—Drama).
Apr. 17—The Eternal Grind (Famous Players—Five parts—Drama).
Apr. 20—The Innocent Lie (Famous Players—Five parts—Drama).
Apr. 24—Heart of Nora Flynn (Lasky—Five parts—Drama).
Apr 27—The Moment Before (Famous Players Five parts—Drama).
May 1—David Garrick (Pallas—Five parts—Drama).
May 4—The Red Widow (Famous Players—Five parts—Drama).
May 8—Maria Rosa (Lasky—Five parts—Dr.).
May 11—Alien Souls (Lasky—Five parts—Dr.).
May 15—The Trust (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Apr. 20—Inbad, the Sailor, Takes Gas (Silhouette Fantasie).
Apr. 27—Col. Heeza Liar Wins the Pennant (Comedy).
May 3—Al Falfa's Scientific Diary (Comedy).
May 10—A Toyland Paper Chase.
May 17—Bobby Bumps and His Goatmobile (Cartoon—Comedy).
May 24—Kid Casey the Champion (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

Apr. 17—The Pasig River (The Filipino Thames).
Apr. 24—The Lowlands of Luzon.
May 1—The Dog Eaters of Benguet.
May 8—"Hiking" With the Igorots.
May 15—Among the Head Hunters.
May 22—Cruising Through the Philippines.
May 29—The Murderous Moros of Mindanao.

THE SUN PHOTOPLAY CO.

May—A Woman Wills (Five parts—Drama).

TRIANGLE FILM CORPORATION.

Releases for week of April 16:
Sold for Marriage (Fine Arts—Five parts Drama).
The Stepping Stone (Ince—Five parts—Drama).
The Other Man (Keystone—Two parts—Comedy).
Bucking Society (Keystone—Two parts—Comedy).
Releases for week of April 23:
Sunshine Dad (Fine Arts—Five parts—Dr.).
Civilization's Child (Ince—Five parts—Drama).
The Snow Cure (Keystone—Two parts—Comedy).

UNICORN FILM SERVICE CORPORATION.

May 1—The Option (Supreme—Two parts—Drama).
May 1—Percy's Transformation (Comedy).
—With Bulgaria's Fighting Forces.
May 2—The Chief's Ward (Hiawatha—Two parts—Drama).
May 2—Neighborly Neighbors (Comedy).
—A Valet Romance (Comedy).
May 3—The Viper (Buffalo—Drama).
May 3—Chaps and Chaperons (Comedy).
May 3—In the Fangs of Jealousy (Puritan—Drama).
May 4—The Spirit of Revenge (Lilly—Two parts—Drama).
May 4—Reel Redskins (Comedy).
—Boy Scouts (Comedy).
May 5—The Smiling Bandit (Rancho—Dr.).
May 5—Pete's Peculiar Pal (Gayety—Com.).
May 5—The Sacrifice (Supreme—Drama).
May 6—Our Boys in Pursuit of Mexican Bandits (Two parts—Drama).
May 6—A Dog Gone Romance (Comedy).
—A Bare Escape (Comedy).
May 7—The Rivals (Utah—Drama).
May 7—Count Meout (Comedy).
May 7—Gold and Dross (Puritan—Drama).

WORLD-EQUITABLE.

Apr. 24—The Closed Road (World—Five parts—Drama).
Apr. 24—The Chain Invisible (Equitable—Five parts—Drama).
May 1—The Feast of Life (World—Five parts—Drama).
May 1—Twin Triangles (Equitable—Five parts—Drama).
May 8—Her Maternal Right (World—Five parts—Drama).
May 15—Sudden Riches (World—Five parts—Drama).
May 23—Tangled Fates (World—Five parts—Drama).

V-L-S-E, INC.

Apr. 17—Hearst-Vitagraph News No. 31, 1916 (Topical).
Apr. 17—Artie, the Millionaire Kid (Vitagraph—Five parts—Comedy).
Apr. 17—Mr. Jack's Artistic Sense (Comedy).
Apr. 21—Hearst Vitagraph News No. 32 (Topical).
Apr. 24—The Little Shepherd of Bargain Row (Essanay—Five parts—Drama).
Apr. 24—God's Country and the Woman (Vitagraph—Eight parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1208, 1210.)

Apr. 24—Hearst-Vitagraph News No. 33, 1916 (Topical).
Apr 24—Mr. Jack Goes Into Business (Vitagraph—Comedy).
Apr. 28—Hearst-Vitagraph News No. 34 (Topical).
May 1—At Piney Ridge (Selig—Five parts—Drama).
May 1—Hearst-Vitagraph News No. 35 (Topical).
May 1—The Law Decides (Vitagraph—Seven parts—Drama).
May 1—Mr. Jack Hires a Stenographer (Com.).
May 5—Hearst-Vitagraph News No. 36 (Topical).
May 8—Love's Toll (Lubin—Five parts—Dr.).
May 8—Mr. Jack His Dukeship (Comedy) (Last No.).
May 8—Hearst-Vitagraph News No. 37 (Top.).
May 12—Hearst-Vitagraph News No. 38 (Top.).
May 15—Sherlock Holmes (Essanay—Seven parts—Drama).
May 15—Hearst-Vitagrah News No. 39 (Top.).
May 15—Kernel Nutt Wins a Wife (Comedy).

GEORGE KLEINE.

Apr. 5—The Mishaps of Musty Suffer "The Lightning Bell Hop" (Comedy).
Apr. 12—The Mishaps of Musty Suffer, "Bells and Belles" (Comedy).
Apr. 19—The Mishaps of Musty Suffer "Just Imagination" (Comedy).
Apr. 26—The Mishaps of Musty Suffer "Out of Order" (Comedy).
May 3—The Mishaps of Musty Suffer "Coming Down" (Comedy).
May 22—Gloria's Romance, No. 1 (Drama).
May 29—Gloria's Romance, No. 2 (Drama).

States Right Features

ALL FEATURE BOOKING AGENCY.

Apr.—The Fire King (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.

Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION

Apr.—Willard-Moran (Four parts—Sports).

CLARIDGE FILMS, INC.

Mar.—The Birth of Character (Five parts—Dr.)

DOMINION EXCLUSIVES, LTD.

Apr.—Nurse and Martyr (Drama).

EL DORADO FEATURE FILM CO.

Mar.—The Impersonation (Five parts—Drama)

E. & R. JUNGLE FILM CO.

Apr.—"Napoleon" and "Sally" (Comedy).

ESKAY HARRIS FEATURE FILM CO

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Mar.—One Day (Five parts—Drama).
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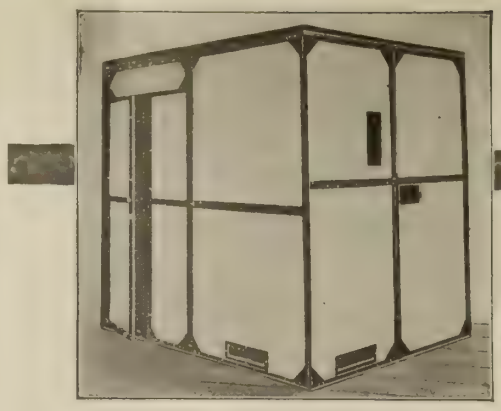

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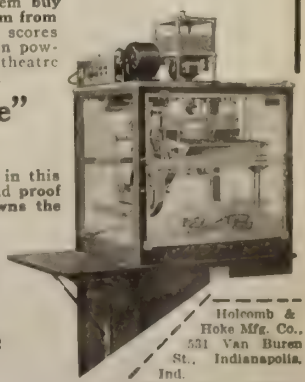

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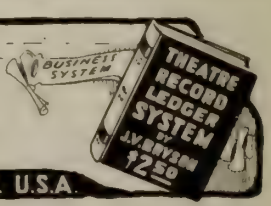

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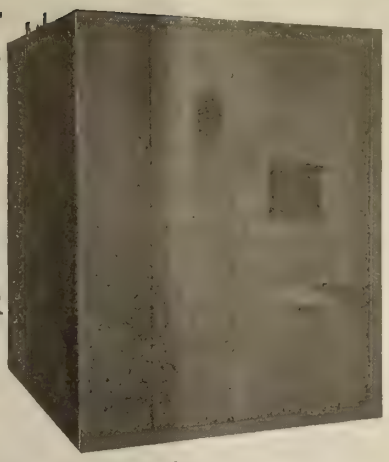

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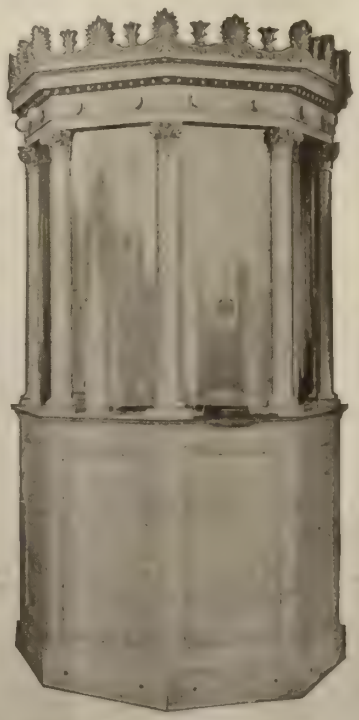

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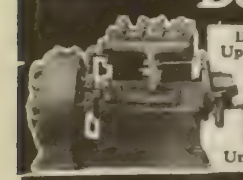

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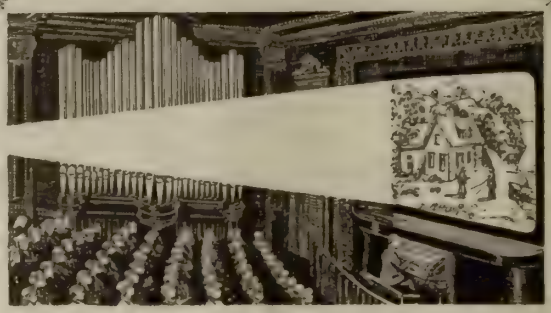

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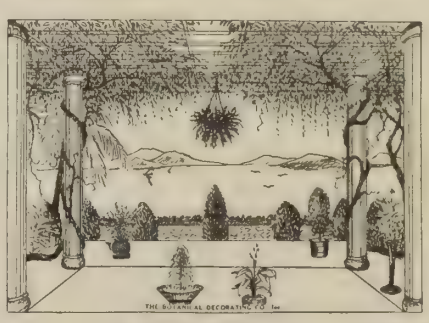

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Guiana, British*	260.000	222.969	98 045	1.971.000	1.812.684	1 630.244
Guiana, Dutch*	620.000	1.034.508	818 325	594 000	655.244	731 806
Guiana, French*	49.000	....	31 821	553.000	282.430	318.703
Paraguay*	63.000	61.198	67 220	61.000	83.595	215.058
Peru*	15.455.000	11 269.941	10.824.587	7.520.000	5.876.487	7.608.916
Uruguay*	13.644.000	9.597 168	1.860.609	8.099.000	4.153.438	7.617.110
Venezuela*	14.475.000	10 910.934	9.308.761	7.396.000	6.023.532	5.462.441
Total	$322.282.189	$229.520.375	$198,259.005	$145.338.862	$91.013 339	$146.514 638

*December, 1915, estimated.

TO SECURE YOUR SHARE OF EXPORT BUSINESS
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MAY 15th

NATIONAL MOTION PICTURE TRIBUTE DAY

Film Men and Women!

Take a Personal Interest in Your Own Campaign!

NOW!

The date approaches!—the result is uncertain unless every one in the film industry helps! The executive committee asks you to exert yourself to make the great Tribute Day a rousing success!! The American Public is sure to respond if EXHIBITORS ALL OVER THE COUNTRY—each in his own theatre—makes a personal appeal by announcing his intention of giving 10% of the gross receipts of May 15 to the Actors' Fund of America. Come on!! Let's make this first Campaign of the Motion Picture industry for a truly noble object a success—you yourself **Be Interested**—you will help—it is a sort of duty—**be interested**—inspire others to help—do a good act now and you will always be glad you did. Endow the Actors' Home and the Actors' Fund of America! There are 400,000 of us in the film business—we can do it—we can give our share, $500,000, and we will do it—IF YOU WILL HELP!!

EXECUTIVE COMMITTEE

SAMUEL GOLDFISH, Chairman
30 East 42d Street, New York

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Only a Short Time Left

GHOSTS

Do you believe in Ghosts?

Do you know what a moving picture ghost is? Here is an example of a real ghost. Do your pictures look like this?

O yes, it can be focused better than that, but it won't stay focused. The arc is never still, from one moment to another. There isn't any set focal point.

That's what alternating current does with a moving picture arc. Let's try to focus it, anyway.

Picture looks a little better

Now the picture looks a little better, but there's still something radically wrong.

Some nice, clear spots and some hazy ones, and all the focusing in the world won't correct this.

Besides, the hazy spots won't stay still. They travel around, blur the picture, injure the eyes, and distract the audience. Look at the next page and see what a picture should look like.

And now the ghosts are gone

The ghosts are gone. The picture is clear and sharp, and it will stay that way throughout the whole reel.

There's only one thing the ghosts will run from—White Light.

There's only one way to obtain White Light—the Wagner Converter.

WAGNER ELECTRIC MANFG. COMPANY
Wagner Quality
SAINT LOUIS, U.S.A.

Do You Believe In Ghosts?

Do you know what moving picture ghosts are, and how we can get rid of them?

Let us send you a booklet just off the press entitled "Ghosts."

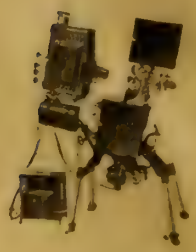
If you are a theater owner, manager, or operator, and you have not investigated the

Wagner WHITE LIGHT Converter

you are doing yourself and your patrons an injustice. Don't fail to ask for Bulletin 10923 also. It's of interest to every moving picture man.

765

EXHIBITORS!!!



$500,000 in 15 Weeks

NATIONAL TRIBUTE DAY, MONDAY, MAY 15th

Motion Picture Campaign for the Actors' Fund of America

POWER'S CAMERAGRAPH

WILL BE EXHIBITED AT THE

Grand Central Palace

MAY 1st to 6th

AND AT

Madison Square Garden

MAY 6th to 14th

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